



Curriculum Handbook Bachelor of Music – Theory of Music

Academic Year 2024/25

**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.

TABLE OF CONTENTS

TABLE OF CONTENTS	2
INTRODUCTION	3
PROGRAMME OBJECTIVES BACHELOR THEORY OF MUSIC	4
CURRICULUM OVERVIEW	6
COURSE DESCRIPTIONS	7
ARTISTIC DEVELOPMENT & MUSICIANSHIP SKILLS	7
Harmony and Homophonic Writing	7
Keyboard Skills.....	8
Analysis 1	10
Analysis 2.....	12
Aural Skills and Improvisation (for ToM)	14
Piano	15
Singing or Orchestral Instrument.....	18
Modal Counterpoint	20
Rhythm Class.....	21
First Year Choir	24
Score Reading.....	25
Instrumentation and Arranging	26
20th Century Counterpoint	28
ACADEMIC SKILLS	29
Literature and Historical Development.....	29
Music History 1	30
Music History 2	32
Critical Music Studies 1 (Classical Music)	34
Critical Music Studies 2 (Classical Music)	35
Contextual Studies: Aesthetics and Philosophy of Music.....	37
Bachelor Research and Final Presentation	39
PROFESSIONAL PREPARATION	41

Start-Up!.....	41
Tutoring.....	42
Educational Skills 1.....	44
Educational Skills 2.....	46
Teaching Skills.....	48
General Internship.....	49
Internship Analysis & Performance.....	50
ASSESSMENT CRITERIA.....	52
ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES.....	52
ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (CLASSICAL MUSIC).....	53
GRADING SCALES.....	54

INTRODUCTION

Every discipline has its experts, the scholars who are turned to for a clear explanation and interpretation when things are really complex. Music is no different. Our experts acquire their expertise in the Theory of Music (or Music Theory) programme. If you have a strong affinity with music, as a performing musician or composer, and exploring the theoretical depths of the subject only stimulates your enthusiasm, this Bachelor's programme will suit you.

Every facet of music and musical structure is thoroughly unravelled during the four years of the course. The starting point is the study of the great works of Western music through the centuries, from the Middle Ages to the present. You will develop the skills to teach music theory at every level of music education, from a music school to a conservatory and a Musicology department at a university.

The bachelor curriculum courses cover three key areas. The first is 'Artistic Development and Musicianship Skills', which includes subjects such as harmony – written and at the piano, counterpoint in various styles, instrumentation and arranging, score playing, piano, singing or orchestral instrument, rhythm class, Aural training and Solfège (Aural Skills) and Analysis (including the more analytical side to Aural Skills). The second is 'Academic Skills' which embraces Literature and the history of music theory, Music History, Classical Music Studies, Music aesthetics and philosophy. At the end of the Bachelor you will perform your own research project for your Bachelor's degree. The third aspect that receives special attention is 'Professional Preparation'. Courses such as Educational Skills and Ensemble Leading, Methodology of Teaching, education internships (including chamber music coaching as part of Analysis and Performance') will help you to prepare you for the professional field.

During the four years the course will progress from a broad study of general theory to a clear specialisation and differentiation, culminating in a final presentation in which you will be expected to demonstrate your versatility in the field of music theory, both in academic/methodological terms and in terms of composition and creation.

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

PROGRAMME OBJECTIVES BACHELOR THEORY OF MUSIC

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

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

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

A. Practical (skills-based) outcomes

- 1.A.1. Demonstrate ability to realise, analyse, create, and manipulate music as appropriate within the broad field of music theory.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear².
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts.
- 1.A.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 in educational settings.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills.
- 1.A.14. Recognise and respond appropriately to a range of professional practice 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.

B. Theoretical (knowledge-based) outcomes

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline of music theory, 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 genres.
- 1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within your area of musical

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

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

study, demonstrating the ability to create and provide coherent musical experiences and interpretations³.

- 1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- 1.B.6. Recognise, internalise and respond to the fundamental processes which underlie improvisation and recreate musical materials aurally and/or in written form.
- 1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – libraries, internet repositories, museums, galleries and other relevant sources.
- 1.B.9. Identify strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.
- 1.B.10. Display knowledge of ways that technology can be used in the dissemination of ideas, problems and arguments.
- 1.B.11. Demonstrate knowledge of appropriate communication techniques and their applications.
- 1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.
- 1.B.16. Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights.

C. Generic outcomes

- 1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently 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 and voice opinions constructively.
- 1.C.5. Evidence flexibility, the ability to synthesise knowledge in real time, and suggest alternative perspectives.
- 1.C.6. Recognise the relevance of and be 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 technology in relation to the presentation of your work.
- 1.C.10. Project a confident persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.
- 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 and theoretical knowledge.
- 1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.
- 1.C.14. Recognise and respond to the needs of others in a range of contexts.
- 1.C.16. Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

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

CURRICULUM OVERVIEW

code	Theory of Music	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2024-2025				
KC-	Artistic Development and Musicianship Skills				
HT-HA	Harmony and Homophonic Writing	6	5	5	5
HT-KS	Keyboard Skills	6	5	5	5
HT-ANA	Analysis 1	6	5	5	5
HT-ANB	Analysis 2	6	5	5	5
TH-ASA	Aural Skills and Improvisation (for Theory of Music)	5	6	4	5
TH-PNBV	Piano	3	3	3	3
HT-ZGBV	Singing or Orchestral Instrument	3	3	3	3
HT-MCPT	Modal Counterpoint	6	5	3	
TH-RC	Rhythm Class	3			
K1JR	First Year Choir	2			
HT-TCPT	Tonal Counterpoint		5	3	4
HT-PS	Score Reading		3	3	
HT-INARR	Instrumentation and Arranging			3	3
HT-TWPT	20th Century Counterpoint				4
	Subtotal	46	45	42	42
KC-	Academic Skills				
HT-LHO	Literature and Historical Development	5	3	5	4
TC-MG	Music History	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2	2	2		
TE-CSAP	Contextual Studies: Aesthetics and Philosophy of Music			4	
HT-BRP	Bachelor Research Project and Final Presentation				6
	Subtotal	10	7	9	10
KC-	Professional Preparation				
AL-FYF	Start-Up!	2			
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2		6		
HT-METH	Teaching Skills			4	4
HT-IS	General Internship			3	3
HT-ANPE	Internship Analysis & Performance				1
	Subtotal	4	8	9	8
	Total per year	60	60	60	60
	Total				240

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT & MUSICIANSHIP SKILLS

Harmony and Homophonic Writing

Course title	Harmony and Homophonic Writing
Department responsible	Theory
OSIRIS course code	KC-HT-HA1-17; KC-HT-HA2-17; KC-HT-HA3-17; KC-HT-HA4-17
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next
Course content	<p>Bachelor I-II: In this course you write harmonisations of given melodies and basses (with or without figures), initially in the harmonic style of the common practice period. Once a general basic skill in voice leading and choice of diatonic harmonies has been acquired, you will focus on the choral harmonisations of J.S. Bach.</p> <p>Bachelor III-IV: As a continuation of the course in bachelor I and II, you write harmonisations of given melodies and basses (with or without figures), initially in the harmonic style of the common practice period, and will also focus on the choral harmonisations of J.S. Bach. Gradually the focus will be moved to a more chromatic, late romantic style. The fact that this course is about written harmony opens up the possibility to reflect upon the work and to integrate style imitations (Fauré, Franck, Bruckner etc.)</p>
Programme objectives	1.A.1, 1.A.3, 1.A.15, 1.B.1, 1.C.1
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to write a stylistically convincing harmonisation of any melody or (partly) figured bass from the common practice period; ▪ are able to create new harmony assignments yourself
Credits	6-5-5-5 ECTS
Level	Bachelor
Work form	Individual lesson (combined with Keyboard Harmony)
Literature	<p>E. Mulder, Harmonie (2 volumes)</p> <p>F. Moolenaar, 360 opgaven voor de vierstemmige zetting</p> <p>Capita selecta from different books on harmony</p>
Language	English or Dutch
Scheduling	25 minutes per week, combined with the lesson Keyboard Harmony, 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Bert Mooiman, Arjen Berends, Santo Militello
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. The assignments are assessed by a Committee of Examiners consisting of the teachers of the programme.

	The Harmony exams are also assessed by the Committee of Examiners, at the end of bachelor IV including the external expert.
Assignment	Assignment 1
Assignment type	Portfolio
Assignment description	Portfolio with assignments, written during the course
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • quality of the voice leading • choice of harmonies • melodic quality of the voices
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June
Assignment	Assignment 2
Assignment type	Harmony exam
Assignment description	Harmony exam at the end of the year: combined bass/soprano assignment, to be finished within a given time period.
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • quality of the voice leading • choice of harmonies • melodic quality of the voices
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June

Keyboard Skills

Course title	Keyboard Skills
Department responsible	Theory
OSIRIS course code	KC-HT-KS1-17; KC-HT-KS2-17; KC-HT-KS3-17; KC-HT-KS4-17
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next
Course content	<p>In this course, you develop the skill to harmonie melodies and basses at the piano at sight, to play a harmonic reduction from the score, and to play modulations, sequences, Gjerdingenian 'schemata' etc. in all keys.</p> <p>- In bachelor I and bachelor II: the focus is roughly on the harmony of the common practice period (1790 – 1830), with some extensions to earlier and later styles. The melodies to be harmonized are generally chorale melodies in major/minor tonality and special assignment melodies. The melodies will usually be harmonized as a soprano voice. The basses can be figured or unfigured, including partimenti. You will also develop familiarity with figured bass playing (basso continuo).</p>

	<p>- In bachelor III and IV, the focus will be more on stylistic harmonization: chorale harmonizations inspired by J.S. Bach, late-19th -century romantic harmony, etc..</p> <p>When appropriate, topics like more ‘advanced’ (20th century) harmony or jazz harmony can be touched upon.</p> <p>- Reducing a composition to its harmonic basis is essentially the same thing as playing its basso continuo, but is applied here to music from later periods than the Baroque.</p> <p>- Modulations are played in their most essential, abstract form or in a more elaborate version with a melody and motivic developments. Well-known sequences, partimento-schemata etc. are treated as patterns that should be known by heart.</p>
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.8, 1.A.15, 1.B.1, 1.B.2, 1.B.4, 1.B.6, 1.B.7
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to harmonize at sight convincingly a melody or bass from different stylistic periods; ▪ are able to make a harmonic reduction at sight; ▪ are able to ‘play with’ all sorts of harmonic patterns without preparation; ▪ are able to play modulations to given keys.
Credits	6-5-5-5 ECTS
Level	Bachelor
Work form	Individual lesson (combined with Harmony and Homophonic Writing)
Literature	<p>D. Pilling, Harmonization of melodies at the keyboard</p> <p>F. Moolenaar, 360 opgaven voor de vierstemmige zetting</p> <p>C. Kühn, Modulation</p>
Language	English or Dutch
Scheduling	25 minutes per week, 34 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Bert Mooiman, Arjen Berends, Santo Militello
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam
Assignment description	
Assignment requirements	The student plays an exam with prepared and unprepared assignments. The exam will be assessed by the teacher.
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • quality of voice leading • choice of harmonies • melodic quality • fastness of thinking
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June

Analysis 1

Course title	Analysis 1
Department responsible	Theory
OSIRIS course code	KC-HT-ANA1-17;KC-HT-ANA2-17;KC-HT-ANA3-17;KC-HT-ANA4-17
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next
Course content	During the four years of this course, you analyse the broadest possible repertoire, from the Middle Ages to the 20th century. In bachelor I the emphasis is on the 18th and early 19th century repertoire and the associated musical styles. In bachelor II the focus is on the 19th century, and in bachelor III and bachelor IV the repertoire is further extended, 'to the left' (music before 1700) and 'to the right' (late 19th/early 20th century); teaching analysis in classroom situations (related to the course Methodology of Teaching) will be a topic as well. The analytical approach is both experimental-phenomenological and 'organic' (analysis based on existing theories – in that context recent literature on the discipline is studied). You also develop both cross-style and style-specific analytical strategies, learning to develop an awareness of the similarities and the differences between different styles and composers. In bachelor IV you start to specialise: you choose a subject (related to what you have learned; it can also be a subject related to the course Analysis - II) for a research project, which serves as preparation for the research component in the master's programme. You study and discuss literature connected with your chosen subject and are encouraged to establish contact with colleagues who are engaged in similar research.
Programme objectives	1.A.1, 1.A.3, 1.A.12, 1.A.17, 1.B.1, 1.B.3, 1.B.7, 1.B.16, 1.C.1, 1.C.6, 1.C.9
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ have studied a number of relevant strategies for analysing a wide variety of styles; ▪ have studied a broad repertoire of music and are able to analyse it both in general terms ("make a thorough analysis of this piece") and in relation to a specific question; ▪ are able to refer in a professional manner to the literature on the chosen subject when producing analyses and are therefore able to place them in a broader context; • are able to adequately present your findings from an analytical study both orally and in writing.
Credits	6-5-5-5 ECTS
Level	Bachelor
Work form	Group lessons, writing essays, giving presentations
Literature	A. Schönberg: Fundamentals of Musical Composition, Faber & Faber 1970 Cl. Kühn: Formenlehre der Musik, Bärenreiter 1993 Cl. Kühn: Analyse lernen, Bärenreiter 1987 W. Caplin: Classical Form, Oxford University Press 1998

	J. Hepokoski & W. Darcy: Elements of Sonata Theory, Oxford University Press 2006 N. Cook: A Guide to Musical Analysis, Oxford University Press 1987 N. Cook: Analysis through Composition, Oxford University Press 1994 P. Scheepers: Syllabus + Analysis assignment book (Royal Conservatoire's Repro Department) H. Schenker: various books and articles
Language	English
Scheduling	50 minutes per week; 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Patrick van Deurzen, Santo Militello, Patrick Schenkus
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio of assignments
Assignment description	At the end of each year you must submit a number of assignments; these will be assessed by the Committee of Examiners (consisting of the programme's teachers, supplemented by an external expert for the final bachelor IV exam).
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • substantive quality and the depth of the analyses • relevance of the findings • clarity of the structure and the formulation • the way in which existing literature is incorporated in the analyses • quality and clarity (presentation only)
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	At the end of each year you are required to give a 20-minute oral presentation on the subject of your choice, related to the content of the course. For bachelor IV students the length of the presentation is 30 minutes. After the presentation the committee can ask questions for up to 10 minutes
Assignment requirements	
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> • substantive quality and the depth of the analyses • relevance of the findings • clarity of the structure and the formulation • the way in which existing literature is incorporated in the analyses

	• quality and clarity (presentation only)
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	End of June

Analysis 2

Course title	Analysis 2
Department responsible	Theory
OSIRIS course code	KC-HT-ANB1-17;KC-HT-ANB2-17;KC-HT-ANB3-17;KC-HT-ANB4-17
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next
Course content	<p>During the four years of this course, you analyse the broadest possible repertoire, from the Middle Ages to the early 21st century, with a focus on 20th and 21st century repertoire. In bachelor I the emphasis is on the relationship between the repertoire of the 20th century and the music of previous centuries. In bachelor II the focus is on early 20th century, and in bachelor III and bachelor IV the repertoire is further extended, to late 20th / early 21st century. During the course the analysis will constantly be put in a context of teaching analysis in classroom situations (related to the course Methodology of Teaching). The analytical approach is both experimental- phenomenological and 'organic' (analysis based on existing theories – in that context recent literature on the discipline is studied). You also develop both cross-style and style-specific analytical strategies, learning to develop an awareness of the similarities and the differences between different styles and composers. In bachelor IV you start to specialise: you choose a subject (related to what you have learned; it can also be a subject related to the course Analysis - I) for a research project, which serves as preparation for the research component in the master's programme. You study and discuss literature connected with your chosen subject and are encouraged to establish contact with colleagues who are engaged in similar research.</p>
Programme objectives	1.A.1, 1.A.3, 1.A.12, 1.A.17, 1.B.1, 1.B.3, 1.B.7, 1.B.16, 1.C.1, 1.C.6, 1.C.9
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ have studied a broad repertoire of music and are able to analyse it both in general terms ("make a thorough analysis of this piece") and in relation to a specific question; ▪ have studied a number of relevant strategies for analysing a wide variety of styles; ▪ are able to refer in a professional manner to the literature on the chosen subject when producing analyses and are therefore able to place these analyses in a broader context;

	<ul style="list-style-type: none"> • are able to adequately present your findings from an analytical study both orally and in writing.
Credits	6-5-5-5 ECTS
Level	Bachelor
Work form	Group lessons, writing essays, giving presentations
Literature	<p>A. Schönberg: Fundamentals of Musical Composition, Faber & Faber 1970</p> <p>Cl. Kühn: Formenlehre der Musik, Bärenreiter 1993</p> <p>Cl. Kühn: Analyse lernen, Bärenreiter 1987</p> <p>N. Cook: A Guide to Musical Analysis, Oxford University Press 1987</p> <p>S. Kostka: Materials and Techniques of 20th Century Music, Pearson 1990</p> <p>T. de Leeuw: Music of the 20th Century, Amsterdam University Press 2005</p>
Language	English or Dutch
Scheduling	50 minutes per week; 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Patrick van Deurzen, Santo Militello, Patrick Schenkus
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio of assignments
Assignment description	At the end of each year you must submit a number of assignments; these will be assessed by the Committee of Examiners (consisting of the programme's core teachers, supplemented by an external expert for the final bachelor IV exam).
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • substantive quality and the depth of the analyses • relevance of the findings • clarity of the structure and the formulation • the way in which existing literature is incorporated in the analyses • quality and clarity (presentation only)
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	At the end of each year you are required to give a 20-minute oral presentation on the subject of your choice, related to the content of the course. For bachelor IV students the length of the presentation is 30 minutes. After the presentation the committee can ask questions for up to 10 minutes.
Assignment requirements	
Assignment planning	June

Assessment criteria	<ul style="list-style-type: none"> • substantive quality and the depth of the analyses • relevance of the findings • clarity of the structure and the formulation • the way in which existing literature is incorporated in the analyses • quality and clarity (presentation only)
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	End of June

Aural Skills and Improvisation (for ToM)

Course title	Aural Skills and Improvisation (for ToM)
Department responsible	Theory
OSIRIS course code	KC-HT-ASI1-17;KC-HT-ASI2-17;KC-HT-ASI3-17;KC-HT-ASI4-17
Type of course	Compulsory course
Prerequisites	
Course content	In this Aural Skills course, you will develop your aural skills (musical imagery and inner hearing) with e.g. 2-, 3- and 4-part polyphonic fragments and harmonic dictations (Bach chorals, harmonic progressions using 19th century chromatism and (especially in bachelor III and IV) also progressions in a more free or atonal style. Furthermore, you will develop your skills in sight singing, by singing unaccompanied or accompanied melodies (accompanied by the teacher or by yourself), canons, duets or trios and singing chords or chord progressions. You will also improvise melodies on the chord progressions and can perform complex rhythms.
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.15, 1.B.4, 1.B.6, 1.C.6, 1.C.11
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ display skill in sight singing unaccompanied or accompanied melodies (solo, in canon, duet or trio) fluently, with good intonation and with understanding for the underlying harmony or you display strategies for singing more complex melodies; ▪ display skill in performing complex rhythms in a strict tempo and with secure timing; ▪ display skill in notating played fragments with focus on all the voices, a part of the voices or/and the harmony; ▪ can improvise melodies on chord progressions and can create small or larger musical forms .
Credits	5-6-4-5 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Materials selected by the teacher
Language	English or Dutch
Scheduling	50 minutes per week, 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Bert Mooiman, Arjen Berends, Suzanne Konings, Patrick Schenkus

Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam
Assignment description	In this practical exam you are asked to sing a number of prepared and unprepared sight singing exercises (un- or accompanied, in canon, duet or trio, improvisations), perform prepared and unprepared rhythms and sing chords or chord progressions.
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • Fluency in performing sight singing exercises • Intonation • Understanding of harmony • Strategies for atonal melodies • Fluency in performing rhythms with anti-metric figures in strict tempo with secure timing
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June
Assignment	Assignment 2
Assignment type	Written exam
Assignment description	In the written exam, you are asked to notate a number of played fragments (2-, 3- or 4-voices or chord progressions).
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • Fluency of notating played fragments • Strategies used to notate melodies in a more free or atonal style
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June

Piano

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

your own melodic instrument. These skills support your main subject as well as your possible (future) teaching activities.

PROTOCOL PIANO

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. Send a message in Teams or by koncon.mail. Even if you are unable to start straightaway you should nevertheless report to your teacher so that he or she knows you plan to come and can make a class schedule. Students failing to report to their piano teacher before 1 October run the risk of only being able to start their classes a year later.

Attendance:

There are 34 classes per academic year. In the case of an injury or long term illness please contact Miss Rixt van der Kooij.

Classes can only be missed for a good reason and with advance notice.

Notification:

Let your own piano teacher know if you are unable to attend. Do not wait until the class begins but notify the teacher as soon as you know you cannot make it. Try and swap with someone else. If you are ill on a day when there is a class, let the teacher know before the class so that the teacher does not wait in vain and can adjust his or her timetable.

Examination protocol

Exemption:

You can apply for an exemption by stating your wish to the exam committee. This committee will in case of doubt ask for advice from the committee of examiners and a test of proficiency can be demanded. If you can't meet the demands partly, you can take some lessons to only focus on those particular demands and do an exam on appointment. Report your wish for exemption at the first class with the teacher.

Examination:

The final examination is in June. You will receive an invitation via the koncon mail to sit the examination a month before the date at the latest. If you cannot sit the examination on the given date you have a week after the date of the notice to fix another date with the chair of the committee of examiners Ms Rixt van der Kooij, r.vanderkooij@koncon.nl.

Exchange of examination times is allowed within the class of your own piano teacher. You can consult the piano teacher and the teacher arranges this with the chair of the committee of examiners. Make sure you are on time. At least 15 minutes beforehand. There is a practice room available.

If you are ill on the day of the examination or you cannot sit the examination for another reason, notify this as soon as possible to your own piano teacher. The teacher passes this on to the chair of the committee of examiners.

Resits:

	<p>If you fail your final examination an estimate is made of the time you will need to attain the required standard. A resit is usually scheduled in December or a year later in June. The chair of the committee of examiners plans the resits.</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. The maximum length of time allowed for finishing this course is two years.</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.3
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have reached a basic level of playing the piano; ▪ are able to play a simple composition a prima vista; ▪ are able to accompany a melodic instrument in various styles and at a basic level; ▪ have developed insight into harmony and harmonisation and are able to implement this.
Credits	3 ECTS per academic year
Level	Bachelor;
Work form	Individual lessons
Literature	-
Language	English or Dutch
Scheduling	30 minutes per week, 34 weeks per academic year
Date, time & venue	Schedule to be agreed upon with the teachers. Royal Conservatoire.
Teachers	Kamilla Bystrova, Diana Djindjikasvili, Thomas Herrmann, Emiel Janssen, Rixt van der Kooij, Ksenia Kouzmenko, Katia Mauro Correa, Jean-Baptiste Milon, Heleen Nijenhuis, Tim Sabel, Laura Sandee, Claudette Verhulst, Wim Voogd, Bastiaan van der Waals
Contact information	Rixt van der Kooij (r.vanderkooij@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam part A: solo piece & accompaniment. Exam part B: two assignments
Assignment description	<p>A</p> <ul style="list-style-type: none"> • The student is required to play a solo piece at his/her own level, taking into consideration musicality, correctness and style. • The student is required to accompany a fellow student, preferably in a composition of the student's main melodic instrument. <p>B</p> <ol style="list-style-type: none"> 1. a prima vista playing 2. transposition 3. harmonic reduction/harmonisation of a melody 4. improvisation/variation <p>At the exam, two assignments are chosen. The student is allowed to choose between assignment 1 or 2, and 3 or 4.</p>

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

Singing or Orchestral Instrument

Course title	Singing or Orchestral Instrument
Department responsible	Theory
OSIRIS course code	KC-HT-ZGBV1-14; KC-HT-ZGBV2-14; KC-HT-ZGBV3-14; KC-HT-ZGBV4-14
Type of course	Compulsory course
Prerequisites	
Course content	Singing:

	<p>Singing plays an important role in the practice of a teacher of music theory, for example in the solfege and ensemble singing courses, but also in relation to analysis and improvisation. To be able to provide guidance in these activities, to set a good example, to stimulate the inner ear in solfege and to use the voice properly during a lesson, the teacher must have vocal training. The course 'Secondary subject singing for Theory of Music' – which continues throughout the entire bachelor programme – provides that training. In weekly lessons, students are taught on the basis of singing exercises and classical compositions about the formation of sounds, the development of articulation, the inner ear, a sensible method of studying, sensitivity to the text, intonation and ensemble singing.</p> <p>Orchestral Instrument: In principle, the Orchestral Instrument is only offered for students who have already completed a course in singing (at the Conservatoire or another institute). The course allows a student to raise their instrumental skills to the highest possible artistic and technical level. Here too, the relationship with the teaching of music theory plays an important role: how can a student who is studying an instrument such as violin, clarinet or horn as a secondary subject use this instrument in the classroom?</p>
Programme objectives	1.A.1, 1.A.7, 1.A.15, 1.B.1, 1.B.2, 1.B.9, 1.C.1
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ can consciously use the potential of your voice in repertoire from a range of different styles; ▪ can express yourself in a colourful and exciting manner in speech and singing when giving lessons; ▪ are able to speak and sing while teaching a group of students for a lengthy period without causing signs of tiredness and/or wearing out of your voice or those of the members of the group.
Credits	3 ECTS per academic year
Level	Bachelor
Work form	Singing: Individual lessons, also duet and ensemble singing Orchestral Instrument: Individual lessons
Literature	<p>Singing: Song book compiled and provided by the teacher and exercises from the singing lessons. Singing lessons can also be recorded by the student as an aid to their study.</p> <p>Orchestral Instrument: Repertoire to be jointly determined by the teacher and student.</p>
Language	English or Dutch
Scheduling	25 minutes per week, 34 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	t.b.d.
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam
Assignment description	A singing or instrumental playing exam at the end of each academic year; and participating in an evening organised by the teacher.
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • musicality • intonation • artistic interpretation • handling of text (diction)
Weighting	100%
Grading scale	Numeric
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Modal Counterpoint

Course title	Modal Counterpoint
Department responsible	Theory
OSIRIS course code	KC-HT-MCPT1-17; KC-HT-MCPT2-17; KC-HT-MCPT3-17
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The 'Modal Counterpoint' course is based on the system of church modes in the Renaissance and early Baroque periods. You explore the modes by singing existing melodies and writing new ones (including improvisations) and moving on from there to polyphony, proceeding systematically from 2 voices to 5 and 6 voices. You learn to write counterpoint, using Josquin des Prez as an important source for 2, 3 and 4 voices writing. The models for writing more than 4 voices are Palestrina and Lassus. In the 3rd year the emphasis partly shifts from sacred vocal polyphony (motets, mass movements) to secular vocal (madrigals, chansons). You also study sources of music theory from the Renaissance and recent literature on the subject.
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.8, 1.B.1, 1.B.6, 1.C.7
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ are able to write polyphonically to a high professional standard in 15th/16th styles and genres, for 2 up to 5 and 6 voices.
Credits	6-5-3 ECTS
Level	Bachelor
Work form	Group lessons, individual lessons, counterpoint assignments in various styles and genres
Literature	Treatises and books from the Renaissance (e.g. Zarlino: <i>Ile Istituzioni Harmoniche</i> , 1558) and (early) Baroque period. K. Jeppesen: <i>Counterpoint</i> , Dover Publications 1992

	P. Schubert: Modal Counterpoint, Renaissance Style, Oxford University Press 2007 (2nd edition) P. Scheepers: Syllabus Modal Counterpoint (KC) B. Meier: Die Tonarten de Klassischen Vokalpolyphonie, Utrecht 1974
Language	English or Dutch
Scheduling	50 minutes per week (group lesson), 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Santo Militello, Arjen Berends
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Bachelor I –II-III: Portfolio of written assignments
Assignment description	At the end of each year you must submit a collection of written assignments. These are assessed by a Committee of Examiners consisting of the core teachers of the programme.
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • use of counterpoint techniques • faithfulness to the style • handling of the text
Weighting	100% in Bachelor 1 and 2; 50 % in Bachelor 3
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June
Assignment	Assignment 2
Assignment type	Bachelor III: Written exam in Bachelor 3
Assignment description	At the end of bachelor III there is also a written exam, In this exam you are asked to create a four-voice motet in the style of Josquin des Prez within a limited period of time (1½ days), on the basis of a given cantus firmus. This is also assessed by the Committee of Examiners, including an external expert.
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • use of counterpoint techniques • faithfulness to the style • handling of the text
Weighting	50% (only in bachelor 3)
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June

Rhythm Class

Course title	Rhythm Class
Department responsible	Theory
OSIRIS course code	KC-TH-RC-14

Type of course	Compulsory course
Prerequisites	
Course content	<p>In this course, you will explore rhythm by doing practical exercises played on djembe (African hand drum), by using the voice and by playing your own instrument. Focus is on understanding and performing basic rhythms within a steady pulse and within different meter. Various rhythmic matters are trained by doing relevant exercises and playing rhythmic ensemble pieces that contain specific rhythmic challenges. Exercises and assignments are weekly evaluated. The course alternates between weekly online and live classes.</p> <p>The content of the online classes:</p> <ul style="list-style-type: none"> ▪ Theoretical explanation and discussing of various rhythmical issues. ▪ Discussing various rhythmic difficulties by using existing literature (music samples) ▪ Handing out practical exercises, to be practiced and prepared for the live class. <p>The content of the live classes:</p> <ul style="list-style-type: none"> ▪ Performing rhythmical exercises with specific content regarding relevant rhythmic issues. ▪ Ensemble playing of various rhythmic pieces with relevant rhythmic content. ▪ Discussing various rhythmic difficulties by using existing literature (music samples) ▪ Rhythmic ear training by using 'play & replay'. ▪ Rhythmical group playing (groove based)
Programme objectives	1.A.1, 1.A.4
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are experienced in playing rhythmically from sheet music and by memory ▪ are able to read rhythm notation (individually and in groups). ▪ are able to execute basic and advanced rhythms within a given meter (individually and in groups). ▪ Know how to handle and approach various rhythmic issues. ▪ have gained a strong awareness of time and timing (with or without a given (written) rhythm)
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Duos, trios and quartets and exercises in pieces for one voice to be handed out by the teacher. Syllabus by Niels van Hoorn and compositions by Marc Zoutendijk
Language	English or Dutch
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Niels van Hoorn
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam semester 1
Assignment description	<p>Practical exam in which the elements as described under 'course objectives' are tested.</p> <p>Content of the exams:</p> <ul style="list-style-type: none"> ▪ General rhythmic skill exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: ▪ specific rhythms in the range of whole note to 32nd notes. ▪ tuplets (in the range of triplets to quintuplets) ▪ rhythms in different meter (simple / compound / irregular) ▪ metric modulations ▪ polyrhythms ▪ in time with a metronome and/or accompaniment ▪ Ensemble playing exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: ▪ relevant rhythmical ensemble pieces. ▪ in time with a metronome and/or accompaniment (live and/or soundfile) <p>10 min</p>
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Practical exam semester 2
Assignment description	<p>Practical exam in semester 2, in which the elements as described under 'course objectives' are tested.</p> <p>Content of the exams:</p> <ul style="list-style-type: none"> ▪ General rhythmic skill exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: ▪ specific rhythms in the range of whole note to 32nd notes. ▪ tuplets (in the range of triplets to quintuplets) ▪ rhythms in different meter (simple / compound / irregular) ▪ metric modulations ▪ polyrhythms ▪ in time with a metronome and/or accompaniment ▪ Ensemble playing exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: ▪ relevant rhythmical ensemble pieces. ▪ in time with a metronome and/or accompaniment (live and/or soundfile) <p>10 min</p>
Assignment requirements	

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

First Year Choir

Course title	First Year Choir
Department responsible	Theory
OSIRIS course code	KC-AL-K1JR-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The First Year Choir consists of all first year students from various departments. In weekly rehearsals you learn basic singing techniques and aural awareness, and work on choral repertoire. Sectional rehearsals can be part of the process. It is important to practice the repertoire at home, and be well-prepared for every rehearsal. The First Year Choir performs several times during the academic year, with two final concerts in March/April.
Programme objectives	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.B.4, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have gained general choral singing experience; ▪ have experience in singing and performing classical choral music; ▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.; ▪ have had the opportunity to improve the quality of your singing voice; ▪ have practically applied sight-singing skills as well as listening skills and intonation; ▪ have experienced singing as a means of musical expression; ▪ have learned to work together with students from other departments in an artistic context.
Credits	2 ECTS
Level	Bachelor
Work form	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
Literature	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert.
Language	English
Scheduling	Weekly rehearsals of 90 minutes, September to April
Date, time & venue	See ASIMUT
Teachers	Daniël Salbert
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation & concert attendance
Assignment description	A minimum of 80% attendance at the rehearsals, concerts are compulsory.
Assignment requirements	
Assignment planning	The First Year Choir performs several times during the academic year, with two final concerts in March/April.
Assessment criteria	<ul style="list-style-type: none"> • the ability to sing choir parts • the ability to use your voice in a proper way for choral singing • the ability to both follow the conductor and listen to the choir while singing
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	
Re-assignment planning	

Score Reading

Course title	Score Reading
Department responsible	Theory
OSIRIS course code	KC-HT-PS1-17; KC-HT-PS2-17
Type of course	Compulsory course
Prerequisites	You need to have finished the first year of the Secondary Subject Piano course. The student needs to finish the first year of this course before being allowed to enter the next
Course content	In weekly individual lessons, you practice reading techniques and playing skills that enable you to play ensemble, orchestral and choral works on the piano directly from the score.
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.4, 1.B.7, 1.C.1
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ can understand and play at least four staves; ▪ is able to play scores containing transposing instruments; ▪ can read and play the soprano- alto and tenor key; ▪ are able to combine these skills.
Credits	3 ECTS per academic year
Level	Bachelor 2 and 3
Work form	Individual lessons
Literature	In addition to playing fragments from every style period, the following music books are used: <ul style="list-style-type: none"> - E. Taylor: An Introduction to Score Playing. Oxford University Press 1971 - H. Creuzburg: Partiturspiel deel I. Schott 1956
Language	English or Dutch
Scheduling	25 minutes per week; 34 weeks per year
Date, time & venue	See ASIMUT
Teachers	Alessandro Soccorsi
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam
Assignment description	You will play five fragments that have been prepared consisting of a choral work, a work with at least two C-keys and a composition containing transposing instruments. The exam concludes with an a vue playing of a fragment for choir or orchestra.
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • fluency of exercises • musicality of exercises
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June

Instrumentation and Arranging

Course title	Instrumentation and Arranging
Department responsible	Theory
OSIRIS course code	KC-HT-INARR1-17; KC-HT-INARR2-17
Type of course	Compulsory course
Prerequisites	
Course content	In this course you learn to create an arrangement, mainly for piano music for small and large settings. The point of departure is that you learn to write scores for historically recognised ensembles. The style aspect is an important criterion for the evaluation of the material written by the students. Every aspect of writing a score is covered, including knowledge of instruments, the conventions of notation and work strategies. In addition to the choice of instruments, other important aspects are creating a balance in an ensemble and the organisation of ensemble playing by means of a score. The instrumentation aspect of existing works is also studied.
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.8, 1.A.15, 1.B.1, 1.B.6, 1.C.5
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> - have expertise in instrumentation and arranging - are able to assess existing instrumentations
Credits	3 ECTS per academic year
Level	Bachelor 3 and 4
Work form	Individual lessons
Literature	Adler, S. The Study of Orchestration. New York: W.W. Norton, 1982. Bekker, P. The Orchestra. New York: W.W. Norton, 1963. Berlioz, H. Treatise on Instrumentation. Enl. and rev. by R. Strauss. Transl. by Theodore Front. New York: E.F. Kalmus, 1948. Blatter, A. Instrumentation/Orchestration. New York: Macmillan, 1980.

	<p>Carse, A. History of Orchestration. New York: Dover Publications, 1964.</p> <p>Casella, A. La tecnica dell'orchestra contemporanea. Milan: Ricordi, 1959.</p> <p>Erpf, H. Lehrbuch der Instrumentation. Mainz: B. Schott's Söhne, 1959.</p> <p>Forsyth, C. Orchestration. London: MacMillan, 1942.</p> <p>Gevaert, F.A. Nouveau traité d'instrumentation. Paris: Lemaire, 1885.</p> <p>Gevaert, F.A. Cours méthodique d'orchestration. Paris: Lemaire, 1890.</p> <p>Humperdinck, E. Instrumentationslehre. Köln: Verlag der Arbeitsgemeinschaft für rheinische Musikgeschichte, 1981.</p> <p>Jacob, G. The Elements of Orchestration. Westport: Greenwood Press, 1976.</p> <p>Jacob, G. Orchestral Technique. London: Oxford University Press, 1931.</p> <p>Koechlin, C.L.E. Traité de l'orchestration. 4 Vol. Paris: Max Eschig, 1954-1959.</p> <p>Peinkofer, K., and F. Tannigel. Handbook of Percussion Instruments. Trans. K. and E. Stone. Mainz: B. Schott's Söhne, 1976.</p> <p>Piston, W. Orchestration. New York: W.W. Norton, 1955.</p> <p>Read, G. Thesaurus of Orchestral Devices. New York: Pitman, 1953.</p> <p>Rimski-Korsakov, N. Principles of Orchestration. Transl. by Edward Agate. New York: Dover 1953.</p> <p>Sadie, S. ed. The New Grove Dictionary of Musical Instruments. New York: Grove's Dictionaries of Music, Inc., 1984.</p> <p>Stiller, A. Handbook of Instrumentation. Berkeley and Los Angeles: University of California Press, 1985.</p>
Language	English or Dutch
Scheduling	25 minutes a week, 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Arjen Berends
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio
Assignment description	Students also to submit their assignments written during the year in a portfolio.
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • substantive quality and faithfulness to style • use of instruments • voicing • correct use of notational conventions
Weighting	100%
Grading scale	Numeric

Re-assignment description	Same as above
Re-assignment planning	June

20th Century Counterpoint

Course title	20th Century Counterpoint
Department responsible	Theory
OSIRIS course code	KC-HT-TWPT-17
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course focuses on 20th century repertoire that references the classical fugue technique, notably that of J.S.Bach. Examples of such compositions are fugues in accordance with the French Fugue d'école, the polyphony of Hindemith, work by Křenek and the fugues of Shostakovich. Apart from the French Fugue d'école generally speaking no didactic literature exists about these kinds of polyphony. You are expected to select and analyse a number of sample compositions and, on the basis of the analysis, to compose a stylistic copy. Since no reference can be made to existing literature, the research report and the justification of the stylistic copy composed needs to be more detailed than it is for Tonal Counterpoint.
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.6, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to compose stylistic copies in various 20th century polyphonic styles demonstrating your insight and command of the subject matter; ▪ can reflect at a more abstract level about the phenomenon of polyphony and of the implications of a wider tonal or atonal idiom for dissonant treatment.
Credits	4 ECTS
Level	Bachelor 4
Work form	Group lesson, writing compositions and assignments
Literature	-
Language	English or Dutch
Scheduling	50 minutes per week, 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Bert Mooiman
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio of written assignments
Assignment description	Assignments written during the course, each comprising a detailed report of the research and an analysis of the sample composition(s) and a stylistic copy of the sample.
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • stylistic correctness • quality of voice leading

	• artistic quality in general of the compositions
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June

ACADEMIC SKILLS

Literature and Historical Development

Course title	Literature and Historical Development
Department responsible	Theory
OSIRIS course code	KC-HT-LHO1-20; KC-HT-LHO2-20; KC-HT-LHO3-17; KC-HT-LHO4-14
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next
Course content	In this course you study the literature of music theory from Ancient Greece to the present day. The structure is primarily systematic and chronological: in each year of the course the most relevant literature in one or two major areas is covered (harmony, counterpoint, analysis/form and composition theory, general music theory, ear training and solfège). The history of music theory will be illustrated with concrete music examples from the repertoire. You become familiar with the subject by reading and discussing source texts (books, tracts), secondary literature (summaries, articles) and listening to music examples.
Programme objectives	1.A.8, 1.A.10, 1.B.1, 1.B.4, 1.B.7, 1.C.1, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ can provide a thorough overview of the specific literature concerning the aforementioned topics and the historic development of ideas about music theory as manifested in the literature; ▪ can concisely summarise the content of a book or article with summaries and references; ▪ are aware of the latest developments in the field and are able to discuss them knowledgeably with professional colleagues.
Credits	5-3-5-4 ECTS
Level	Bachelor 1, 2, 3, 4
Work form	Weekly (group) lessons, reading assignment, producing summaries, compiling references
Literature	Overviews of the history of music theory: Zaminer, Dahlhaus cs.: Geschichte der Musiktheorie, Darmstadt 1984 - 2006 Grijp & Scheepers: Van Aristoxenos tot Stockhausen, Wolters-Noordhoff 1990 Kühn Clemens: Kompositionsgeschichte in kommentierten Beispielen, Bärenreiter 1998
Language	English or Dutch
Scheduling	50 minutes per week (group lesson), 36 weeks per year

Date, time & venue	See ASIMUT
Teachers	Patrick van Deurzen
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Bachelor I-II-III: Written exam or individual paper; Bachelor IV: Presentation
Assignment description	Bachelor I-II-III: Written exam or individual paper at the end of the year . Bachelor IV: Presentation An aural presentation at the end of the year, based on a subject related to the content of the course. The presentation will be assessed by an examination committee consisting of the key teachers of the programme, supplemented by an external expert for the final bachelor IV exam.
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • substantive level and depth • structure and clarity of the presentation • the ability to convey knowledge to the audience
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June

Music History 1

Course title	Music History 1
Department responsible	Theory
OSIRIS course code	KC-TC-MG1-17
Type of course	Compulsory course
Prerequisites	
Course content	In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music? Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing. In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.
Programme objectives	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Course objectives	At the end of this course, you:

	<ul style="list-style-type: none"> ▪ are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices; ▪ are able to reflect on your own musicianship in light of the topics discussed; ▪ are able to communicate about this with colleagues.
Credits	3 ECTS
Level	Bachelor
Work form	Lectures and individual study
Literature	<p>- Rutherford-Johnson, Tim; Music after the Fall (University of California Press, 2017)</p> <p>- 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.</p>
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Loes Rusch, Aart Strootman
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	Written exam, 75 minutes, about the content of the lessons and lectures, and the assigned literature.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
Assignment planning	Semester 1
Assessment criteria	
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Exam semester 2
Assignment description	Portfolio consisting of various written assignments.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
Assignment planning	Semester 2
Assessment criteria	With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

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

Music History 2

Course title	Music History 2
Department responsible	Theory
OSIRIS course code	KC-TC-MG2-17; KC-TC-MG2-20; KC-TL-MG2-11
Type of course	Compulsory course
Prerequisites	Music History 1
Course content	In this second year we offer a critical view on the panorama of the History of Western Art Music. What is a canon and how is it constructed? The two semesters are both divided in two blocks covering four stylistic periods. Besides the regular teachers several experts are invited to reflect and give insights in their field of specialization. In addition, the students will explore and present various case studies through collaborative presentations.
Programme objectives	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21st century; ▪ are able to critically reflect on music historiography; ▪ are able to communicate about this to various audiences; ▪ are able to reflect on your own musicianship in light of the topics discussed.
Credits	2 ECTS
Level	Bachelor
Work form	Lectures and individual study
Literature	<p>Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton & Company, 2010.</p> <p>Ross, Alex, The rest is noise. Material assigned by teacher, such as copies of score fragments and text written by composers. Additional materials will be handed out during the lessons and will also be shared via Teams.</p> <p>Possible further reading:</p> <p>Bohlman, Philip V., ed. The Cambridge History of World Music. Cambridge: Cambridge University Press, 2013.</p> <p>Cook, Nicholas. Music: a very short Introduction, 51-73. Oxford: Oxford University Press, 1998.</p> <p>DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' Black American literature forum 25-3 (1991): 525-560.</p> <p>Kelly, Thomas Forrest. Early Music: A Very Short History. Oxford: Oxford University Press, 2011.</p> <p>Rutherford-Johnson, Tim. Music after the Fall: Modern Composition and Culture since 1989. Oakland, California: California University Press, 2017.</p>

	<p>Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," Jazz Research Journal 1/ 1 (2004), 82-100.</p> <p>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>
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Loes Rusch, Aart Strootman
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written exam semester 1
Assignment description	Essay about the content of the lessons and lectures, and the assigned literature.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.
Assignment planning	Semester 1
Assessment criteria	Assessment criteria: With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Written exam semester 2
Assignment description	Written exam about the content of the lessons and lectures, and the assigned literature. 75 min
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.
Assignment planning	Semester 2
Assessment criteria	Assessment criteria: With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

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

Critical Music Studies 1 (Classical Music)

Course title	Critical Music Studies 1 (Classical Music)
Department responsible	Theory
OSIRIS course code	KC-TH-CMS1-14; KC-TM-CMS1-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on writing, listening and reading as academic skills. A collection of texts with various topics (introductions, newspaper articles, concert reviews, etc.) will be composed by the lecturers and will be collected by each CMS1 group. Lessons will be about reading these texts, how to make a good summary, about the relevant sources and where to find them. In these lessons, students also will compile an individual listening list.
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have a basic understanding, through close reading, of (music) literature; ▪ are able to find and use relevant sources ▪ are able to reflect on audio recordings in a critical way
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Date, time & venue	See ASIMUT
Teachers	Kolja Meeuwsen, Loes Rusch, Anna Scott, João Ferreira dos Santos
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Written summary
Assignment description	A written summary of three of the prescribed texts
Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.

Weighting	33,3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Related text
Assignment description	Based on the texts from assignment 1, you have to find one other related text, and must be able to justify why you choose this text
Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	33,3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Critical review
Assignment description	A written critical review of an audio recording.
Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	33,3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Critical Music Studies 2 (Classical Music)

Course title	Critical Music Studies 2 (Classical Music)
Department responsible	Theory
OSIRIS course code	KC-TH-CMS2-20; KC-TM-CMS2-22
Type of course	Compulsory course
Prerequisites	Critical Music Studies 1
Course content	In the classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on using sources, critical evaluation, presenting and writing as academic skills. In Critical Music Studies 2, a theme is chosen as the starting point for the lessons and the assignments, ideally a KC project from the various departments. The teacher will invite specialists from that particular department to come and talk about the project. These guest teachers also give attention to relevant sources, and you will be encouraged to do interviews with your fellow students who participate in the project.

Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to choose relevant sources in relation to a theme; ▪ are able to justify how the chosen sources are related to the theme; ▪ are able to correctly refer to various sources; ▪ are able to give a short presentation about the theme, using the collected sources.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Date, time & venue	See ASIMUT
Teachers	Kolja Meeuwssen, Loes Rusch, Anna Scott, João Ferreira dos Santos
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Written essay
Assignment description	You have to choose four different and diverse sources (texts, images, auditory sources, newspapers, video, etc.) that are related to the chosen theme. You must be able to justify why you have chosen these sources and correctly use these sources in a short written essay.
Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	A presentation about the theme, making use of four sources.
Assignment requirements	The presentation must have a length of 15-20 minutes
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook
Weighting	50%

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

Contextual Studies: Aesthetics and Philosophy of Music

Course title	Contextual Studies: Aesthetics and Philosophy of Music
Department responsible	Theory
OSIRIS course code	KC-TE-CSAP-20
Type of course	Compulsory course
Prerequisites	Critical Music Studies (Classical Music) 1 and 2, or Jazz ATV1 and 2 or, Art of Sound Music Theory 1 and 2, or Early Music Studies 1 and 2
Course content	<p>The importance of philosophy for musicians is crucial and manifold. From understanding the relation of music to the world of ideas and concepts to boosting creativity and reflection upon your own work, philosophy can enrich and help solve many issues related to music. The course will be divided into 4 main topics:</p> <p>1) Philosophy of performance and music practice. You will investigate an understanding of the musical experience, focusing on questions relevant to performance practice such as: What is the nature or ethics of performance and composition? What does interpretation mean? What is the nature of the artistic experience?</p> <p>2) History of aesthetical ideas with focus on music. An overview of the history of aesthetics and reflections on the nature of music and beauty and its crucial problems.</p> <p>3) Philosophical ideas in musical form. An attempt will be made to demonstrate how musical forms represent historical and current philosophical ideas. Is there a mirroring in the musical repertoire of ideas going on in other areas of human experience such as other arts forms, politics, society and philosophy?</p> <p>4) Contemporary philosophical problems for today's musicians. What are the main problems we should be dealing with now and how can we articulate them with the help of philosophy? Here we also intend to investigate questions of musical education and institutionalization.</p>
Programme objectives	1.A.8, 1.A.9, 1.A.10, 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, 1.C.12
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show an awareness of figures of thought in music philosophy and musicaesthetics; ▪ understand the varied relation that music can have to ideas and thoughts, and understand how this may enrich your own performance practice; ▪ show a more developed reflective approach and interpreting personality in your music making;

	<ul style="list-style-type: none"> are able to use terms for musical concepts as a beginning professional musician and have knowledge of what has been learned.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Every week the students will be presented with new material related to the current topic
Language	English
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Tom Dommisse, Joao Ferreira de Miranda Santos
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Participation
Assignment description	During the year students will be required to actively participate in philosophical discussions in class, and hand in regular assignments related to the topics dealt with in class. At the end of the year the students will be guided in writing a philosophical essay on a musical/philosophical topic.
Assignment requirements	
Assignment planning	
Assessment criteria	<ul style="list-style-type: none"> assimilate, and quote in the text ideas belonging to certain philosophical traditions; reflect and criticise these ideas; develop a personal conclusion based on this reflection. Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	20%
Grading scale	Numeric
Re-assignment description	
Re-assignment planning	
Assignment	Assignment 2
Assignment type	Assignments
Assignment description	During the year students will be required to actively participate in philosophical discussions in class, and hand in regular assignments related to the topics dealt with in class. At the end of the year the students will be guided in writing a philosophical essay on a musical/philosophical topic.
Assignment requirements	
Assignment planning	
Assessment criteria	<ul style="list-style-type: none"> assimilate, and quote in the text ideas belonging to certain philosophical traditions; reflect and criticise these ideas; develop a personal conclusion based on this reflection.

	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	40%
Grading scale	Numeric
Re-assignment description	
Re-assignment planning	
Assignment	Assignment 3
Assignment type	Essay
Assignment description	During the year students will be required to actively participate in philosophical discussions in class, and hand in regular assignments related to the topics dealt with in class. At the end of the year the students will be guided in writing a philosophical essay on a musical/philosophical topic.
Assignment requirements	
Assignment planning	
Assessment criteria	<ul style="list-style-type: none"> • assimilate, and quote in the text ideas belonging to certain philosophical traditions; • reflect and criticise these ideas; • develop a personal conclusion based on this reflection. Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	40%
Grading scale	Numeric
Re-assignment description	
Re-assignment planning	

Bachelor Research and Final Presentation

Course title	Bachelor Research and Final Presentation
Department responsible	Theory
OSIRIS course code	KC-HT-BRP-17
Type of course	Compulsory course
Prerequisites	
Course content	Every Theory of Music student formulates a proposal for a bachelor research project at the end of the third year of bachelor's studies; you may be assisted in drafting your proposal if need be by a teacher who has the most affinity with the proposed subject. The research will actually be carried out in the fourth year; there is a wide range of subjects to choose from in the field of analysis, methodology, history of music theory, harmony/counterpoint, solfège etc. This is a final presentation which gives a good impression of your versatility in the field of music theory. This entails justice being done to both the academic and the creative, artistic aspect of the subject.
Programme objectives	1.A.9, 1.A.13, 1.A.17, 1.B.1, 1.B.7, 1.B.8, 1.B.11, 1.C.4, 1.C.7, 1.C.8, 1.C.10, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to present your research findings on the level of a 'publishable' article;

	<ul style="list-style-type: none"> ▪ have an up-to-date overview of the current state of academic research on your topic; ▪ are able to incorporate current literature on the research topic.
Credits	6 ECTS
Level	Bachelor
Work form	Individual supervision, writing texts, giving presentations
Literature	t.b.d., depending on the research topic
Language	English
Scheduling	Bi-weekly individual appointment with the research coach(es), 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Patrick van Deurzen, Suzanne Konings, Arjen Berends, Bert Mooiman, Santo Militello, Patrick Schenkus
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Final Research Presentation
Assignment description	You are asked to give a final presentation of 50 minutes at the end of bachelor IV, in June. This consists of 30 minutes presenting the results of your research project, 10 minutes for discussion with the committee and 10 minutes to perform style compositions (including a short explanation). The committee will consist of the course's core teachers, supplemented by an external expert.
Assignment requirements	
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> • quality and clarity of the presentation • substantive quality and the depth of the research • relevance of the findings • clarity of the structure and the formulation • the way in which existing literature is incorporated in the research
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	End of June
Assignment	Assignment 2
Assignment type	Research paper
Assignment description	
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • substantive quality and the depth of the research • relevance of the findings • clarity of the structure and the formulation • the way in which existing literature is incorporated in the research
Weighting	50%
Grading scale	Numeric

Re-assignment description	Same as above
Re-assignment planning	June

PROFESSIONAL PREPARATION

Start-Up!

Course title	Start-Up!
Department responsible	Various
OSIRIS course code	KC-AL-FYF-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>The 2024 edition of Start-Up! is shaped around the word 'connectivity' as it focuses on:</p> <ul style="list-style-type: none"> - Connecting with KC, its portal, and its community - Connecting with body, practice, and wellbeing - Connecting with the city of The Hague - Connecting with new fellow students through creative music-making - Connecting to your future career <p>Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. The introduction week engages you right from the start with five days full of music making, inspiring lectures, collaborating activities and future educational opportunities' exploration. Start-Up! consists of daily Collaborative Music Creation sessions, workshops, insightful meetings and artistic performances.</p> <p>Students who enter the bachelor programme in year 2 instead of year 1 will participate in Start-Up! They are required to participate in the Entrepreneurial Bootcamp in year 3.</p>
Programme objectives	1.A.5, 1.C.4, 1.C.11, 1.C.13
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ know your way around the Royal Conservatoire; ▪ have started to build your network of fellow students from all departments; ▪ are well-informed about your study programme; ▪ have gained greater awareness of what is required to be a successful student; ▪ have a greater awareness of health & wellbeing in the music profession (e.g. you know how to protect your ears); ▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.
Credits	2 ECTS
Level	Bachelor
Work form	Plenary sessions, workshops, group lessons
Literature	Information can be found on the KC Portal. A list of resources and information about how to set up as an independent artist

	can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	One week full-time at the start of the academic year
Date, time & venue	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Teachers	A large variety of teachers from the Royal Conservatoire and from the professional field related to future practice.
Contact information	Samuele Riva (startup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Attendance
Assignment description	Attendance during Start-Up! week
Assignment requirements	A minimum of 80% attendance
Assignment planning	Start-Up! takes place in the first week of the academic year
Assessment criteria	A minimum of 80% attendance
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Written report
Re-assignment planning	By the end of semester 1

Tutoring

Course title	Tutoring
Department responsible	Various
OSIRIS course code	KC-AL-PF1-11; KC-AL-PF2-11; KC-AL-PF3-11; KC-AL-PF4-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's programme (four years for Art of Sound students). 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 self-regulation skills and habits. The tutor can offer you several tools to develop these skills, based on your needs and preferences. In the tutoring toolbox there are 4 categories for tools: foundation, intention, attention and reflection. During 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</p>

	information. Students are encouraged to take responsibility and initiative and increasingly take ownership of their development.
Programme objectives	1.A.2, 1.A.7, 1.A.15, 1.B.9, 1.B.11, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to reflect on your study progress and communicate about it with others; ▪ are able to reflect on your personal and artistic growth; ▪ have learned self-regulation tools and habits and are able to strategically put them to use in your own practice.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group and individual meetings
Literature	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams.
Language	English or Dutch
Scheduling	Group meetings: Bachelor 1 has 4 60 minute group meetings in September - November Bachelor 2 and 3 have 1 60 minute group meeting at the start of the academic year. Private meetings: by appointment (at least three, but more individual meetings can take place if required)
Date, time & venue	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative
Teachers	Daniël Brügger, Lilita Dunska, Carolien Drewes, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Ji Youn Kang, Irma Kort, Anne La Berge, Roger Regter, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
Contact information	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Tutoring toolbox assignment
Assignment description	Together with your tutor you will design a custom assignment that addresses the 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. A reflection on your assignment and development over the year is part of the deliverables.
Assignment requirements	
Assignment planning	April/May in consultation with your tutor
Assessment criteria	<ul style="list-style-type: none"> • reflective skills • strategic pursuit of goals • initiative • communication
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above

Re-assignment planning	June/July in consultation with your tutor
-------------------------------	---

Educational Skills 1

Course title	Educational Skills 1
Department responsible	Education
OSIRIS course code	KC-ED-ES1-19; KC-ED-ES1-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Teaching can be an inspiring process for both teacher and learner. The Education Programme invites 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 1,5 year, containing three courses: Educational Skills 1, 2 and 3. At the end of the Educational Programme you will have expanded your knowledge of the present-day work field of musicians, and developed basic skills to set up your own teaching practice. 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. You will acquire knowledge about learning processes 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, and explore the development of instrument-related motorical skills. Furthermore, you will visit an educational activity and discover how education plays an important role in the present-day field of work.</p> <p>This course consists of two strands:</p> <ul style="list-style-type: none"> - Methods and Didactics (lessons about education in relation to your own instrument) - Pedagogy (self-study of material about teaching and learning processes)
Programme objectives	1.A.2, 1.A.7, 1.A.15, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.7, 1.C.8
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • demonstrate a basic understanding of your own musical learning process; • display an awareness of the characteristics of a positive learning environment; • understand some well-known theories about learning and teaching; • can utilize basic skills in providing instruction and feedback and are able to use simple activating work forms; • deepened your awareness of the broad employability of artists in an educational context.
Credits	3 ECTS
Level	Bachelor

Work form	Group lessons and self-study
Literature	Pedagogy materials shared in Teams
Language	English
Scheduling	semester 1 Methods and Didactics: 12 lessons of 60 minutes + educational field visit Pedagogy: self-study (approx. 8 hours)
Date, time & venue	See ASIMUT
Teachers	Various
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl))
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Methods & Didactics reflective report
Assignment description	Reflective report about your own musical development, your teaching experiences during the course and your educational field visit. This report should also include a description of feedback you received from your teacher, for instance about how you provided instructions and used work forms with fellow students during the Methods and Didactics lessons.
Assignment requirements	A minimum of 700 words, to be submitted via Teams Active participation in the lessons / attendance 80%
Assignment planning	The report is due in January
Assessment criteria	<ul style="list-style-type: none"> • level of understanding of and reflective thinking about (your) musical learning process and about artisticity in music education • ability to provide instruction and feedback and to use simple work forms • an understanding of the characteristics of a positive learning environment • observation and reflection on educational field visit
Weighting	66,6%
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, to be submitted via Teams
Assignment planning	The essay is due in December
Assessment criteria	<ul style="list-style-type: none"> • degree of theoretical and practical understanding • degree of argumentation • quality of writing
Weighting	33,3%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Educational Skills 2

Course title	Educational Skills 2
Department responsible	Education
OSIRIS course code	KC-ED-ES2-19; KC-ED-EDS-20
Type of course	Compulsory course
Prerequisites	Educational Skills 1
Course content	<p>Educational Skills 2 is the second part of a three-part programme, which runs over 1,5 year, containing three courses: Educational Skills 1, 2 and 3.</p> <p>In Educational Skills 2 you analyse the skills needed to play your own instrument and explore various ways to teach these skills to a pupil. 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 as well: together with your teacher and fellow students you will have the opportunity to put all these skills into practice by working with test pupils during the lessons. You will also follow lessons on the practical application of music theory in the educational context, design your own music theory exercise and apply it in practice.</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 activity will be related to the Methods & Didactics lessons and will be specified by your M&D-teacher.</p> <p>There are two parallel strands of lessons:</p> <ul style="list-style-type: none"> - Methods and Didactics (lessons about teaching in relation to your own instrument) - Music Theory in Education (lessons about teaching and understanding music theory with a musically practical approach)
Programme objectives	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • have an understanding of the stages of learning in your own discipline; • have taught test pupils and can reflect on these teaching experiences; • understand the importance of taking into account the level and needs of a pupil in your approach; • are able to design/use a framework for an annotated repertoire list; • are able to provide instruction and feedback and to use various work forms; • are able to develop a music theory exercise; • recognize different approaches in the field of music education.
Credits	3 ECTS
Level	Bachelor
Work form	Group lessons, self-study and peer learning in teaching experiences
Literature	Susan Williams, Quality Practice

Language	English
Scheduling	semester 2 Methods and Didactics: 12 lessons of 60 minutes + educational field visit Music Theory in Education: 6 lessons of 60 minutes
Date, time & venue	See ASIMUT
Teachers	Various
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Reflective report and repertoire list
Assignment description	-Reflective report on teaching experiences with your test pupils and an analysis of your educational field observation. -Your repertoire list is a framework for methods and music, analysed during the lessons. This framework can be developed further in your future teaching.
Assignment requirements	<ul style="list-style-type: none"> • reflective report: 700 words minimum, to be submitted via Teams • repertoire list: structured in a methodical way, to be submitted via Teams • active participation in the lessons / attendance 80%
Assignment planning	The assignments are due in June
Assessment criteria	<ul style="list-style-type: none"> • awareness of the level and needs of a test pupil • ability to formulate clear questions, give apt instructions and feedback and employ work forms to develop a variety of skills • level of reflective thinking about music education and past and future teaching experiences • ability to recognise the level of methods and techniques
Weighting	66,6%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Music theory exercise
Assignment description	A music theory exercise, designed by yourself, including a quick application guide.
Assignment requirements	To be submitted via Teams Active participation / attendance 80%
Assignment planning	The assignment is due in April
Assessment criteria	Understanding of the use of music theory work forms
Weighting	33,3%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Teaching Skills

Course title	Teaching Skills
Department responsible	Theory
OSIRIS course code	KC-HT-METH1-17; KC-HT-METH2-17
Type of course	Compulsory course
Prerequisites	Educational Skills
Course content	In this course you study current and earlier methods of teaching musical skills and theoretical concepts (related to harmony, counterpoint, analysis, solfège and ear training). You are searching for material that is suitable to use in lessons with students, also connected to the internship lessons (see Educational Work Experience Placement for ToM). Together with the teachers of the course, you explore and discuss the content of teaching materials, method books and model lessons. Specific music teaching philosophies, such as the Kodály concept, Gordon's theory on audiation and other approaches will be studied as well. The integration of teaching theory and instrumental or vocal studies can be an element in the development of teaching materials.
Programme objectives	1.A.9, 1.A.13, 1.A.16, 1.A.17, 1.B.1, 1.B.7, 1.B.9, 1.B.10, 1.B.11, 1.B.15, 1.C.1, 1.C.3, 1.C.10, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to formulate your own ideas about teaching and learning musicianship skills and theoretical knowledge; ▪ are able to deal with challenges in teaching, such as level problems, different educational backgrounds and differences in main instrument; ▪ are able to write an article about a music theoretical or a music pedagogy subject.
Credits	4 ECTS per academic year
Level	Bachelor 3 and 4
Work form	Group lessons and individual lessons; connected to internship
Literature	Books and articles on methods from the past and the present
Language	English or Dutch
Scheduling	50 mins per week, 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Arjen Berends, Suzanne Konings
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written Article
Assignment description	You have to write an article on a pedagogical or methodological theme related to musicianship skills or music theory in general.
Assignment requirements	The article is assessed by the examination committee, consisting of the key teachers of the programme, supplemented with an external expert.
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • quality and clarity

	<ul style="list-style-type: none"> • structure • clear arguments for vision of the topic • inclusion of sources and references
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June

General Internship

Course title	General Internship
Department responsible	Theory
OSIRIS course code	KC-HT-IS1-17; KC-HT-IS2-17
Type of course	Compulsory course
Prerequisites	Educational Skills 1 & 2
Course content	In bachelor III and IV you will participate in a work experience placement, attending a number of theory lessons at the Royal Conservatoire on the level of Young Talent and bachelor 1st, 2nd and 3rd year. The placements are preferably at courses of a different nature, for example, a Young Talent group and a group in Aural Skills and Analysis, or a group in Aural Skills and Improvisation and in Keyboard Skills and Harmony. You make notes of the lessons you attend and teach a number of lessons (or parts of them). The experiences are discussed in the ToM Methodology lessons. The teacher overseeing your work experience placement writes a report on your progress. In addition to the regular placements, you can also give individual lessons to students and write reports about these lessons.
Programme objectives	1.A.9, 1.A.11, 1.A.13, 1.A.16, 1.A.17, 1.B.1, 1.B.7, 1.B.9, 1.B.11, 1.B.15, 1.C.1, 1.C.3, 1.C.5, 1.C.10, 1.C.11, 1.C.13, 1.C.14
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to give lessons in the various subjects of music theory; ▪ are able to handle different methods flexibly; ▪ are able to give lessons with substantive quality, ability to transfer knowledge clearly, structure of the lessons given and the ability to communicate with the group (interaction possesses sufficient knowledge and skills to identify differences between individual students and provide them with adequate support; ▪ can motivate and inspire students in such a way that the relationship between theory and practice is visible.
Credits	3 ECTS per academic year
Level	Bachelor 3 and 4
Work form	Group lessons + individual evaluations with the group teacher and the ToM Methodology teacher
Literature	tba
Language	English or Dutch
Scheduling	Students attend weekly lessons (of 1 to 1½ hours) for a period of 8 weeks in both spring and autumn.
Date, time & venue	See ASIMUT

Teachers	Arjen Berends, Suzanne Konings
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Continuous assessment
Assignment description	The Methodology teacher assesses the lessons given by you, together with the teacher with whom you did the internship.
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • quality of your lessons • your ability to handle the group independently in a flexible and inspiring manner
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June
Assignment	Assignment 2
Assignment type	Internship report
Assignment description	You write a report of the internship period which consists of two parts: your lesson plans and a reflection on your internship. The report is initially assessed by the Methodology teacher and then submitted to the ToM bachelor examination committee (consisting of the core ToM teachers and an external expert if you are in bachelor IV).
Assignment requirements	
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • structure of the lessons • lesson preparations • interaction with the group of students • lesson plan versus realisation of the lesson plan
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June

Internship Analysis & Performance

Course title	Internship Analysis & Performance
Department responsible	Theory
OSIRIS course code	KC-HT-ANPE-17
Type of course	Compulsory course
Prerequisites	
Course content	In this course – set up as an internship – you learn to work with a chamber music ensemble in both an analytical way and in relation to performance practice. You provide information about the composition, historical context, the editions and their differences; ‘giving information’ may also mean ‘challenging students to find information’. You listen to the ensemble as a

	musician and you do not approach the matter with preconceived theories; you respond to the questions posed by the players regarding the structure (form, harmony, voice leading etc.) and pose questions yourself in response to the ensemble's performance. It is not so much a question of giving ready-made solutions as of allowing the ensemble itself to search and try out different options on the spot.
Programme objectives	1.A.2, 1.A.9, 1.A.13, 1.A.16, 1.B.1, 1.B.2, 1.B.9, 1.B.11, 1.B.15, 1.C.1, 1.C.5, 1.C.10, 1.C.11, 1.C.13, 1.C.14
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are capable of working with a chamber music ensemble in a practical and analytical way; ▪ are capable of making the players aware of the historical context and the structure of the piece with a view to integrating these assets naturally in to the playing.
Credits	1 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Edward T. Cone: Musical Form and Musical Performance (1968) Wallace Berry: Musical Structure and Performance (1989) Joel Lester: Performance and analysis: interaction and interpretation (1995)
Language	English or Dutch
Scheduling	5 lessons with a chamber music ensemble
Date, time & venue	See ASIMUT
Teachers	Main subject teachers
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Internship Report
Assignment description	Internship Report
Assignment requirements	You have to obtain a Pass for the Internship Report in order to pass this course
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> • analytical level and depth of the lessons • communication with the ensemble in a clear and inspiring way • your capacity to find the right balance between putting forward your own insights regarding structure and interpretation and remaining open to the contributions from the musicians
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as above
Re-assignment planning	

ASSESSMENT CRITERIA

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

Applicable to: Rhythm Class

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

ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (CLASSICAL MUSIC)

Applicable to: Critical Music Studies & Contextual Studies: Aesthetics and Philosophy of Music

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

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
--------------	-------------	--------	------------------------	--------------	----------------	---------------------	--------	-------------	------------------

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