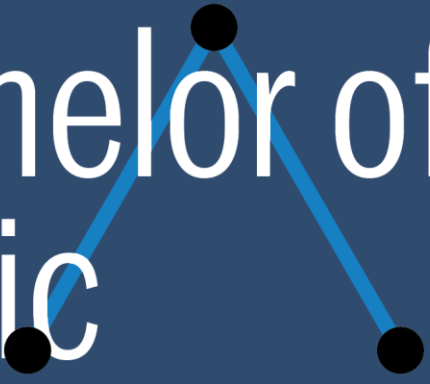


# Curriculum Handbook Bachelor of Music – Composition



Academic Year 2026/27

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**Royal  
Conservatoire  
The Hague**

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

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## INTRODUCTION

Composition is a highly intensive course which stands out for the loyalty and strong team spirit among the students and teachers. Many graduates of the Composition programme in The Hague have achieved worldwide fame, with their work being performed by prestigious ensembles at the leading opera houses, music festivals and venues all around the world. The faculty, once the birthplace of the revolutionary 'Hague School', concentrates on encouraging the creativity and versatility of the students, the conduct of research and helping students to discover their own identity as a composer.

During the course you will develop your own contemporary music practice and work with musicians in performances of your own creations. We devote a lot of attention to cooperation with creative spirits in other disciplines, improvisation and the use and development of (live) electronics. You will be able to study the production of music theatre and forms of interdisciplinary art, particularly in association with music theatre workshops, other art academies and numerous music ensembles. You will be required to manage a portfolio in which you keep a record of your activities during your studies, including your own concert recordings, programmes and reviews. In addition to acquiring a sound theoretical basis, you will gain practical experience by taking part in a great many internal and external projects. At the end of the fourth year you will give a presentation on the compositions you have produced during the course.

A specific form of education used in the Composition Department is informal education. This type of peer learning is extremely relevant and unique to our department. Outside of the lessons, students meet all the teachers, for example during projects, concerts and the Studium Generale. The result is an ongoing dialogue about quality, development and taste between students, their peers and teachers.

The Composition Department offers project-based education and has close ties with the professional field through its collaboration with ensembles such as New European Ensemble, Modelo62, Slagwerk Den Haag, Askø|Schönberg, the Nieuw Ensemble, Residentie Orkest, Ensemble Klang, Kluster 5 and with venues like Korzo, Studio Loos, Gaudeamus and the Nutshuis. The Composition Department organises numerous concerts that provide a platform for student performances outside the Conservatoire. The highlight is the annual Spring Festival, five days of non-stop performances of new compositions by the students in every conceivable genre and style. Every second year a leading international composer visits the school to give an intensive course. Guest lecturers have included John Adams, Hans Abrahamssen, Robert Ashley, Frederic Rzewski, Alvin Curran, Christian Wolff, Sylvano Bussotti, Richard Rijnvos, Jo Kondo, Magnus Lindberg and Kaija Saariaho.

Alumni of the Conservatoire's Composition Department such as Michel van der Aa, Richard Ayres, Allison Cameron, Mary Finsterer, Sam Hayden, Yannis Kyriakides, Steve Martland, Missy Mazzoli, Kate Moore, Martijn Padding, Richard Rijnvos, Michael Smetanin, Fabian Svensson and Thom Willems have achieved worldwide fame and their work is performed by the most celebrated Dutch and international musicians, orchestras, ensembles and opera companies at all the prestigious music festivals and venues.

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the bachelor's programme in Composition. After Programme Objectives and a schematic overview of the curriculum, 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 COMPOSITION

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

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.3, 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 Composition programme, you:**

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

- 1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within your discipline or genre for practical purposes and international settings.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills needed to create your own repertoire.
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts, including interdisciplinary collaborations.
- 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 international compositional knowledge, research and performing practices.
- 1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
- 1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.
- 1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.
- 1.A.12. Evidence skills in the use of new media for promotion and dissemination.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with international public performance.
- 1.A.14. Recognise, engage with and respond to diverse (professional) international performing contexts, spaces and audiences.
- 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.19. Develop artistic concepts and projects and the capacity to present these professionally to potential collaborators and audiences.

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

- 1.B.1. Demonstrate knowledge of practices, languages, forms, techniques, materials, technologies in music relevant to the discipline, and their associated international texts, resources and concepts.
- 1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which composition is practiced in an international setting.
- 1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within your area of musical study.

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

- 1.B.6. Recognise and respond to the fundamental processes which underlie improvisation and create musical materials aurally and/or in written form.
- 1.B.7. Evidence understanding of the means by which composers 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 – international 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 diverse audiences.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.11. Demonstrate knowledge of appropriate communication skills and their applications.
- 1.B.12. Identify a range of international professional working environments and contexts, reflecting on the role of the composer in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music fields.
- 1.B.14. Display fundamental knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.
- 1.B.16. Demonstrate basic awareness of the legal and ethical frameworks relating to intellectual property rights, and how to protect them.

**C. Generic outcomes**

- 1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently.
- 1.C.2. Demonstrate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning and in support of a sustainable, international 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 readily able to adapt, previously learned skills to new contexts.
- 1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting 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 your composing.
- 1.C.10. Are able to promote your professional profile, including the presentation of work in an accessible form, 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, on local, national and international level.
- 1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.
- 1.C.14. Recognise and respond to the needs of others in a range of contexts.
- 1.C.16. Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

## CURRICULUM OVERVIEW

code	Composition	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2026-2027</b>				
<b>KC-</b>	<b>Artistic Development</b>				
CO-COI	Main Subject <i>(including internal/external projects)</i>	28	27	30	44
CO-SG	Studium Generale	2	2	2	2
AL-SO-EWS	Exchange Workshops 1+2	4			
	Spring Festival	pm	pm	pm	pm
	<b>Subtotal</b>	<b>34</b>	<b>29</b>	<b>32</b>	<b>46</b>
<b>KC-</b>	<b>Musicianship Skills</b>				
AL-K1JR	First Year Choir	2			
CO-IL	Improv Lab	2			
CO-ISS	Sound Composition and Creative Technologies 1-2	3	3		
TC-TVC	Theory for Composers 1-2-3 <i>(including Analysis, Tonal Harmony, Solfège, Modal Counterpoint)</i>	9	9	9	
TC-IN	Instrumentation 1-2		3	3	
CO-ARC	Advanced Rhythm for Composers 1-2			4	2
	<b>Subtotal</b>	<b>16</b>	<b>15</b>	<b>16</b>	<b>2</b>
<b>KC-</b>	<b>Academic Skills</b>				
SO-NAMT	New Arts & Music Theories	3			
TC-MG	Music History 1-2	3	2		
TC-MM	Music Multimedia			2	
TC-AHMW2	Rejection Class				3
	<b>Subtotal</b>	<b>6</b>	<b>2</b>	<b>2</b>	<b>3</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
AL-FYF	Start-Up!	2			
AL-EB	Entrepreneurial Bootcamp		2		
ED-ESCA	Educational Skills for Composition & Sonology 1-2-3		4	2	
CO-PPC	Production and Publishing for Composers				3
	<b>Subtotal</b>	<b>4</b>	<b>8</b>	<b>4</b>	<b>3</b>
<b>KC-</b>	<b>Minor/Electives</b>				
-	Minor or Electives		6	6	6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### Main Subject Composition

<b>Course title</b>	<b>Main Subject Composition</b>
<b>Department responsible</b>	Composition
<b>OSIRIS course code</b>	KC-CO-COI1-25; KC-CO-COI2-25; KC-CO-COI3-25; KC-CO-COI4-26
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next. Please note that to be allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses. This excludes electives and minors.
<b>Course content</b>	<p><b>Bachelor 1:</b>  in the first year of the Bachelor Composition course you will receive group tuition together with the other B1 composition students. These group lessons are given every other week for a total of 3 hours of which the last hour is reserved for individual consultations. Tuition in the Group class focuses on compositional technique, notation, structure analyses, reflections on form, the development of the ear, sharpening your awareness of musical content and developing your musical language and taste. A significant part of the class will be devoted to exploring relevant contemporary repertoire. Through discussions with your peers and teacher you will also obtain substantial insight into the methods and approaches of your colleagues. Beside group tuition you will also be assigned an individual teacher with whom you will meet in the intermittent weeks. You will participate in two projects; one is VoCo in which you will collaborate with a vocalist from the Vocal Department and present your piece in our Annual Spring Festival in March or April. The second project is participating in the Bachelor 1 Concert in May. In June you will take your propedeutic exam.</p> <p><b>Bachelor 2-4:</b>  From the second year on individual tuition occurs in the form of team teaching, meaning that you will be allotted two main subject teachers with whom you meet on alternating weeks. A few times a year you will also be given the opportunity to have a lesson with one of the other teachers of the Composition Department. The individual lessons are almost always linked to your assigned projects (see below) and thus to a diversity of instrumental, vocal, electronic and/or interdisciplinary forms. Lessons are given in the context of relevant cultural, social or even philosophical perspectives and focus not only on the development of your craftsmanship and musical language but also on your overall awareness and professionalism as an artist.</p>

	<p>To hone your skills in a practical sense the composition programme is built strongly around project education. The projects, in terms of both composing and organizing, are deemed an essential part of your education. To this purpose you will be offered a wide and highly diverse range of projects throughout your studies.</p> <p>Besides collaborating with prominent professional ensembles, musicians, stages and orchestras from the Netherlands and abroad (such as the Residentie Orchestra, Ensemble Klang, Hiiit, Ensemble Modelo62, Kluster5, New European Ensemble, Bozzini Quartet, Korzo or the Orgelpark to name but a few), some projects are organized in collaboration with artists from other disciplines. In variety the projects range from solo and chamber music to ensemble and orchestra projects, from recording sessions and workshops, acoustic as well as electroacoustic, to interdisciplinary and multimedia projects and even annual small-scale opera productions, with performances taking place both within the conservatoire as well as outside. Most of the projects are offered and allocated on a signup basis, but there is also room for individual projects and student-led initiatives.</p>
<b>Programme objectives</b>	1.A.1, 1.A.5, 1.A.7, 1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.A.14, 1.A.15, 1.A.19, 1.B.1, 1.B.3, 1.B.7, 1.B.8, 1.B.10, 1.B.11, 1.B.12, 1.C.2, 1.C.5, 1.C.9, 1.C.12, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to develop a musical thought into a coherent musical structure of substantial length;</li> <li>▪ are able to notate your musical thoughts in any way that suits the musical language;</li> <li>▪ have developed your conceptual thinking;</li> <li>▪ have adequate skills in instrumentation;</li> <li>▪ have experience in composing works for a diversity of instrumental, vocal, electronic and interdisciplinary forms;</li> <li>▪ are able to communicate your artistic motivations, in spoken and written form and have acquired sufficient rehearsal technique to operate professionally;</li> <li>▪ can work independently on composition assignments of various nature.</li> </ul>
<b>Credits</b>	28-27-30-44 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	B1: group lessons + individual lessons; B2-B4: individual lessons
<b>Literature</b>	-
<b>Language</b>	English or Dutch
<b>Scheduling</b>	B1: Alternating Weekly lessons of either 60 minutes (Individual) or 180 minutes (group class), 34 weeks per academic year (Group class Teacher: Trevor Grahl) B2-B4: Weekly lessons of 60 minutes, 34 weeks per academic year, alternating between two composition teachers.
<b>Date, time &amp; venue</b>	To be decided in consultation with the teachers
<b>Teachers</b>	Calliope Tsoupaki, Peter Adriaansz, Yannis Kyriakides, Mayke Nas, Trevor Grahl and guest teachers

<b>Contact information</b>	Mayke Nas (Head) - composition@koncon.nl
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	B1: Propaedeutic Exam
<b>Assignment description</b>	The B1 Propaedeutic Exam consists of a 30 minute presentation and evaluation of your work with the team of composition teachers. Two weeks prior to the exam you will send in a portfolio of the works you have made in the two B1-projects (VoCo Project and Bachelor 1 Concert) plus any other works you have written in your first year, accompanied by a self-reflection report on what you have learned during the first year and what you want to focus on in your second year. Soon after the exam you will be notified whether or not you have been admitted to the remainder of the Bachelor programme.
<b>Assignment requirements</b>	A 30-minute presentation
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	The Propaedeutic Exam is assessed using the Assessment Criteria Bachelor Composition rubric which you can find at the end of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	B2: Presentation
<b>Assignment description</b>	The B2 exam consists of a 20 minute presentation and evaluation of your work with the team of composition teachers. Two weeks prior to the exam you will send in a portfolio of the works you have made in your second year, accompanied by a self-reflection report on what you have learned during the second year and what you want to focus on in your third year.
<b>Assignment requirements</b>	A 20-minute presentation
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	The Bachelor 2 presentation is assessed using the Assessment Criteria for Bachelor Composition which you can find at the end of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in July or September
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	B3: Presentation
<b>Assignment description</b>	The B3 exam consists of a 20 minute presentation and evaluation of your work with the team of composition teachers. Two weeks prior to the exam you will send in a portfolio of the works you have made in your third year, accompanied by a self-reflection report on what you have learned during the third year and what you want to focus on in your fourth and final bachelor year.

<b>Assignment requirements</b>	A 20-minute presentation
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	The B3 presentation is assessed using the Assessment Criteria Bachelor Composition rubric which you can find at the end of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in July or September
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	B4: Final Presentation
<b>Assignment description</b>	The B4 Final Presentation consists of a 60 minute presentation and evaluation of your work with a committee of composition teachers complemented by an external examiner. Two weeks prior to the exam you will send in a portfolio with a selection of works you have made during your bachelor years, accompanied by a self-reflection report. The exam will consist of a 15 minute presentation given by you, a 30 minute discussion of your portfolio + self-reflection and a 15 minute evaluation by the committee followed by oral feedback. The grading is not only the result of the moment of the exam but also includes achievements throughout the whole period of study. You will receive an extensive written feedback soon after the exam.
<b>Assignment requirements</b>	A 60 minute examination
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	The Final Presentation is assessed using the Assessment Criteria Bachelor Composition rubric which you can find at the end of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in July or September
<b>Practical Information about Presentations and Final Presentations</b>	<p>For generic practical information on Presentations and Final Presentations, including forms for technical support and guidelines, go to <a href="#">this KC Portal page</a> and make sure you take a look at the Presentation and Final Presentations documents.</p> <p>For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the KC Portal.</p>

## Studium Generale

<b>Course title</b>	<b>Studium Generale</b>
<b>Department responsible</b>	Composition
<b>OSIRIS course code</b>	KC-CO-SG1-25;KC-CO-SG2-25;KC-CO-SG3-25;KC-CO-SG4-25
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable

<b>Course content</b>	<p>An important component of the Composition programme is the Studium Generale. This is a weekly group lesson for all students of the Composition Department (Bachelor and Master) which is moderated by the composition teachers. In these lessons national and international guests are regularly invited to give lectures about their work but the class is foremost a platform where students can give presentations on their own work and ideas. The class can occasionally take on a more practical form when ensembles present themselves and/or specific projects are initiated or presented. The purpose of the Studium Generale is to give students the opportunity to discuss musical and artistic matters related to own work as well as within the political, social or cultural framework in which artists function. The Studium Generale is a place where students can sharpen and finetune their views and communication skills through discussions with their peers and teachers.</p> <p>Bachelor 3 and 4 students are required to do at least one presentation per academic year. Bachelor 1 and 2 and other students (Erasmus, AC, PM) can sign up for presentations if time allows. The Studium Generale is compulsory for all students of the department, is monitored weekly and attendance will feature in your overall assessment (Attendance 80%).</p>
<b>Programme objectives</b>	1.A.7, 1.A.9, 1.B.7, 1.C.8, 1.C.10, 1.C.12
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to prepare and present cohesively in a 30'-45' format</li> <li>▪ are able to give and receive constructive feedback</li> <li>▪ have gained broader knowledge of the cultural contexts in which your own artistic ideas take place</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group Lesson
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	Weekly meetings of 2 hours, 36 weeks per academic year, September through May
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Students, guest teachers and teachers from the department
<b>Contact information</b>	Mayke Nas (Head) - <a href="mailto:composition@koncon.nl">composition@koncon.nl</a>
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	B 1-2-3-4: Active participation
<b>Assignment description</b>	Active participation and attendance in the group lessons
<b>Assignment requirements</b>	80% attendance is required.
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	- attendance (at least 80%): includes punctuality and active participation at every lesson

	- ability to prepare, present and discuss own work and/or related topics with colleagues - willingness and ability to receive and give feedback
<b>Weighting</b>	B1-2: 100%, B3-4: 50%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the teachers
<b>Re-assignment planning</b>	In consultation with the teachers
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	B 3-4: Presentation
<b>Assignment description</b>	A presentation on your compositional work and related topics
<b>Assignment requirements</b>	Bachelor III and IV students are required to do at least one presentation per academic year (ca. 30'-45')
<b>Assignment planning</b>	At time of event (presentation dates will be confirmed)
<b>Assessment criteria</b>	- ability to prepare, present and discuss own work and/or related topics with colleagues - willingness and ability to receive and give constructive feedback - structure of argument; cohesiveness - contextual cultural awareness
<b>Weighting</b>	B3-4: 50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	In consultation with the teachers
<b>Re-assignment planning</b>	In consultation with the teachers

## Exchange Workshops 1+2

<b>Course title</b>	<b>Exchange Workshops 1+2</b>
<b>Department responsible</b>	Sonology
<b>OSIRIS course code</b>	KC-CD-WS15-20; KC-SO-EWS1-19
<b>Type of course</b>	Compulsory course also available as elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	ArtScience, Composition and Sonology organise annual exchange workshops, covering different topics related to composition, sonology, media arts and artscience. The workshops are mostly led by guest teachers.
<b>Programme objectives</b>	1.A.8, 1.B.7, 1.B.9, 1.B.13, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have gained insight into the artistic ideas and working methods of ArtScience, Composition and/or Sonology;</li> <li>▪ have developed skills and knowledge about the working field.</li> </ul>
<b>Credits</b>	Exchange Workshop 1 = 2 ECTS Exchange Workshop 2 = 2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Workshop
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	5 days of 5 hours
<b>Date, time &amp; venue</b>	See the workshop description document
<b>Teachers</b>	Guest teachers
<b>Contact information</b>	Orsi Toldi (o.toldi@koncon.nl)

<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Depending on workshop: possibility of an assignment.
<b>Assignment description</b>	Compulsory attendance: 80%.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	
<b>Assessment criteria</b>	Depending on the type of assessment.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	When a student has failed the workshop, they must sign up for another Exchange Workshop in the next academic year.
<b>Re-assignment planning</b>	During the following academic year.

## Spring Festival

<b>Course title</b>	<b>Spring Festival</b>
<b>Department responsible</b>	Composition
<b>OSIRIS course code</b>	N/A, as part of Main Subject Composition
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>The Spring Festival was started (under another name) in the 1960's by Dutch composer Dick Raaijmakers. The Festival lasts four to five days and evenings in the month of April and consists primarily of performances of work by the students of the Composition Department as well as alumni or others related to the department. The ambition of the Festival is to highlight the latest developments in contemporary music and to showcase the department in its full diversity. Works for ensembles, soloists, electronics, improvisations and a wide range of interdisciplinary works are performed. Sometimes an (international) guest might be present and lectures/workshops are also included in the program. There is special attention for collaboration projects between the Composition Department and the other Creative Partners (Sonology, ArtScience). You work together with the teachers of the Composition Department but also with the head of production, the theatre coordinator, the EWP (electronic work place) and the sound technicians (Art of Sound). You collaborate in projects with ensembles like Modelo62, Ensemble Klang, the New European Ensemble, Kluster5, Ensemble Royaal, Scordatura Ensemble among many others and a wide range of ad hoc or special interdepartmental initiatives. Concerts/events take place in and around the Royal Conservatoire. Students take an active role in organizing performers, programming, production, coaching and making publicity for the event. It is the foremost event in the curriculum to prepare the composition students for a future career in the professional field.</p>

<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.5, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.A.14, 1.A.19, 1.B.1, 1.B.3, 1.B.9, 1.B.12, 1.C.1
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to produce performances of your own compositions;</li> <li>▪ know how to coach musicians and how to interact with them on practical issues such as composing rehearsal schedules;</li> <li>▪ have an insight in how to budget performances;</li> <li>▪ know how to make publicity;</li> <li>▪ know how to act as a stage assistant;</li> <li>▪ have the experience to work in a group and have developed leadership as a producer;</li> <li>▪ are able to communicate professionally with workers from other disciplines.</li> </ul>
<b>Credits</b>	N/A, as part of Main Subject
<b>Level</b>	Bachelor
<b>Work form</b>	Group collaboration, coaching
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	Festival: one week, production preparation: six weeks
<b>Date, time &amp; venue</b>	Schedule: tba, Time: The festival takes place in Spring, Venue: All halls at the Royal Conservatoire, several venues in The Hague, as well as performances in public spaces.
<b>Teachers</b>	Martijn Padding, Yannis Kyriakides, Calliope Tsoupaki, Peter Adriaansz, Mayke Nas, Trevor Grahl, Jan van de Putte
<b>Contact information</b>	Mayke Nas (Head) - <a href="mailto:composition@koncon.nl">composition@koncon.nl</a>
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	You are assessed on the basis of your active contribution to the process. 100% attendance is required. The assessment is part of the Main Subject.

## MUSICIANSHIP SKILLS

### First Year Choir

<b>Course title</b>	<b>First Year Choir</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-AL-K1JR-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	The First Year Choir consists of all first year students from various departments. In weekly rehearsals you learn basic singing techniques and aural awareness, and work on choral repertoire. Sectional rehearsals can be part of the process. It is important to practice the repertoire at home, and be well-prepared for every rehearsal. The

	First Year Choir performs several times during the academic year, with two final concerts in March/April.
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.B.4, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have gained general choral singing experience;</li> <li>▪ have experience in singing and performing classical choral music;</li> <li>▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.;</li> <li>▪ have had the opportunity to improve the quality of your singing voice;</li> <li>▪ have practically applied sight-singing skills as well as listening skills and intonation;</li> <li>▪ have experienced singing as a means of musical expression;</li> <li>▪ have learned to work together with students from other departments in an artistic context.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
<b>Literature</b>	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert.
<b>Language</b>	English
<b>Scheduling</b>	Weekly rehearsals of 90 minutes, September to April
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Daniël Salbert
<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation & concert attendance
<b>Assignment description</b>	A minimum of 80% attendance at the rehearsals, concerts are compulsory.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	The First Year Choir performs several times during the academic year, with two final concerts in March/April.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• the ability to sing choir parts</li> <li>• the ability to use your voice in a proper way for choral singing</li> <li>• the ability to both follow the conductor and listen to the choir while singing</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	
<b>Re-assignment planning</b>	

## Improv Lab

<b>Course title</b>	<b>Improv Lab</b>
<b>Department responsible</b>	Composition
<b>OSIRIS course code</b>	KC-CO-IL1-14
<b>Type of course</b>	Compulsory course also available as elective
<b>Prerequisites</b>	
<b>Course content</b>	<p>Improvisation and composition are inseparably linked. Under the guidance of Oscar-Jan Hoogland, students use improvisation to search for new sounds, forms of ensemble playing and new forms of communication through music. The improvisations can be free, but also (rigidly) structured on the basis of schemas, graphic scores or any other conceivable musical scenario. Students develop solo and group improvisation skills with a strong emphasis on the concept of counterpoint. They learn to improvise a composition as a group, with a clear structure that everybody is aware of. They learn to work at the intersection of improvisation and composition, from both the composers' and the improvisers' perspective. They learn to compose based on the input of the other people present. They are introduced to, and learn to make an efficient, so-called 'instant composers'-composition that consists of very minimal material but gives maximum result through using the creativity of the performers. They learn to lead a small ensemble in an experimental set-up. They are introduced to different schools of improvisation as present in different scenes, times and cities in order to obtain a 'non-singular' idea of what improvised and composed music can be. They connect the content of the class to their general practice as artists outside the class and bring that practice into the class. Improv Lab is a group lesson and a group process. The lesson consists mainly of playing (improvising) and listening together, and the verbal analyses of these results.</p> <p>This course includes the following exercises and assignments:</p> <ul style="list-style-type: none"> <li>▪ Block 1: counterpoint exercises for group improvisation, exercises in form-awareness and responsibility</li> <li>▪ Blocks 2 &amp; 3: working within the realm of specific scenes in the history of improvised music and reflection there upon: Berlin 90's and early 00's Chicago (Afro American music: Sun Ra and Art Ensemble of Chicago), Amsterdam (ICP duo Mengelberg Bennink), Tokyo (noise scene), New York (90's John Zorn Cobra)</li> <li>▪ Block 4: the meeting of composition and improvisation:             <ol style="list-style-type: none"> <li>1) studying and playing in class of compositions for improvisers</li> <li>2) creating and playing in class of original compositions by the students.</li> </ol> </li> </ul>

<b>Programme objectives</b>	1.A.1, 1.A.5, 1.A.6, 1.A.7, 1.A.8, 1.A.10, 1.B.6, 1.B.9, 1.C.1, 1.C.4, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ can listen to each other and make musical decisions on the spot;</li> <li>▪ are aware of the important differences between composing and improvising (reflection in a split second versus large scale reflection);</li> <li>▪ are able to use composition and improvisation to each other's benefit: improv as a laboratory for finding new sounds and interaction, and composing-strategies used as scenarios to improvise on;</li> <li>▪ understand group-processes and learning to work with what your fellow artists have to offer rather than what you want them to do.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	2 x 6 sessions of 3 hours
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Oscar Jan Hoogland
<b>Contact information</b>	Mayke Nas (Head) - <a href="mailto:composition@koncon.nl">composition@koncon.nl</a>
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course. (See course content for more information.)
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active contribution to the group sessions
<b>Assignment description</b>	In this lesson we use the talents and specifics of the student to create the best possible program for the development of the student. Since artists can be very different and are often selected for this education because of a special uniqueness, the classes can accordingly be very different from year to year. The name of the course reflects this attitude: 'Improv Lab' - a place to learn and actively engage in the creative process. For this to work optimally the entire class is conceived as one big assignment: be creative and learn as a composer within the world of improvisation.
<b>Assignment requirements</b>	You are assessed on the basis of your active contribution to the group sessions. 80% attendance is required.
<b>Assignment planning</b>	Block 1 lessons: general exercises on improvisation and counterpoint. Block 2 & 3 lessons: visiting scenes in the history of improvised music. Block 4 lessons: composing for improvisers.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• flexibility and growth: opening up to new possibilities</li> <li>• listening and form-awareness in improvisation and instant composing</li> <li>• initiative in group creation, giving room to others to flourish in group creation</li> <li>• presence, commitment and personal input</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail

<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

## Sound Composition and Creative Technologies 1-2

<b>Course title</b>	<b>Sound Composition and Creative Technologies 1-2</b>
<b>Department responsible</b>	Composition
<b>OSIRIS course code</b>	KC-CO-ISS1-22; KC-CO-ISS2-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Sound Composition and Creative Technologies 1: none. Sound Composition and Creative Technologies 2: Sound Composition and Creative Technologies 1, or some experience with electronic/sound-based composition (each case will be examined on an individual basis).
<b>Course content</b>	<p>Traditional European instruments have undergone a wide expansion predominantly from the second half of the past century. The invention of techniques intending to extend their sonic possibilities, the introduction of new technologies and the acceptance of found objects as musical instruments offer the composer nowadays an enormous range of creative possibilities. During this hands-on course consisting of 2 parts, technology, philosophy and composition are key elements that will help you navigate this creative pool of possibilities. Understanding the nature of sound, technology and instrumental performance will allow you to develop ideas and perspectives about your individual artistic practice.</p> <p><b>Sound Composition and Creative Technologies 1</b> This first part of the course is devoted to developing a solid base in electronic studio techniques through creative compositional practice using the devices at the KC-100 electronic composition studio as the main laboratory for sound composition. During the course you will learn different studio techniques that will progressively help you to find an individual approach to every piece of equipment by determining their instrumental value in your compositional practice.</p> <p><b>Sound Composition and Creative Technologies 2</b> The second part of the course focuses on developing notions and concepts explored in the first part through a series of creative instrumental systems. During this course you will learn a wide range of tools and techniques allowing you to understand the nature of sound creation, problematising instrumental performance and exercising collaboration. All projects realised in this part of the course are focused on encouraging the reflection of fundamental notions such as what constitutes a musical instrument and the role of the performer within the current contemporary music repertoire. A substantial part of this course is devoted to individual advice towards the creation and production of a final presentation. Individual meeting times will be arranged with the instructor to develop final projects.</p>
<b>Programme objectives</b>	1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.B.10, 1.C.7, 1.C.9

<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have the knowledge and skills to operate the studio autonomously, while maintaining safe and purposeful conditions;</li> <li>▪ are capable of speaking the language of engineers on whom the performance of your future work might depend;</li> <li>▪ are aware of new possibilities as well as past developments in music technology;</li> <li>▪ have gained sufficient practice on the nature and behaviour of sound as musical material;</li> <li>▪ have acquired the knowledge through practice in order to develop a critical position on where your artistic practice and creative preferences are aesthetically situated within the musical use of these techniques;</li> <li>▪ have exercised collaboration and exchange of ideas with colleagues and performers;</li> <li>▪ have been confronted with fundamental musical questions, which even if you do not yet have the answers to, will help you to shape your artistic values.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lessons and individual lessons
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	Weekly lessons of 2 hours, a total of 64 hours (32 weeks) per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Hugo Morales Murguía
<b>Contact information</b>	Hugo Morales Murguía (h.moralesmurguia@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Sound Composition and Creative Technologies 1: Etude 1
<b>Assignment description</b>	Compose a 3 minute etude using 4 to 5 output channels and using only one sound (V-FUG, Pulses or Noise). Material to be edited in Logic.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	This assignment is due in semester 1.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• compositional use of the specific techniques and subjects involved</li> <li>• a personal creative approach related to the techniques and systems employed</li> <li>• verbal elaboration on the artistic aims related to the composition</li> <li>• engagement and contribution to artistic discussions about your own work and the work of others</li> <li>• effective collaboration and communication with other musicians and colleagues</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Qualifying

<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Sound Composition and Creative Technologies 1: Etude 2
<b>Assignment description</b>	Compose a 3 minute etude using as many sounds and microphones as desired using only one output channel (mono). DAW free of choice. Source material can be recorded in the studio or outside.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	This assignment is due in semester 1.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• compositional use of the specific techniques and subjects involved</li> <li>• a personal creative approach related to the techniques and systems employed</li> <li>• verbal elaboration on the artistic aims related to the composition</li> <li>• engagement and contribution to artistic discussions about your own work and the work of others</li> <li>• effective collaboration and communication with other musicians and colleagues</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Sound Composition and Creative Technologies 1: Etude 3 or Recording
<b>Assignment description</b>	<p>Option 1: Compose a 3 minute etude using an existing "Pop" recording . Use as many filters and dynamic devices as desired. Editing and number of output channels free of choice.</p> <p>Option 2: Master an existing recording of one of your works.</p>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	This assignment is due in semester 2.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• compositional use of the specific techniques and subjects involved</li> <li>• a personal creative approach related to the techniques and systems employed</li> <li>• verbal elaboration on the artistic aims related to the composition</li> <li>• engagement and contribution to artistic discussions about your own work and the work of others</li> <li>• effective collaboration and communication with other musicians and colleagues</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>

<b>Assignment type</b>	Sound Composition and Creative Technologies 1: Etude 4
<b>Assignment description</b>	Compose a 3 minute etude using different voltage control techniques.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	This assignment is due in semester 2.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• compositional use of the specific techniques and subjects involved</li> <li>• a personal creative approach related to the techniques and systems employed</li> <li>• verbal elaboration on the artistic aims related to the composition</li> <li>• engagement and contribution to artistic discussions about your own work and the work of others</li> <li>• effective collaboration and communication with other musicians and colleagues</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 5</b>
<b>Assignment type</b>	Sound Composition and Creative Technologies 2: Composition
<b>Assignment description</b>	Compose a piece using a technique or a combination of techniques discussed in the course. The pieces will be premiered in a public concert, at the end of the course.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Around May.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• compositional use of the specific techniques and subjects involved</li> <li>• a personal creative approach related to the techniques and systems employed</li> <li>• verbal elaboration on the artistic aims related to the composition</li> <li>• engagement and contribution to artistic discussions about your own work and the work of others</li> <li>• effective collaboration and communication with other musicians and colleagues</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Theory for Composers 1

<b>Course title</b>	<b>Theory for Composers 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TC-TVC1-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	
<b>Course content</b>	You will follow a personalised theory programme, in which the subjects taught, the balance between the

	<p>modules and the level ultimately required and the results for each module depend on the entrance level, the total package and your envisaged artistic goal. The material is approached from the perspective of composing.</p> <p>The subject comprises the following components:</p> <p>Analysis: 1000 years of notated music</p> <p>Counterpoint: based on the fifteenth-century teaching of composition, built around composers such as Obrecht, Ockeghem and Josquin. An important element of this course is the practical approach; there is a lot of singing in the lessons, so that they incorporate the function of ear training.</p> <p>Harmony: divided into two elements: the analytical component is covered in the various classes on Analysis; the written component is taught in a separate class, which concentrates on the harmonic style of writing, in other words, with the focus on the principles of chord progression and voice leading.</p> <p>Ear training: intervals, chords, melodies. As separate objects (learning the names) but much more in (functional) relation to each other in the context of a composition. Referring to the canon of classical and contemporary art music, extracting exercises from them.</p> <p>Singing/sight-reading intervals and melodies or polyphonic structures. Rhythmical aspects are included as well.</p> <p>Year I: ear training, harmony and analysis</p> <p>Year II: ear training, counterpoint, harmony and analysis</p> <p>Year III: counterpoint and analysis of contemporary music</p>
<b>Programme objectives</b>	1.A.1, 1.A.6, 1.B.1, 1.B.2, 1.B.6
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ can independently define musical building blocks (intervals, harmony, rhythm) on the basis of a solid theoretical foundation;</li> <li>▪ can identify connections and structure in music from the perspective of historical theory;</li> <li>▪ can interpret music from notation (harmony, counterpoint, analysis);</li> <li>▪ have been trained in analysing while listening and singing from sheet music;</li> <li>▪ have acquired the capacity to improvise polyphonic counterpoint as a performer singing in an ensemble with other students on the basis of sixteenth-century voice-leading rules.</li> </ul>
<b>Credits</b>	9 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson (workshop format) and possibly individual appointments
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	Lessons of 225 minutes (90 + 135) per week in a combination of live and online lessons, and divided over the two subjects (Musicianship and Analysis) with their

	respective teachers, following the KC annual schedule (teaching weeks, individual support weeks, and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Santo Militello & Aart Strootman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments (see the weighting) will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Analysis exam semester 1
<b>Assignment description</b>	Analysis: Portfolio
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook
<b>Weighting</b>	16,5
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Musicianship exam semester 1, 60 minutes
<b>Assignment description</b>	Harmony, solfeggio, counterpoint: Practical exam
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook
<b>Weighting</b>	16,5
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Analysis portfolio
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	33,5
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	same as above
<b>Re-assignment planning</b>	See year schedule
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Musicianship exam semester 2, 60 minutes
<b>Assignment description</b>	Harmony, solfeggio, counterpoint: Practical exam
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	33,5
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above

Re-assignment planning	See year schedule
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## Theory for Composers 2

<b>Course title</b>	<b>Theory for Composers 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TC-TVC2-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Theory for Composers 1
<b>Course content</b>	<p>You will follow a personalised theory programme, in which the subjects taught, the balance between the modules and the level ultimately required and the results for each module depend on the entrance level, the total package and your envisaged artistic goal. The material is approached from the perspective of composing.</p> <p>The subject comprises the following components:</p> <p>Analysis: 1000 years of notated music</p> <p>Counterpoint: based on the fifteenth-century teaching of composition, built around composers such as Obrecht, Ockeghem and Josquin. An important element of this course is the practical approach; there is a lot of singing in the lessons, so that they incorporate the function of ear training.</p> <p>Harmony: divided into two elements: the analytical component is covered in the various classes on Analysis; the written component is taught in a separate class, which concentrates on the harmonic style of writing, in other words, with the focus on the principles of chord progression and voice leading.</p> <p>Ear training: intervals, chords, melodies. As separate objects (learning the names) but much more in (functional) relation to each other in the context of a composition. Referring to the canon of classical and contemporary art music, extracting exercises from them. Singing/sight-reading intervals and melodies or polyphonic structures. Rhythmical aspects are included as well.</p> <p>Year I: ear training, harmony and analysis  Year II: ear training, counterpoint, harmony and analysis  Year III: counterpoint and analysis of contemporary music</p>
<b>Programme objectives</b>	1.A.1, 1.A.6, 1.B.1, 1.B.2, 1.B.6
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ can independently define musical building blocks (intervals, harmony, rhythm) on the basis of a solid theoretical foundation;</li> <li>▪ can identify connections and structure in music from the perspective of historical theory;</li> <li>▪ can interpret music from notation (harmony, counterpoint, analysis);</li> <li>▪ have been trained in analysing while listening and singing from sheet music;</li> <li>▪ have acquired the capacity to improvise polyphonic counterpoint as a performer singing in an ensemble with</li> </ul>

	other students on the basis of sixteenth-century voice-leading rules.
<b>Credits</b>	9 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson (workshop format) and possibly individual appointments
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	Lessons of 225 minutes (90 + 135) per week in a combination of live and online lessons, and divided over the two subjects (Musicianship and Analysis) with their respective teachers, following the KC annual schedule (teaching weeks, individual support weeks, and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Santo Militello & Aart Strootman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments (see the weighting) will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Analysis exam semester 1
<b>Assignment description</b>	Analysis: Portfolio
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook
<b>Weighting</b>	16,5
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Musicianship exam semester 1
<b>Assignment description</b>	Harmony, solfeggio, counterpoint: Practical exam
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook
<b>Weighting</b>	16,5
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Analysis portfolio
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	33,5
<b>Grading scale</b>	Numeric

<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	See year schedule
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Musicianship exam semester 2
<b>Assignment description</b>	Harmony, solfeggio, counterpoint: Practical exam
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	33,5
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	See year schedule

### Theory for Composers 3

<b>Course title</b>	<b>Theory for Composers 3</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TC-TVC3-18
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Theory for Composers 2
<b>Course content</b>	<p>You will follow a personalised theory programme, in which the subjects taught, the balance between the modules and the level ultimately required and the results for each module depend on the entrance level, the total package and your envisaged artistic goal. The material is approached from the perspective of composing.</p> <p>The subject comprises the following components:</p> <p>Analysis: 1000 years of notated music</p> <p>Counterpoint: based on the fifteenth-century teaching of composition, built around composers such as Obrecht, Ockeghem and Josquin. An important element of this course is the practical approach; there is a lot of singing in the lessons, so that they incorporate the function of ear training.</p> <p>Harmony: divided into two elements: the analytical component is covered in the various classes on Analysis; the written component is taught in a separate class, which concentrates on the harmonic style of writing, in other words, with the focus on the principles of chord progression and voice leading.</p> <p>Ear training: intervals, chords, melodies. As separate objects (learning the names) but much more in (functional) relation to each other in the context of a composition. Referring to the canon of classical and contemporary art music, extracting exercises from them.</p> <p>Singing/sight-reading intervals and melodies or polyphonic structures. Rhythmical aspects are included as well.</p> <p>Year I: ear training, harmony and analysis</p> <p>Year II: ear training, counterpoint, harmony and analysis</p> <p>Year III: counterpoint and analysis of contemporary music</p> <p>Analysis of contemporary music: Starting from 20th century repertoire this analysis course unfolds various</p>

	composition techniques via known and deliberately lesser known composers/compositions. The course explores language, technique, and theory in the historic and geographic context of the work, connecting it to both earlier repertoire and current tendencies in music. The student analyses actively during each lesson. Verbalizing what is heard, unraveling in scores and being creative to fully comprehend what a composer wrote.
<b>Programme objectives</b>	1.A.1, 1.A.6, 1.A.9, 1.A.11, 1.B.1, 1.B.2, 1.B.6, 1.B.7, 1.C.1, 1.C.5, 1.C.6
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ can independently define musical building blocks (intervals, harmony, rhythm) on the basis of a solid theoretical foundation;</li> <li>▪ can identify connections and structure in music from the perspective of historical theory;</li> <li>▪ can interpret music from notation (harmony, counterpoint, analysis);</li> <li>▪ have been trained in analysing while listening and singing from sheet music;</li> <li>▪ have acquired the capacity to improvise polyphonic counterpoint as a performer singing in an ensemble with other students on the basis of sixteenth-century voice-leading rules.</li> </ul> <p>And at the end of this course, you also:</p> <ul style="list-style-type: none"> <li>▪ have studied reference works from the 20th century intensively and are able to reflect on them through analysis;</li> <li>▪ master basic strategies for analysing similar works;</li> <li>▪ have made your first steps in creation in the same language.</li> </ul>
<b>Credits</b>	9 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson (workshop format) and possibly individual appointments
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	Lessons of 225 minutes (90 + 135) per week in a combination of live and online lessons, and divided over the two subjects (Musicianship and Analysis) with their respective teachers, following the KC annual schedule (teaching weeks, individual support weeks, and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Santo Militello & Aart Strootman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments (see the weighting) will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Analysis exam semester 1
<b>Assignment description</b>	Analysis: Portfolio
<b>Assignment requirements</b>	

<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook
<b>Weighting</b>	16,5
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Musicianship exam semester 1
<b>Assignment description</b>	Harmony, solfeggio, counterpoint: Practical exam
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook
<b>Weighting</b>	16,5
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Analysis presentation
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• level of craftsmanship (technical)</li> <li>• artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject)</li> </ul>
<b>Weighting</b>	33,5
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	See year schedule
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Musicianship exam semester 2
<b>Assignment description</b>	Harmony, solfeggio, counterpoint: Practical exam
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	33,5
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	See year schedule

## Instrumentation 1-2

<b>Course title</b>	<b>Instrumentation 1-2</b>
<b>Department responsible</b>	Composition
<b>OSIRIS course code</b>	KC-TC-IN1-15; KC-TC-IN2-15
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	For Instrumentation 2: Instrumentation 1
<b>Course content</b>	In contemporary music, the instrumentation of a work (with electronics or otherwise) is generally the point of

	departure for composing. Aspects covered include the historical aspects, the use of individual instruments, the cohesion with form and how the instrumentation shapes the concept. You will also study specific works from contemporary literature and carry out pragmatic assignments; i.e. arranging, conducting and leading ensembles. The lessons have a laboratory-like character and are linked to composition projects whenever possible.
<b>Programme objectives</b>	1.A.1, 1.A.8, 1.A.15, 1.B.1, 1.B.6, 1.B.7, 1.C.1, 1.C.5, 1.C.6, 1.C.7, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ know all relevant technical facts about individual instruments, including 'extended techniques';</li> <li>▪ have studied the historical development of instrumentation and focussed on historical key works;</li> <li>▪ have done a variety of assignments and have expertise in arranging music for any ensemble;</li> <li>▪ are able to invent new personal notations for new sounds;</li> <li>▪ are able to use the skills and knowledge achieved from this course during your own creative composition process.</li> </ul>
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Standard works such as Adler. The Study of Orchestration.
<b>Language</b>	English
<b>Scheduling</b>	Weekly lessons of 100 minutes (Instrumentation 1) or 120 minutes (Instrumentation 2), 36 weeks per year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Trevor Grahl
<b>Contact information</b>	Trevor Grahl (t.grahl@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Instrumentation 1: Portfolio
<b>Assignment description</b>	Which assignments are required in the individual student's portfolio will be agreed upon in consultation with the teacher based upon the experience and ambition of the student.
<b>Assignment requirements</b>	A portfolio that contains a minimum of 3 'etudes' for different solo instruments and/or 3 arrangements for different instrumental groups.
<b>Assignment planning</b>	The portfolio is built up during the course and has a final deadline at the end of the course, date t.b.d. by the teacher.
<b>Assessment criteria</b>	You are assessed on the basis of your active contribution to the group sessions and on your assignments with the following criteria: <ul style="list-style-type: none"> <li>• insight in the technical aspects of individual instruments and their notation</li> </ul>

	<ul style="list-style-type: none"> <li>• insight in combining instruments</li> <li>• insight in designing clear scores for various instrument groups</li> <li>• artistry in making argued choices for instrumentation assignments</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Instrumentation 2: Assignments
<b>Assignment description</b>	Three or four assignments will be given during the course of the year testing technical and artistic knowledge. Students will also be asked to attend several rehearsals of professional level musicians and groups.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	The assignments have a final deadline at the end of the course, date t.b.d. by the teacher.
<b>Assessment criteria</b>	Students are assessed on the basis of attendance and completion of all assignments with the following criteria: <ul style="list-style-type: none"> <li>• quality of notation</li> <li>• technical skills and instrumental knowledge, showing awareness of historical development</li> <li>• the presence of an adventurous and experimental creative spirit</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Advanced Rhythm for Composers 1 and 2

<b>Course title</b>	<b>Advanced Rhythm for Composers 1 and 2</b>
<b>Department responsible</b>	Composition
<b>OSIRIS course code</b>	KC-CO-ARC1-22; KC-CO-ARC2-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Only after successfully completing Advanced Rhythm for Composers 1, students can follow Advanced Rhythm for Composers 2
<b>Course content</b>	<p>This course offers an intercultural approach to universal rhythmic concepts. Certain Carnatic (South-Indian) tools provide clarity in the rhythmical phenomenon, reassuring the composers' personal view, while facilitating their creativity in all diversity of genres and aesthetics.</p> <p>Advanced Rhythm for Composers 1:</p> <ul style="list-style-type: none"> <li>- Notions of pulse, non-pulse, cyclicity. Tala</li> <li>- Subdivision, phrasing. Gati</li> <li>- Accents, groupings, polyrhythms. Jati</li> <li>- Phrase development in polyrhythms. Tree of gati bhedom, rhythmical sangatis</li> <li>- Irregular pulse and accents. Jati bhedom</li> </ul>

	<ul style="list-style-type: none"> <li>- Phrasing in modulating speeds (half, double, :3, :4, etc.). Anuloma, pratiloma</li> <li>- Comparative notation of rhythmical values and time signature.</li> <li>- Creative phrasing and displacement games. Yati phrases, sama mukthay</li> </ul> <p>Advanced Rhythm for Composers 2:</p> <ul style="list-style-type: none"> <li>- Creative phrasing in larger forms. Various mukthays, tirmanas, yati prastara, etc</li> <li>- Relationship rhythm-form-texture in longer formats. Mukthay combinations, poruttam</li> <li>- Metrical modulation, tempo changes.</li> <li>- Polypulse: feasibility, physical references, notation. Nadai bhedom</li> <li>- Alternating polypulse. Mixed jati nadai bhedom</li> </ul> <p>You are encouraged to apply the rhythmical concepts in your own work and you have the opportunity to be coached in this aspect during the lessons.</p>
<b>Programme objectives</b>	1.A.4, 1.B.1, 1.B.4, 1.C.1, 1.C.6, 1.C.7
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ enrich your rhythmical palette, gaining intuitive, expressive and creative potential;</li> <li>▪ acquire an organic feel for rhythmical proportions;</li> <li>▪ explore issues of existing repertoire, including your own pieces, work in progress</li> <li>▪ experiment the latest developments in complex rhythmical notation, establishing your own vision</li> <li>▪ incorporate rhythmical concepts into a larger scale of structure and form.</li> </ul>
<b>Credits</b>	B3: 4 ECTS B4: 2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lessons
<b>Literature</b>	<p>Applying Karnatic Rhythmical Techniques to Western Music. Rafael Reina, Ashgate Publishing, Routledge, ISBN 9781472451507</p> <p>Great library of musical samples (scores, videos, recordings) of all styles on-line at our Team KonCon Advanced Rhythm</p>
<b>Language</b>	English
<b>Scheduling</b>	<p>Advanced Rhythm 1: Weekly lessons of 100 minutes, 36 weeks</p> <p>Advanced Rhythm 2: Weekly lessons of 100 minutes, 24 weeks</p>
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Jonás Bisquert
<b>Contact information</b>	Jonás Bisquert (j.bisquert@koncon.nl)
<b>Assessment</b>	This course is assessed using the four following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Weekly physical and written exercises
<b>Assignment description</b>	Connected to the contents of every week.
<b>Assignment requirements</b>	- bodily ability to demonstrate

	- samples of optimal notation
<b>Assignment planning</b>	Weekly short assignments, already started during the lesson
<b>Assessment criteria</b>	- improvement in organic rhythmical accuracy - critical reflection on notation
<b>Weighting</b>	25%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Written exam
<b>Assignment description</b>	Written rhythmical exercises, covering all the topics of the year
<b>Assignment requirements</b>	Complete a series of exercises, partly technical, partly creative.
<b>Assignment planning</b>	Period April – June, partly realised during regular lessons, open for consult.
<b>Assessment criteria</b>	- clarity in rhythmical concepts - clear vision on notation - critical view on feasibility of rhythmical challenges
<b>Weighting</b>	25%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Practical exam
<b>Assignment description</b>	The student will demonstrate their acquired rhythmical skills physically
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	- accuracy - consistency of pulse - ability to demonstrate rhythmical ideas - organic feel for rhythm
<b>Weighting</b>	25%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Application of acquired rhythmical skills to your own composition work
<b>Assignment description</b>	The student shows a reflection on critical rhythmical thinking applied to their own work
<b>Assignment requirements</b>	Share rhythmical challenges of own work where the acquired skills in the course can be useful
<b>Assignment planning</b>	Frequent moments to share work in progress during weekly lessons. One special presentation at the end of the period.
<b>Assessment criteria</b>	Degree to which the student acquires a critical and creative view on rhythmical topics in their own creative process
<b>Weighting</b>	25%
<b>Grading scale</b>	Numeric

<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

## ACADEMIC SKILLS

### New Arts and Music Theories

<b>Course title</b>	<b>New Arts and Music Theories</b>
<b>Department responsible</b>	Sonology
<b>OSIRIS course code</b>	KC-SO-NAMT-14
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>This course is offered to all first-year bachelor's students of ArtScience, Composition and Sonology. It is aimed to nurture an awareness of the possibilities of reciprocal expansion that exist between the domains of theory and artistic practice. The course tackles areas of enquiry that traverse both the substrate of artistic practice and theoretical research, articulated in thematic segments throughout the year. These segments comprise questions on the nature of: Language, Materiality, Media and Technology, Sensation and Affect, Ecology, Culture and the Collective. These thematic axes promote the familiarisation of the students with recent as well as historical theoretical tools, through an exposure to texts and artistic practices sourced in different traditions and knowledge disciplines. The course includes the participation of a substantial number of guest teachers coming from diverse areas and institutions across the Netherlands (and beyond) including Musicology, Art History, Media Theory, Performance Studies, Cultural Critique as well as art practitioners. The course aims to foster the receptiveness of students for open-ended and transdisciplinary explorations in which the role of histories and models of thought become inherent in the artistic process.</p>
<b>Programme objectives</b>	1.A.8, 1.A.10, 1.B.7, 1.C.1, 1.C.4
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have the knowledge and the ability to discuss a wide range of approaches that inform contemporary thought within and in relation to artistic practice.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	120 minutes per week during two semesters
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	David Dramm, Gabriel Paiuk, Eric Kluitenberg and guest teachers
<b>Contact information</b>	Gabriel Paiuk (g.paiuk@koncon.nl)

<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	A plan for a project/prototype/draft of a work
<b>Assignment description</b>	You develop (in groups) and present to the class a plan for a project/prototype/draft of a work that engages with a number of problems/challenges arising from one of the areas of theoretical enquiry developed throughout the year (Media, Sensation and Cognition, Ecology and Collectivity, Materiality or Language).
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the course in semester 2
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• awareness of the utility of a dialogue between artistic practice and theoretical enquiry</li> <li>• ability to research and account for different theoretical perspectives into specific problems</li> <li>• ability to express clearly the arguments dealt with in the project presented to the class</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

## Music History 1

<b>Course title</b>	<b>Music History 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-MG1-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	
<b>Course content</b>	In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music? Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing. In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.
<b>Programme objectives</b>	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>- have a critical understanding of music historiography and are able to use appropriate terminology;</li> <li>- are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices;</li> </ul>

	- have an understanding of music history in various contexts and are able to communicate about this with colleagues.
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Lectures and individual study
<b>Literature</b>	- Rutherford-Johnson, Tim; Music after the Fall (University of California Press, 2017) - Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Loes Rusch, Aart Strootman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written exam
<b>Assignment description</b>	Written exam, 75 minutes, about the content of the lessons and lectures, and the assigned literature.
<b>Assignment requirements</b>	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
<b>Assignment planning</b>	End of semester 1
<b>Assessment criteria</b>	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Written portfolio
<b>Assignment description</b>	Portfolio consisting of various written assignments.
<b>Assignment requirements</b>	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Music History 2

<b>Course title</b>	<b>Music History 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TC-MG2-17; KC-TC-MG2-20; KC-TL-MG2-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Music History 1
<b>Course content</b>	In this second year we offer a critical view on the panorama of the History of Western Art Music. What is a canon and how is it constructed? The two semesters are both divided in two blocks covering four stylistic periods. Besides the regular teachers several experts are invited to reflect and give insights in their field of specialization. In addition, the students will explore and present various case studies through collaborative presentations. Listening to the repertoire of the different style periods is an important part of the lessons.
<b>Programme objectives</b>	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21st century;</li> <li>▪ have knowledge of musical repertoire from this time period;</li> <li>▪ are able to critically reflect on music historiography;</li> <li>▪ are able to communicate about this in writing.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Lectures and individual study
<b>Literature</b>	Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton & Company, 2010. Ross, Alex, The rest is noise. Material assigned by teacher, such as copies of score fragments and text written by composers. Additional materials will be handed out during the lessons and will also be shared via Teams. Possible further reading: Bohlman, Philip V., ed. The Cambridge History of World Music. Cambridge: Cambridge University Press, 2013. Cook, Nicholas. Music: a very short Introduction, 51-73. Oxford: Oxford University Press, 1998. DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' Black American literature forum 25-3 (1991): 525-560. Kelly, Thomas Forrest. Early Music: A Very Short History. Oxford: Oxford University Press, 2011. Rutherford-Johnson, Tim. Music after the Fall: Modern Composition and Culture since 1989. Oakland, California: California University Press, 2017. Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," Jazz Research Journal 1/ 1 (2004), 82-100.

	Strohm, Reinhard. "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future." <i>mu3nkologicha/Musicology</i> 27 (2019): 1-29. Taruskin, Richard. <i>Music in the Late Twentieth Century: The Oxford History of Western Music</i> . Oxford: Oxford University Press, 2010
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 75 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Loes Rusch, Aart Strootman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written exam semester 1
<b>Assignment description</b>	Written exam about the content of the lessons and lectures, and the assigned literature.
<b>Assignment requirements</b>	Exam of 75 minutes
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
<b>Weighting</b>	25%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Written exam semester 2
<b>Assignment description</b>	Written exam about the content of the lessons and lectures, and the assigned literature.
<b>Assignment requirements</b>	Exam of 75 minutes
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
<b>Weighting</b>	25%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Active participation: repertoire listening
<b>Assignment description</b>	Repertoire listening is part of every Music History 2 lesson. The teacher therefore keeps a record of attendance in ASIMUT. You need to attend at least 80% of the lessons. Absences will only be permitted on the basis of: <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the schedule (this must be agreed upon with the teacher before the date in question).</li> </ul>

	<ul style="list-style-type: none"> <li>• A previously scheduled KC project (but not one organised by the student).</li> <li>• Illness</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the teacher before the date in question.</p>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- focus/open attitude: ability to concentrate, willingness to expand your horizons</li> <li>- communication &amp; reflection</li> <li>- attendance (at least 80%, includes punctuality)</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Musical excerpts listening exam
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Active participation: repertoire listening
<b>Assignment description</b>	<p>Repertoire listening is part of every Music History 2 lesson. The teacher therefore keeps a record of attendance in ASIMUT. You need to attend at least 80% of the lessons. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the schedule (this must be agreed upon with the teacher before the date in question).</li> <li>• A previously scheduled KC project (but not one organised by the student).</li> <li>• Illness</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the teacher before the date in question.</p>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- focus/open attitude: ability to concentrate, willingness to expand your horizons</li> <li>- communication &amp; reflection</li> <li>- attendance (at least 80%, includes punctuality)</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Musical excerpts listening exam
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Music Multimedia

<b>Course title</b>	<b>Music Multimedia</b>
<b>Department responsible</b>	Composition
<b>OSIRIS course code</b>	KC-TC-MM-24

<b>Type of course</b>	Compulsory course also available as elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	The aim of the course is to introduce students to how technology can be used in creating new forms of music multimedia/intermedia and expanded performance practices, from traditional contexts such as opera or contemporary dance to new contexts such as sound installation and new media. The history of early paradigms in composing with non-musical elements is analysed, as well as current practices in sound art and contemporary forms of multimedia. The course also takes a practical form, in learning technologies that could be useful in creating expanded performance practices, such as analogue and digital sound manipulation, video and basic interactive software programming. There will be a special focus on 'hyperscores'/media scores where the group will create and perform their own scores using electronic instruments in part.
<b>Programme objectives</b>	1.A.9, 1.A.11, 1.A.12, 1.A.13, 1.B.1, 1.B.10, 1.C.9
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have an overview of current developments in the field of music multimedia and expanded performance practices;</li> <li>▪ can analyse relationships between music and other disciplines and reflect on them;</li> <li>▪ are able to operate with selective live electronics.</li> <li>▪ have knowledge and skills to create videos for music and music to video.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lessons in combination with individual lessons
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	Regular meetings of 120 minutes on Wednesday afternoons and some project/ensemble-based activity, 12 weeks per year in semester 2.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Yannis Kyriakides, guest teachers
<b>Contact information</b>	Yannis Kyriakides (y.kyriakides@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	Assessment takes place on the basis of your active participation in the group lessons.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• active participation at every lesson (attendance 80%)</li> <li>• willingness to expand horizons and to concentrate on work</li> <li>• ability to collaborate with colleagues from different (interdisciplinary) fields</li> <li>• willingness to receive feedback and to apply it</li> </ul>

<b>Weighting</b>	50%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Composition
<b>Assignment description</b>	A media score
<b>Assignment requirements</b>	A media score that can be performed by the group at the end of the course.
<b>Assignment planning</b>	Due in May
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• level of craftsmanship (technical)</li> <li>• the inclination to try out new techniques and explore new media with an exploratory attitude</li> <li>• artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject)</li> <li>• ability to operate with selective live electronics</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Rejection Class

<b>Course title</b>	<b>Rejection Class</b>
<b>Department responsible</b>	Composition
<b>OSIRIS course code</b>	KC-TC-AHMW2-11
<b>Type of course</b>	Compulsory course also available as elective
<b>Prerequisites</b>	Analysis Contemporary Music Basic
<b>Course content</b>	<p>The so-called Rejection Class seeks to explore some of the fundamental ideas that lie at the basis of compositional choice and connects these to convergent ideas from the sciences, mathematics, musical theory, non Western cultures, visual arts and philosophy. The classes are built around four main pillars - Form, Translation, Tuning and Engagement - and take place in the form of a presentation, discussion and application of ideas on the basis of relevant compositions and articles from ca. 1970 until the present day. Music is listened to, scores are studied with an emphasis on aural analysis, and articles are read and discussed. Each Pillar ends with a class in which the students are asked to present and reflect on the topics either in relation to their own work or to the work of others.</p> <p>Large topics include among others: Lingua Franca &amp; compositional Identity; The Shape of Content; What is (and why) Complexity?; Single-line writing, Process and rhythmic counterpoint; Mathematics and Speech as compositional foundations; Vertical vs Horizontal microtonality (beating and ratios); Tuning (basic introduction to all relevant terms, plus application in tuning systems); Calibration &amp; Composing from Sound and Politics, Environment and compositional</p>

	Engagement to name just a few. The purpose of the class is to familiarize the students with a large, broad but singular repertoire, to heighten an awareness of the meaning and implications of ideas and help the students along their path towards determining their own artistic choices and goals.
<b>Programme objectives</b>	1.A.4, 1.A.7, 1.B.1, 1.B.7, 1.C.1, 1.C.4, 1.C.6, 1.C.7
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to distinguish between idea and style;</li> <li>▪ have acquired knowledge of a wide range of terminologies;</li> <li>▪ have understanding of their compositional application;</li> <li>▪ can link up convergent ideas across different disciplines and cultures;</li> <li>▪ can recognize these over time (i.e. throughout history);</li> <li>▪ have learned how to distinguish outer appearance from inner motivation;</li> <li>▪ have expanded your repertoire-knowledge</li> <li>▪ have read, digested and are familiar with supplied reading materials</li> <li>▪ have learned something about your own artistic choices.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Materials are taken from a wide range of sources, books and articles (among others: James Gleick, Tom Johnson, Daniel Heller-Roaszen, Kyle Gann, Ben Johnston, Arnold Dreyblatt, James Tenney, David Dunn, Ben Shahn, John Cage, Douglas Kahn, Raymond Murray Shaffer, Alvin Lucier)
<b>Language</b>	English
<b>Scheduling</b>	Weekly lessons of 120 minutes, 24 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Peter Adriaansz
<b>Contact information</b>	Peter Adriaansz (p.adriaansz@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Assignments
<b>Assignment description</b>	2 to 3 assignments throughout the year in the form of written statements or live presentations on relationship content to own work or expanded via work/ideas of others.
<b>Assignment requirements</b>	Written reflections at own discretion, presentations ca. 20-30'
<b>Assignment planning</b>	(roughly end semester 1, throughout semester 2)
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>▪ reflective abilities</li> <li>▪ insight in the chosen subject</li> <li>▪ level of conceptual approach</li> <li>▪ quality of presentation skills</li> <li>▪ quality of analytical skills</li> </ul>

<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	Assessment takes place on the basis of your active participation in the group lessons.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• active participation at every lesson (attendance 80%)</li> <li>• ability to dialogue and engage in topics</li> <li>• ability to take in materials and question</li> <li>• reading and digesting assigned reading materials</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

## PROFESSIONAL PREPARATION

### Tutoring

<b>Course title</b>	<b>Tutoring</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-PF1-11; KC-AL-PF2-11; KC-AL-PF3-11; KC-AL-PF4-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>First-year Bachelor of Music 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 help 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 or log their process in their own journalling set-up. The tutor will have consultations with students individually and in small groups (see scheduling information). 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</p>

	head of department or coordinator about study related issues, without revealing any sensitive information. Students are encouraged to take responsibility and initiative and increasingly take ownership of their development.
<b>Programme objectives</b>	1.A.2, 1.A.7, 1.A.15, 1.B.9, 1.B.11, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to reflect on your study progress and communicate about it with others;</li> <li>▪ are able to reflect on your personal and artistic growth;</li> <li>▪ have learned about self-regulation tools and habits and are able to strategically put them to use in your own practice.</li> </ul>
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Group and individual meetings
<b>Literature</b>	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams and in the "your practice" folder on the "your health and practice" page on the portal.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative
<b>Teachers</b>	Carolien Drewes, Lilita Dunska, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Alison Isadora, Ji Youn Kang, Irma Kort, Anne La Berge, Roger Regter, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
<b>Contact information</b>	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Tutoring toolbox assignment
<b>Assignment description</b>	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.
<b>Assignment requirements</b>	

<b>Assignment planning</b>	April/May/June in consultation with your tutor
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• reflective skills</li> <li>• engagement with the tutoring assignment</li> <li>• active participation and communication</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	June/July in consultation with your tutor

## Career Skills: Start-Up!

<b>Course title</b>	<b>Start-Up!</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-FYF-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>Start-Up! is shaped around the word 'connectivity' as it focuses on:</p> <ul style="list-style-type: none"> <li>- Connecting with KC, its portal, and its community</li> <li>- Connecting with the city of The Hague</li> <li>- Connecting with new fellow students through creative music-making</li> <li>- Connecting to your future career</li> </ul> <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 Collaborative Music Creation sessions, workshops, insightful meetings and artistic performances. This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career.</p> <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>
<b>Programme objectives</b>	1.A.5, 1.C.4, 1.C.11, 1.C.13
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- can describe the Royal Conservatoire's structure and departments;</li> <li>- are familiar with your curriculum handbook including expectations and assessments;</li> <li>- are able to connect your curriculum with your individual learning path &amp; future career.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Plenary sessions, workshops, group lessons
<b>Literature</b>	Information can be found on the KC Portal. A list of resources and information about how to set up as an independent artist can be found at the Career

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

### Career Skills: Entrepreneurial Bootcamp: Explore New Playgrounds

<b>Course title</b>	<b>Entrepreneurial Bootcamp: Explore New Playgrounds</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-EB-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	In an intensive week, you will work in small groups to prepare short musical performances or musical interventions. These performances will be created for and presented in specific social contexts with the aim to reach out to new audiences. Performances can take place in unusual venues and spaces thus exploring new markets for and exposure of musical creations. You will run your own 'businesses' and acquire hands-on experiences with career skills such as project management, collaboration, communication and presentation. You will film your performances and interventions and present your projects to an audience of first year Bachelor students at the end of this week. This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.
<b>Programme objectives</b>	1.A.5, 1.A.13, 1.A.14, 1.A.17, 1.A.19, 1.B.12, 1.C.4, 1.C.11, 1.C.13, 1.C.14

<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to take initiative and recognise opportunities as a performing artist;</li> <li>▪ have explored your artistic identity in a societal context;</li> <li>▪ have developed your collaborative skills;</li> <li>▪ have developed your communication skills.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Workshops, laboratory, coaching
<b>Literature</b>	A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
<b>Language</b>	English
<b>Scheduling</b>	A five-day intensive course at the start of the academic year, plus one preparatory meeting prior, in April during Bachelor 1.
<b>Date, time &amp; venue</b>	One meeting for preparation in April of Bachelor 1, a five-day intensive course from Monday 31 August until Friday 4 September 2026 from 09:00 till 22:00 every day. Taking place in Amare, Theater De Regentes and the Segbroek neighbourhood in The Hague.
<b>Teachers</b>	Various coaches
<b>Contact information</b>	Isa Goldschmeding ( <a href="mailto:i.goldschmeding@koncon.nl">i.goldschmeding@koncon.nl</a> )
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	Active participation in the Entrepreneurial Bootcamp: Explore New Playgrounds
<b>Assignment requirements</b>	A minimum of 80% attendance
<b>Assignment planning</b>	Continuous assessment during Entrepreneurial Bootcamp week at the start of the academic year
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Focus/open attitude: ability to concentrate, willingness to expand your horizons</li> <li>- Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the department
<b>Re-assignment planning</b>	In consultation with the department

## Educational Skills for Composition & Sonology 1

<b>Course title</b>	<b>Educational Skills for Composition &amp; Sonology 1</b>
<b>Department responsible</b>	Education
<b>OSIRIS course code</b>	KC-ED-ESCA1-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable

<b>Course content</b>	<p>Educational Skills 1 is the first course of a three-part programme for sonology and composition students, which runs over 1,5 year.</p> <p>In this entire programme you reflect on personal and general creative processes and practices. You will also explore new learning environments in order to design and develop your own very diverse and unique workshop and teaching practices in the future. You discover innovations and technology in teaching creative music.</p> <p>In this first course you begin to understand the value of creative thinking in music education and education in general. You reflect on personal and general (creative) learning processes and explore new learning environments in practice. You learn about basics of teaching creative music, teaching processes, learning styles and about giving feedback. Through literature, practical examples and discussions, you will gain new insights in creative thinking in education and teaching in general.</p> <p>Furthermore, you will visit two educational activities and discover how education plays an important role in the present-day field of work.</p>
<b>Programme objectives</b>	1.A.7, 1.A.10, 1.A.14, 1.A.15, 1.A.16, 1.A.19, 1.B.9, 1.B.12, 1.B.15, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ understand the value of creative thinking in music education and education in general;</li> <li>▪ know and understand how creative processes work within music pedagogy;</li> <li>▪ are able to give feedback on a fellow student's work (knowing when to employ both heuristic and directive feedback) and are able to receive feedback and to process it constructively;</li> <li>▪ are able to speak freely and give a presentation in front of an audience about a studied subject;</li> <li>▪ have new insights on what music education and your possible role within it can be.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lessons, self-study and teaching practice or project work with peer learning.
<b>Literature</b>	Lesson handouts
<b>Language</b>	English
<b>Scheduling</b>	1st semester, Lessons: 8 x 90 minutes 2 work field visits
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Boelo de Smit
<b>Contact information</b>	Marijke van den Bergen – m.vdbergen@koncon.nl
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.

<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation in lessons and work field visits
<b>Assignment description</b>	Continuous assessment of participation, engagement and attendance.
<b>Assignment requirements</b>	Constructive communication and interaction, engagement in class discussions, practical exercises and work field visits. Carrying out two work field visit assignments, Minimal lesson attendance 80%.
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	- focus, open attitude and constructive participation in the lessons; - perceptive and reflective observation attitude at work field assignments; - reflective attitude about what music education and your possible role within it can be; - attendance of at least 80%.
<b>Weighting</b>	33.3%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	A presentation of an article, book or topic in relation to the given content.
<b>Assignment requirements</b>	In-class 5-minute presentation.
<b>Assignment planning</b>	At the end of semester 1. The exact date will be determined by the teacher, in consultation with the students.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• clarity and structure of presentation</li> <li>• presentation skills</li> <li>• linking the presentation to the topics we discussed in class</li> <li>• ability to answer questions about covered topics, such as creative processes within music pedagogy and creative and critical thinking;</li> <li>• a subjective view of the text or topic: how does it contribute to your development as an educator.</li> </ul>
<b>Weighting</b>	33.3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments will take place at the beginning of semester 2. The exact date will be confirmed by the teacher.
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Peer feedback
<b>Assignment description</b>	An in-class moment in which you are asked to give heuristic and directive feedback to peers in an educational context.
<b>Assignment requirements</b>	Active participation in the lessons / attendance 80%
<b>Assignment planning</b>	During semester 1. The exact date will be confirmed by the teacher.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• communication skills</li> </ul>

	<ul style="list-style-type: none"> <li>• appropriate use of both heuristic and directive feedback</li> <li>• ability to reflect upon given or received feedback</li> </ul>
<b>Weighting</b>	33.3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments will take place at the beginning of semester 2. The exact date will be confirmed by the teacher.

## Educational Skills for Composition & Sonology 2

<b>Course title</b>	<b>Educational Skills for Composition &amp; Sonology 2</b>
<b>Department responsible</b>	Education
<b>OSIRIS course code</b>	KC-ED-ESCA2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Educational Skills for Creative Artists 1
<b>Course content</b>	<p>Educational Skills for Composition &amp; Sonology Creative Artists 2 is the second course of a three-part programme for sonology and composition students, which runs over 1,5 year.</p> <p>This course explores the significance of creative sound activities in education across different frameworks, understanding music and education in their broadest sense. We will adopt a theoretical perspective that integrates diverse methodologies and disciplines to analyze their impact.</p> <p>The first part of the course focuses on sound exploration in foundational didactics, examining creative processes, psycho-evolutionary development, the role of sound art in education, and various artistic and methodological approaches to its implementation.</p> <p>In the second part, we will explore learning and teaching processes from the perspective of educational neuropsychology. Through an accessible approach, we will debunk common myths, understand fundamental brain functions, and examine cognitive processes such as attention, intelligence, memory, and creativity. From this foundation, we will develop practical tools to design optimal educational experiences.</p> <p>To prepare for your own project design, you will observe a related activity and/or study different related sources or materials. By the end of the course, you will apply your knowledge to design your own educational project incorporating creative sound activities.</p>
<b>Programme objectives</b>	1.A.7, 1.A.10, 1.A.14, 1.A.15, 1.A.16, 1.A.19, 1.B.9, 1.B.12, 1.B.15, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14
<b>Course objectives</b>	<p>At the end of this course you:</p> <ul style="list-style-type: none"> <li>- understand how the creative process works in sound exploration;</li> <li>- are familiar with different pedagogies and educational resources that incorporate sound exploration into foundational didactics, understanding various artistic work processes;</li> <li>- are able to analyze sound exploration in didactics from artistic, cognitive, and developmental perspectives.</li> </ul>

	<ul style="list-style-type: none"> <li>- are able to reflect on the role of education through sound, its transformative possibilities, and education as an artistic tool in itself;</li> <li>- understand fundamental cognitive mechanisms supporting learning, creativity, and memory;</li> <li>- are aware of the basic processes of teaching and learning from the perspective of neuroeducation and acquire methodological strategies for effective educational design.</li> <li>- have developed practical tools to create meaningful and engaging educational experiences.</li> <li>- have conceptualized and designed your own educational project based on the methodologies and theoretical insights covered in the course;</li> <li>- have learned the basic components that a formal educational artistic project should include, and have designed your own project accordingly;</li> <li>- are able to speak freely and give a presentation in front of an audience about a studied subject or project.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lessons, self-study and teaching practice or project work with peer learning.
<b>Literature</b>	<ul style="list-style-type: none"> <li>- Delalande, François (2009): La nascita della musica. FrancoAngeli</li> <li>- Delalande, François (2017): The Ontogenesis of Musical Conducts and its Pedagogical Implications.</li> <li>- Dennis, Brian (1975): Projects in Sound. Universal Editions (London)</li> <li>- Jensen, Eric (2008): Brain-based learning: The new paradigm of teaching. Corwin Press</li> <li>- Kelchtermans, Geert (2014): Stories making sense. Teacher development from a narrative-biographical perspective.</li> <li>- Paynter, John &amp; Aston, Peter (1970): Sound &amp; Silenc. Cambridge University Press</li> <li>- Self, George (1967): New sounds in class. A contemporary approach to music. (Universal Edition)</li> <li>- Schafer, R. Murray (1975): The rhinoceros in the classroom (Universal Edition)</li> </ul>
<b>Language</b>	English
<b>Scheduling</b>	2nd semester, Lessons: 9 x 90 minutes & Presentations meeting
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Irene Ruipérez Canales
<b>Contact information</b>	Irene Ruipérez Canales – i.canales@koncon.nl and Marijke van den Bergen – m.vdbergen@koncon.nl
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>

<b>Assignment type</b>	Active participation
<b>Assignment description</b>	Participation in class, constructive interaction and attendance (80%).
<b>Assignment requirements</b>	Constructive communication and interaction, engagement in class discussions, activities and practical exercises. Minimal attendance 80%.
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- constructive contribution to lessons, work field visit and project;</li> <li>- clear and constructive communication and cooperation with fellow students and teacher, demonstrating: <ul style="list-style-type: none"> <li>- the ability to recognize methodological strategies for effective educational design;</li> <li>- a contribution to the development of practical tools to create meaningful and engaging educational experiences;</li> <li>- an awareness of different pedagogies and educational resources;</li> </ul> </li> <li>- an awareness of the basic processes of teaching and learning from the perspective of neuroeducation;</li> <li>- attendance of at least 80%</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Essay
<b>Assignment description</b>	Short analysis of your own creative process. In your essay you connect and analyze the physical and symbolic process from the exploration of a given sound object to the creation of a short piece.
<b>Assignment requirements</b>	Submit the essay by the deadline, approx. 400 words Added value: attach the final piece. The work must be submitted via Teams by the deadline.
<b>Assignment planning</b>	At the beginning of semester 2, before the third session. The exact date and the activity content will be communicated to the students in the first session.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- ability to observe both parallel physical phenomena and symbolic processes.</li> <li>- level of clarity, structure, feasibility and detail,</li> <li>- use of different (e.g. artistic, cognitive, and developmental) perspectives in your analysis of sound exploration in didactics;</li> <li>- level of understanding of fundamental cognitive mechanisms supporting learning, creativity and memory.</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Project Proposal & Research/observation

<b>Assignment description</b>	A written project proposal, with related research/observation, connected to your artistic interests.
<b>Assignment requirements</b>	Minimum 3 pages (not including cover page/index, annexes or bibliography), max. 8., containing: Project Proposal: All sections are included (artistic concept, type of event, general objective, specific objectives, target groups, timing, activities). Research/observation : Research framework, containing either a physical observation of a related activity or the equivalent in research of different sources or materials. It is recommended to follow the work sequenced by the teacher for its correct completion. The work must be submitted via Teams by the deadline for submission.
<b>Assignment planning</b>	At the end of semester 2. The exact date will be determined by the teacher, in consultation with students, at least one month before the presentation.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- aptitude of the proposed activities and the methodology involved, demonstrating an understanding of creative processes in sound exploration;</li> <li>- clarity and level of detail in writing, with justification of the relevance of the chosen subject, audience, context and methodology;</li> <li>- feasibility of the goals, coherent and consistent with the activity;</li> <li>- level of reflection on the role of education through sound and it's transformative possibilities, in relation to your proposal;</li> <li>- coherence between all sections in the plan, demonstrating critical reflection and research.</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	Presentation and analysis of your project proposal.
<b>Assignment requirements</b>	In-class 10-minute presentation and analysis of your project proposal.
<b>Assignment planning</b>	At the end of semester 2. The exact date will be determined by the teacher, in consultation with students, at least one month before the presentation.
<b>Assessment criteria</b>	Presentation: <ul style="list-style-type: none"> <li>- Presentation skills, such as engagement with the audience and speaking freely.</li> </ul> Content: <ul style="list-style-type: none"> <li>- level of coherence and consistency with the written proposal (previously presented);</li> <li>- integration of course content in the design;</li> </ul>

	<p>- level of knowledge and understanding of related artistic and educational activities; level of reflection on the role of education through sound and it's transformative possibilities, related to content of your presentation. Added value (recommended, non-mandatory):</p> <ul style="list-style-type: none"> <li>- Correlation with personal interests or artistic/professional/educational practices relevant to the person.</li> <li>- Application of original and creative models of presentation.</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Educational Skills for Composition & Sonology 3

<b>Course title</b>	<b>Educational Skills for Composition &amp; Sonology 3</b>
<b>Department responsible</b>	Education
<b>OSIRIS course code</b>	KC-ED-COEV3-20; KC-ED-ESCA3-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Educational Skills for Composition and Sonology 1 & 2
<b>Course content</b>	<p>Educational Skills for Composition &amp; Sonology 3 is the third course of a three-part programme for sonology and composition students, which runs over 1,5 year.</p> <p>In this course we finish to cover the pedagogical implications from neuropsychology. The material offered in ES 1 and 2 is put into practice through developing an educational project with peers and for peers, in which you show to be able to lead an artistic educational activity. For that purpose, you can decide the type of educational practice you want to develop or join one of the offered projects, owning your educational path as an artist.</p>
<b>Programme objectives</b>	1.A.7, 1.A.10, 1.A.14, 1.A.15, 1.A.16, 1.A.19, 1.B.9, 1.B.12, 1.B.15, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ obtained the information and resources to successfully develop a creative activity, individually or in cooperation with peers;</li> <li>▪ show understanding of different didactic work processes to develop your creative ideas with efficiency;</li> <li>▪ have the basic knowledge to convert an idea into a project (shaping the idea; writing a proposal; working with an action plan; planning and design; construction and execution; completion and feedback);</li> <li>▪ explored the methodological strategies to lead a project/activity/content (communication, the sequence of activities, class management, time management, adaptability and feedback together with peers) and engage with an educational situation;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ understand how to employ the (cycle of) processes of creative and critical thinking when developing and assessing a project.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lessons, self-study and teaching practice or project work with peer learning.
<b>Literature</b>	<ul style="list-style-type: none"> <li>- Jensen, Eric (2008): Brain-based learning: The new paradigm of teaching. Corwin Press</li> <li>- Various articles</li> </ul>
<b>Language</b>	English
<b>Scheduling</b>	1st semester, 9 x 90 minutes
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Irene Ruipérez Canales
<b>Contact information</b>	Irene Ruipérez Canales – i.canales@koncon.nl and Marijke van den Bergen – m.vdbergen@koncon.nl
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation in group work
<b>Assignment description</b>	Participation in class, constructive interaction and attendance (80%).
<b>Assignment requirements</b>	Constructive communication and interaction, engagement in class discussions, activities and practical exercises. Minimal attendance 80%.
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- contributing constructively to the lessons and project development</li> <li>- communicating and cooperating in a clear and constructive manner with fellow students and teacher</li> <li>- attendance of at least 80%</li> </ul>
<b>Weighting</b>	40%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 1, see the year schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Practical Project
<b>Assignment description</b>	Conduct or participate in a practical project or activity.
<b>Assignment requirements</b>	Implementation, development and participation in a practical project, related to the artistic field and with educational connotations. In dialogue with the teacher, you can choose the project that best suits your interests. This project may be of free or preexisting content and context; individual or collective; in-class or outside of the Conservatory and of different educational/artistic approaches. These requirements may vary depending on the project chosen. You are required to provide all the previous preparation and to collect outcome materials of the event for assessment.

<b>Assignment planning</b>	The workshops and project presentations will be held around the end of semester 1. The dates will be determined at the beginning of semester 1, in consultation with the students.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• understanding of different didactic work processes to develop your creative ideas with efficiency;</li> <li>• constructive collaboration and communication, emphatic understanding and engagement with peers;</li> <li>• accountability to the action plan;</li> <li>• availability of materials and documentation necessary for the preparation of the project (action plan, proposal) as well as for its evaluation (documentation, video);</li> <li>• employment of the (cycle of) processes of creative and critical thinking;</li> <li>• use of appropriate methodological strategies;</li> <li>• planning, design and execution of the project.</li> </ul> <p>Added value (recommended):</p> <ul style="list-style-type: none"> <li>- Correlation with personal interests or artistic/professional/educational practices relevant to the student.</li> </ul>
<b>Weighting</b>	40%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 1, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Reflective Project Report
<b>Assignment description</b>	A reflective report on your project, including a description of the development of your educational skills related to your project.
<b>Assignment requirements</b>	The reflective report contains documentation of your practice, including examples and graphic information. The report must be submitted via Teams by the deadline.
<b>Assignment planning</b>	At the end of semester 2. The exact date will be determined by the teacher, in consultation with the student.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• level of reflective thinking about your project and about your teaching experiences related to your project;</li> <li>• application of individual meta-analysis, including observations from various perspectives;</li> <li>• clarity and structure;</li> <li>• ability to implement elements from the courses ES1, ES2 and ES3 in your reflection.</li> </ul>
<b>Weighting</b>	20%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the year schedule for the exact weeks

### Career Skills: Production and Publishing for Composers

<b>Course title</b>	<b>Production and Publishing for Composers</b>
<b>Department responsible</b>	Composition

<b>OSIRIS course code</b>	KC-CO-PPC-26
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	The course Production and Publishing for Composers is held during the first semester and consists of twelve sessions of two hours. The course aims to give you insight into the areas of Concert Production, Online Production, Curation, Funding & Promotion and the world of Publishing. At the end of this course you will be expected to produce one of the concerts organized by the Composition Department. The course will be led by a pool of experts in their respective fields and aims to prepare you for the tangential but vital areas surrounding your future professional practice.
<b>Programme objectives</b>	1.A.13, 1.A.14, 1.A.19, 1.B.11, 1.B.14, 1.B.16, 1.C.3, 1.C.10, 1.C.13
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to produce a concert from start to end;</li> <li>▪ have gained experience working within an organization and have developed leadership as a producer;</li> <li>▪ have gained insight in how to budget projects;</li> <li>▪ know how to make publicity and communicate with marketing;</li> <li>▪ are familiar with the basics of online production, digital distribution and the media and tools associated with this;</li> <li>▪ have gained basic knowledge of publicity and publishing, including contracts, author's rights and related issues, both official as well as in the domain of self-publishing;</li> <li>▪ have gained basic knowledge of the Dutch musical ecosystem, institutions, funding bodies and author's rights organizations;</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson in combination with an individual, collaborative project
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	12 sessions, running on Wednesdays 14:00-16:00, September to February. Sessions are held in room 6.78
<b>Date, time &amp; venue</b>	See ASIMUT (Wednesdays 14:00-16:00, September to January, room 6.78)
<b>Teachers</b>	To be announced
<b>Contact information</b>	Mayke Nas (Head) - <a href="mailto:composition@koncon.nl">composition@koncon.nl</a>
<b>Assessment</b>	The course is assessed according to the following assignment. This assignment needs to be passed in order to complete the course and will be evaluated upon completion.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Project
<b>Assignment description</b>	You are assessed on the basis of the successful completion of a pre-assigned project. Each student is assigned a concert from the projects organized by the composition department. They have to lead the project,

	attend meetings and communicate with performers, production, marketing and overall organization. Active attendance of classes is required, plus fulfillment of small tasks given by guest teachers.
<b>Assignment requirements</b>	successful organization of a concert
<b>Assignment planning</b>	February - May. Upon consultation with the coordinator of the composition department.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>▪ active contribution to group classes, 80% attendance required;</li> <li>▪ full production of an assigned project from start to end (including scheduling, budgeting and publicity);</li> <li>▪ presence at all meetings pertinent to the project (kickoff meeting, workshops, intermittent meetings, rehearsals, soundcheck and concert)</li> </ul> <p>The student:</p> <ul style="list-style-type: none"> <li>▪ is (pro)active in communication;</li> <li>▪ is flexible and capable of dealing with unexpected situations;</li> <li>▪ shows efficiency in organizing and managing time schedules pertinent to rehearsal schedules, soundcheck and concert.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment above
<b>Re-assignment planning</b>	June

## ELECTIVES AND MINORS

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

## APPENDIX 1: ASSESSMENT CRITERIA

### ASSESSMENT CRITERIA BACHELOR COMPOSITION – MAIN SUBJECT

	9 - 10	7,5 - 8,5	5,5 - 7	0 - 5
<b>Authenticity/Originality</b>	Very authentic approach, highly individual musical language resulting in original works. Shows strong artistic personality.	Has found a genuine and sincere musical language but not very original.	Works clearly in a general defined and known musical idiom.	Shows no artistic personality. Can't get away from beaten tracks.
<b>Craftsmanship/ Technique</b>  (working with/ developing musical material)	Shows fantasy and knows exactly to define the right technique for specific compositional matter. Is capable of developing new techniques for new situations.	Is capable of applying a diversity of composition techniques with good result.	Use of enough composition techniques with average result.	No insight in good use of composition techniques or in individual development of them.
<b>Instrumentation</b>	Has found a highly personal way of instrumentation (electronics included) that fits the musical concept perfect and/or a very detailed knowledge about instrumentation in general.	Working from a diverse palette of instrumentation with good results.	Instrumentation level is functional but not innovative or personal.	Shows no fantasy or affinity with instrumental colour or instrumental techniques.

*(continued on next page)*

	<b>9 - 10</b>	<b>7,5 - 8,5</b>	<b>5,5 - 7</b>	<b>0 - 5</b>
<b>Conceptual thinking</b>	Found very solid balance between conceptual starting points and pragmatic issues. Is capable of building musical structures from pure conceptual thoughts.	Is aware of potency of conceptual thinking and can apply this with good results.	Conceptual abilities are average. Shows not much evidence of consistent and deeper abstract thinking.	Does not know how to apply conceptual strategies to composition or how to transform a concept into musical language/material.
<b>Notation grade</b>	Developed a specific notation that suits the musical idiom very well and/or a very refined mastery of instrumentation in general.	A good level in notation. Is able to notate/document any musical idea.	Notation is enough to make a musical idea clear to performers.	Shows no affinity with notating/documenting a musical idea in detail.
<b>Composition research</b>	Is inventive and consistent in defining and performing composition research as a preparatory phase to the composition process.	Research results in enough ideas or strategies to develop the composition process with good results.	Composition research is average resulting in acceptable but not high quality artistic planning.	Very shallow research resulting in meagre artistic planning.
<b>Self-reflection/ Analytical capacities</b>	Very capable of describing his/her artistic process. Able to take distance from own process. Can see own output in perspective of traditional canon. Is able to decide on the next artistic step as result of being self-reflective.	Is analytic but could be more inventive in drawing artistic conclusions based upon that analyses. Is able to direct himself into new directions with good results.	Self-reflective and analytic qualities are enough to be able to come up with ideas to explore into new directions with average result.	No abilities in self-reflection. Can't see own development in greater perspective.

## ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

Applicable to: Theory for Composers

Very good	9-10	Pass	<ul style="list-style-type: none"> <li>○ Rare musicianship for this level.</li> <li>○ Original improvisation.</li> <li>○ Exceptional accuracy demonstrated in performance.</li> <li>○ Fluent and confident realisations of assignments.</li> <li>○ Exceptional application of high level of aural ability.</li> <li>○ Accurate throughout.</li> <li>○ Musically perceptive.</li> <li>○ Confident response in assignments.</li> <li>○ Highly accurate notes and intonation.</li> <li>○ Fluent rhythmic accuracy.</li> <li>○ Demonstrates a very high level of understanding of musical concepts.</li> <li>○ Demonstrates a very high level of aural awareness and musical literacy.</li> </ul>
Good	8-8,9		<ul style="list-style-type: none"> <li>○ Musicianship skills of a consistently good level.</li> <li>○ Controlled and assured improvisations with ability to lead and to be led.</li> <li>○ Although not without fault, a generally high level of accuracy is maintained throughout in the assignments.</li> <li>○ Good overall aural ability demonstrated.</li> <li>○ Strengths significantly outweigh weaknesses.</li> <li>○ Musically aware.</li> <li>○ Secure response in assignments.</li> <li>○ Largely accurate notes and intonation.</li> <li>○ Good sense of rhythm and stable pulse.</li> <li>○ Demonstrates a good level of understanding of musical concepts.</li> <li>○ Demonstrates a good level of aural awareness and musical literacy.</li> </ul>
Sufficient/More than sufficient	5,5-7,9		<ul style="list-style-type: none"> <li>○ If not always consistent, a reasonable general level of accuracy in performance. Improvisation with some degree of fluency or some elementary ability to improvise alone and in ensemble.</li> <li>○ Errors do not significantly detract.</li> <li>○ Acceptable overall aural ability demonstrated.</li> <li>○ Strengths just outweigh weaknesses.</li> <li>○ Cautious response in assignments.</li> <li>○ Generally correct notes and sufficiently reliable intonation to maintain tonality. Overall rhythmic accuracy and generally stable pulse.</li> <li>○ Demonstrates an acceptable level of aural awareness, musical literacy and ability to discuss musical concepts, although there may be some inaccuracies.</li> </ul>
Not sufficient	5,4 or lower		Fail

## ASSESSMENT CRITERIA MUSIC HISTORY 1 & 2

Very good	9-10	Pass	<ul style="list-style-type: none"> <li>○ Shows a deep and critical understanding of music historiography.</li> <li>○ Is able to illustrate the answers with accurate examples and sources, using the appropriate terminology.</li> <li>○ Comprehensive knowledge of the topic, a sustained high level of critical awareness of the discussed themes and topics.</li> <li>○ Shows a very good understanding of music history in various contexts.</li> <li>○ Able to raise thoughtful questions at a high level, by analysing relevant issues, building on other's ideas.</li> </ul>
Good	8-8,9		<ul style="list-style-type: none"> <li>○ Shows a good understanding of music historiography.</li> <li>○ Is able to illustrate the answers with a suitable choice of examples and sources, using mostly appropriate terminology.</li> <li>○ Comprehensive knowledge of the topic, a mostly accurate awareness of the discussed themes and topics.</li> <li>○ Shows a good understanding of music history in various contexts.</li> <li>○ Able to raise questions at a good level, by analysing relevant issues, building on other's ideas.</li> </ul>
Sufficient/More than sufficient	5,5-7,9		<ul style="list-style-type: none"> <li>○ Shows a superficial understanding of music historiography.</li> <li>○ Gives unfocused or ambiguous answers and examples.</li> <li>○ Is able to give descriptions, but without using the appropriate terminology.</li> <li>○ Ideas may be somewhat disjointed or not always flow logically.</li> <li>○ Shows weaknesses in the understanding of music history in various contexts.</li> <li>○ Able to raise questions at a sufficient level, by analysing relevant issues, building on other's ideas.</li> </ul>
Not sufficient	5,4 or lower	Fail	<ul style="list-style-type: none"> <li>○ Shows no understanding of music historiography.</li> <li>○ Gives insufficient answers and examples.</li> <li>○ Is unable to give descriptions, using irrelevant examples.</li> <li>○ Ideas are disjointed and therefore not flow logically.</li> <li>○ Shows little to no understanding of music history in various contexts.</li> <li>○ Not able to raise questions, by analysing relevant issues, building on other's ideas.</li> </ul>

## APPENDIX 2: GRADING SCALES

### GRADING SCALES

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

#### QUALIFYING RESULTS

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

#### NUMERIC RESULTS

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

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

#### PARTICIPATION RESULTS

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

#### PASS/FAIL

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