

Bachelor Electives & Minors Handbook 2023/24



Royal
Conservatoire
The Hague



Universiteit
Leiden

Table of contents

Your bachelor curriculum in 23-24: choosing your minors and electives	5
What is a minor?	5
What is an elective?	5
How many credits do you need?	6
How does the application process work?	6
Deadline 1: 28 February 2023 – KC Minors	7
KC minors: further information	7
How to register for a minor	8
Deadline 2: 20 June 2023 – KC Electives, Leiden University Electives, Music Theory Curriculum Electives	9
KC Electives	9
External Projects – Career Development Office (CDO)	9
Important information regarding the electives application process	9
Electives at Leiden University	11
Music theory curriculum electives applications	12
Summary: What do you need to do?	13
How to register for a KC elective	14
KC Electives	19
Alexander Technique (4 ECTS)	19
Yoga for Musicians (2 ECTS)	20
Bodywork – Dance (2 ECTS)	21
Music Making, Practicing, and the Brain (1 ECTS)	22
Quality Practice (2 ECTS)	23
Music Education according to the Kodály Concept (6 ECTS)	24
Collaborative Music Creation (6 ECTS)	26
External Activities - Career Development Office (CDO) (2-4 ECTS)	28
Music Around the Corner / De Wijkmuzikanten (4 ECTS)	31
Piano	33
KC electives – from the Early Music Department:	35
Applied Historical Improvisation (2 ECTS)	35
Baroque Dance (2 ECTS)	36
Critical Music Studies 1 – Early Music (5 ECTS)	36
Early Music Seminars (2 ECTS)	38
Latin Language for Musicians (2 ECTS)	39
Literature Class Fortepiano (2 ECTS)	40
Ornamentation and Diminution (2 ECTS)	42
Practicum Polyphoniae (2 ECTS)	44
Rhetoric	44
KC electives – from the Jazz Department:	45
The Collective Approach (4 ECTS)	45

Jazz Choir (2 ECTS)	47
Music History Jazz (3 ECTS)	48
KC electives – from the Vocal Department:	49
Voice Basic (6 ECTS)	49
KC electives – from the Conducting Department:	50
Basic Conducting 1 (4 ECTS)	50
Basic Conducting 2 (4 ECTS)	51
KC electives – from the Sonology Department:	52
Composing with Algorithms (8 ECTS)	52
Music Cognition (2 ECTS)	53
History of Contemporary Music Composition (2 ECTS)	54
Live Electronic Music (4 ECTS)	55
Real-Time Processes with Max/MSP (7 ECTS)	56
Signals and Systems (5 ECTS)	57
Sound and Space (8 ECTS)	58
KC electives – from the Composition Department:	60
Analysis Contemporary Music Basic (3 ECTS)	60
Improv Lab (2 ECTS)	61
Music Multimedia (4 ECTS)	62
Proactive Diversity (4 ECTS)	64
Writing Skills (4 ECTS)	64
KC electives – selection from the Creative Departments:	66
KC electives – from the Art of Sound Department:	66
Music Technology for Musicians – Basic Acoustic Recording Techniques (2 ECTS)	66
Music Technology for Musicians – Basic Electronic Music Production (2 ECTS)	68
Music Technology for Musicians – Basic Multitrack Production (2 ECTS)	69
Electro acoustics 2 (1 ECTS)	70
Psycho acoustics (4 ECTS)	72
Room acoustics 1 (1 ECTS)	73
Room acoustics 2 (1 ECTS)	74
Art of Sound Projects	76
Soldering Practical 1	78
Soldering Practical 2	79
KC minors	81
Minor Art of Sound – Recording (6-6 ECTS)	81
Minor Art of Sound – Producing (6-6 ECTS)	83
Minor Art of Sound – Sound Reinforcement (6-6 ECTS)	86
Minor ArtScience (10-12-8 ECTS)	90
Minor Chamber Music (6-6-6 ECTS)	92
Minor Choral Conducting (8-8-8 ECTS)	93
Minor Classical Music (6-6-6 ECTS)	96
Minor Composition (6-6-6 ECTS)	98
Minor Early Music (6-6-6 ECTS)	100
Minor Early Music – Related Instrument (6-6-6 ECTS)	102

Minor Education (6-6 ECTS)	104
Minor Education for Creative Artists (6-6 ECTS)	110
Minor Jazz (6-6-6 ECTS).....	115
Minor Jazz – Second Instrument (6-6-6 ECTS)	117
Minor Music in Context (10-10-10 ECTS).....	119
Minor Music Theory (6-6-6 ECTS).....	122
Minor Orchestral Conducting (10-10-10 ECTS).....	124
Minor Sonology (18 ECTS).....	126
Minor Voice (6-6-6 ECTS).....	127
Minor Voice Classical Music (6-6-6 ECTS).....	129
Minor Voice Early Music (6-6-6 ECTS).....	131
Minor Wind Band Conducting (10-10-10 ECTS).....	134
Music Theory Elective Course Descriptions – BII Students Only (Classical Music, Vocal Studies, Conducting & Jazz).....	137
Analysis: Analysing Techniques	137
Writing: Modal Counterpoint	137
Writing: Tonal Counterpoint.....	138
Writing: Arranging / Instrumentation.....	138
Writing: Style Copy Classical and Romantic Period	139
Writing: Composing for Classical Musicians	139
Writing: Composing for Jazz Musicians	140
Aesthetics and Philosophy of Music	140
Playing & Improvisation: Harmony at the Piano 3 for Jazz students.....	141
Playing & Improvisation: Rhythm Class 3 for Classical Music students.....	141
Playing & Improvisation: Rhythm Class 3 for Jazz students	142
Playing & Improvisation: Improvisation for Classical Music students.....	142
Playing & Improvisation: Introduction to Jazz Harmony	143
Jazz ATV3 Projects.....	143
ATV3 Big Band (2 periods)	143
ATV3 Classical Harmony (2 periods)	144
ATV3 John Scofield/Pat Metheny (2 periods).....	144
ATV3 Miles Davis/Wayne Shorter (2 periods)	145
ATV3 Charlie Parker (1 period)	145
ATV3 Gil Evans (1 period)	146
ATV3 Jazz Auditive Analysis (1 period)	146
Jazz theory courses (Ear Training 3 & Jazz Solfege 3)	147
Ear Training 3	147
Jazz Solfege 3	147
Appendix Framework: Minor Classical Music, Minor Early Music, Minor Jazz, Minor Vocal Studies	149
Appendix: Minor Early Music – Related Instrument.....	150
Appendix: Assessment Criteria & Rubric – Piano elective.....	151
Appendix: Assessment Criteria Critical Music Studies.....	152
Appendix: Assessment Criteria Musicianship Skills Courses	153

Your bachelor curriculum in 23-24: choosing your minors and electives

Bachelor I, II and (some) III students are expected to choose a minor or electives as part of their curriculum for the next academic year (23-24). This handbook includes information on all KC minors and electives. It is also possible for KC students to choose electives at Leiden University.

What is a minor?

- A KC minor is a 'mini study programme' with multiple courses and an entrance exam. The total course load is normally 18 ECTS (6 ECTS per year) and usually takes three years.
- You can apply for a KC minor between 9 - 28 February 2023.

What is an elective?

- KC electives are single courses that vary from 1 ECTS to 8 ECTS without an entrance exam. Electives at Leiden University are worth 5 ECTS. You can choose electives year by year.
- You can apply for a KC elective and Leiden University elective between 7 - 20 June 2023.

Click on an elective or minor in the table of content for a detailed description of the course. (Use Ctrl+Home to jump back to the first page.)

You are strongly advised to consult with your tutor and your main subject teacher before registering for your elective(s) or minor.

For general questions about choosing your electives or minor you can contact studentadministration@koncon.nl. For questions about specific courses, use the contact information as mentioned in the course description.

Please note:

In the case of recurring COVID-19 circumstances, our education programme (e.g. the duration and regularity of lessons, online or live teaching formats) might differ from how this is described in this Bachelor Electives & Minors Handbook.

How many credits do you need?

Classical Music / Jazz / Early Music / Vocal Studies / Conducting

Bachelor year II	electives or a minor	8 ECTS
Bachelor year III	electives or a minor	8 ECTS
Bachelor year IV	External Activities – CDO or continuing a minor	8 ECTS

Art of Sound / Composition / Sonology

Bachelor year II	electives or a minor	8 ECTS
Bachelor year III	electives or a minor	8 ECTS
Bachelor year IV	electives or continuing a minor	8 ECTS

Docent Muziek

Bachelor year IV	electives	4 ECTS
------------------	------------------	--------

How does the application process work?

Based on student feedback, we have taken significant steps to improve the application and registration process, while still offering a substantial choice of courses. The application system for the bachelor minors and electives consists of the following deadlines:

Deadline 1	16.00, 28 February 2023	KC Minors
Deadline 2	16.00, 20 June 2023	KC Electives Leiden University Electives Music Theory Curriculum Electives (For relevant BII students in 22/23 only)

Please note: If you lack any credits for the elective/minor space at the start of the academic year you will automatically be enrolled in [External Activities – CDO](#) for a maximum of 4 ECTS.

Deadline 1: 28 February 2023 – KC Minors

Applications for minors open from 9-28 February 2023 for students who are interested in doing a minor. **You have until 16.00 on Tuesday 28 February to apply.**

Please note the following new information regarding minors:

- All KC minors have an entrance exam: this consists of a motivation letter and/or audition by way of recording. Check the entrance examination and pre-requisites information in the course descriptions for more details.
- When you register you will be asked to upload your motivation letter and/or recordings straight away. You need to do this before 28 February to submit your application.
- You will be informed well before the summer if you have been successful in your application.
- You may apply for one minor only, but it is possible to choose the **Minor Education** or the **Minor Education for Creative Artists** on top of another minor (or electives).
- If you are interested in taking extra electives on top of a minor, you can still select electives at the electives applications process in June. These extra electives are in addition to your curriculum. Once all elective applications are in, it is likely that there will be places left in some elective courses. Our new system will divide these empty places in electives amongst the students who are interested, in a fair way, using a lottery system. Please note: students who only choose electives have a higher priority and will be enrolled in their electives first. Students who have already been accepted in a minor will have a lower priority for these extra places and will be placed last.
- BII and BIII students who are currently enrolled in a minor will automatically be re-enrolled for next year, so if you would like to continue with your minor then you don't need to re-apply. If you are not interested in continuing your minor, please see Minors: further information below.
- When you are officially admitted to a minor, please note that your choice for this minor is final. Your choice cannot be changed at the start of the academic year. Your SVO will include your chosen minor and state 'absent' if you decide not to follow your minor.

KC minors: further information

- You no longer have to re-apply each year if you would like to continue your minor. Re-enrolment is done automatically. However, if you are currently doing a minor and you are not interested in continuing your minor, then we ask you to de-register via [Osiris Student](#) (click on minors).
- Each minor year will have to be completed in full in order to progress to the next minor year. The instrumental and vocal minors have a minor-curriculum; you will receive instrumental or vocal lessons as well as follow an extra course in most years. Please note that you are required to complete both for a full minor year before you can continue to the next minor year. Please see the minor course descriptions for more information.
- Most minors have a duration of three academic years and will start in Bachelor II. The Education and Art of Sound minors are exceptions – these minors start in Bachelor III.
- If you complete a 3-year minor, you will receive a certificate. If you have completed the Education minor, or completed the full Sonology minor over two years instead of three, then you will also receive a certificate.
- It is possible to do a minor for only one or two years (called a 'partial minor' in Osiris), but this means you will not receive a certificate.
- You may not start a minor in Bachelor IV.
- If you are not continuing a minor in Bachelor IV, then you are expected to do the External Activities - Career Development Office (CDO) elective for 6 ECTS¹. You will automatically be enrolled in this course.

¹ This does not apply to Sonology, Composition, Art of Sound and Docent Muziek students

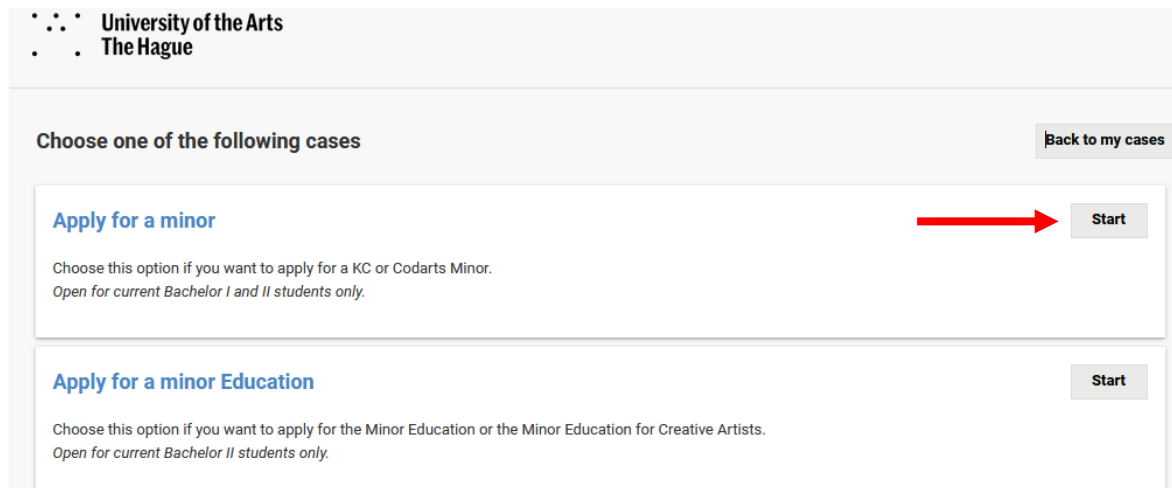
How to register for a minor

You can choose your minor by opening a case in Osiris Student. The case, your application including any entrance exam materials, will be sent and evaluated by the relevant department. In Osiris Student you will be able to check the progress and the outcome of your request.

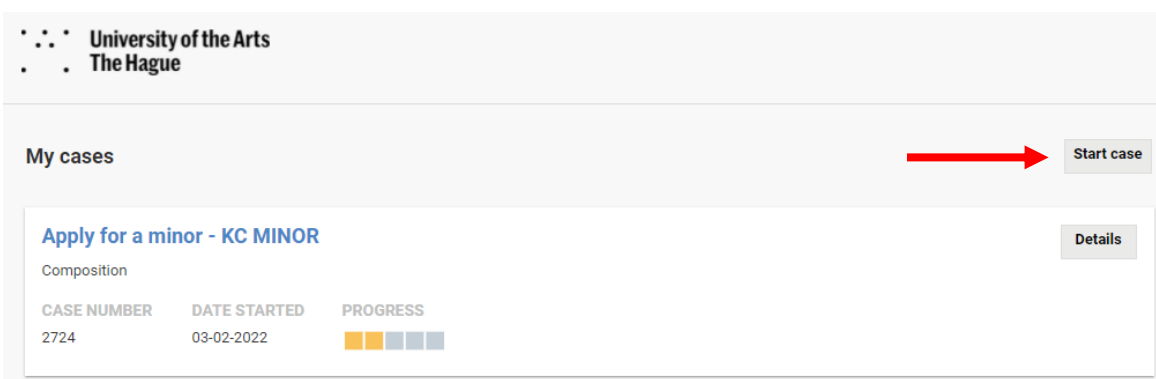
1. Go to [Osiris Student](#)



2. Click on Cases



3. Click on **Start** to start the application. If you wish to apply for a second minor (Education or Education for Creative Artists) please see the next step.
4. After your application Osiris shows you the progress of your current cases. To start an application for a second minor (Education or Education for Creative Artists) please click on **Start case**



For general questions about applying for your minor(s) or electives you can contact studentadministration@koncon.nl

Deadline 2: 20 June 2023 – KC Electives, Leiden University Electives, Music Theory Curriculum Electives

KC Electives

Applications for electives open from 7 – 20 June 2023 for students who are interested in doing electives. **You have until 16.00 on Tuesday 20 June to apply.**

Please note the following information regarding electives:

- **For whom:** all students who have not chosen a minor at the end of February (or have not been admitted to one), students who are interested in taking electives alongside their Minor Education, will be able to choose electives for a set range of credits. Students who have been admitted to a minor can still apply during this deadline for extra electives – see ‘Important information regarding the electives application process’ below.
- You can find the [electives course descriptions for 23-24](#) and [step-by-step information on how to register](#) in this handbook.
- **Extra electives:** Once all applications are in, it is likely that there will be places left in some elective courses. Our new system will divide those empty places in electives amongst the students who are interested, in a fair way, using a lottery system. Any electives that you are able to follow on top of the necessary 6 ECTS, or on top of your minor, are in addition to your curriculum. You will receive a confirmation email if you have been given a place. These extra electives are *not* offered to BIV students.
- Electives have a minimum and a maximum number of students. This means that some electives may not take place if not enough students have signed up. Some electives are very popular, and due to the maximum number of students not everyone will be given a place.
- Some electives are core courses from curricula of other departments and these courses may occasionally not run, as this depends on the amount of students for that course in the relevant department.
- It is not possible to repeat an elective.
- It is not possible to apply for a minor during deadline 2. This includes the Minor Education.
- If you are interested in doing one or more electives in Leiden, please note that you are required to apply via email as well as via the elective process on Osiris Student. See [Electives at Leiden University](#) for more information.

External Projects – Career Development Office (CDO)

- External Projects – Career Development Office (CDO) is an elective which you can choose in Bachelor II and/or Bachelor III. It is a compulsory elective for students who are not continuing with a KC minor in Bachelor IV². Those Bachelor IV students will automatically be enrolled in the CDO course.
- If you choose the CDO elective in Bachelor II and/or Bachelor III you can obtain a minimum of 2 ECTS and a maximum of 4 ECTS via the CDO elective. This means you are expected to choose other elective(s) alongside the CDO elective. Sonology students are also allowed to choose the CDO elective in Bachelor IV. This is for a minimum of 2 ECTS and a maximum of 4 ECTS.

Important information regarding the electives application process

- **The deadline is 16.00 on Tuesday 20 June.** If you have any questions, the Student Administration is open between Mon-Fri, 9-5pm. The Student Administration is unable to answer any questions after hours or during the weekend, so make sure you apply on time.

² This does not apply to Sonology, Composition, Art of Sound and Docent Muziek students

- **Limited places:** when registering for your electives, you are asked to choose a minimum of 8 electives. This is to ensure you will be enrolled for 6 ECTS as the electives have a set maximum number of students and some electives have limited places. If one elective is already full, the system will know automatically which other electives you are interested in.
- **Setting priorities:** you will be able to indicate the priority in which you choose your electives, giving you a better chance to be enrolled in the elective you really want to do.
- **Extra electives & Preference sets:**

Extra electives: if you are interested in taking extra electives, so for example some or all of the electives that you have indicated in the application process, you must fill in a preference set. This way the system understands which electives you actually would like to follow (and are not just back-up options in case other electives are full). Please note: your preference set should include your curriculum electives plus your extra electives. You will receive a confirmation email if you have been given a place in an extra elective.

Extra electives in addition to a minor: if you are interested in taking extra electives on top of your minor, you are also required to first choose a minimum of 8 electives. You must then indicate in your preference set which of those electives you are actually interested in. You will receive a confirmation email if you have been given a place.



Electives at Leiden University

As a student at the KC, it is possible to choose electives at the University of Leiden (UL) instead of some or all of your electives at KC.

UL offers more than 1300 different possible electives. You can find these in their [e-Prospectus](#).

You are free to choose any course from the e-Prospectus Elective Choices, as long as you meet the prerequisites for that course as mentioned in the e-Prospectus (if applicable). It is advised to choose level 100 or 200. Once you have an active guest students account at Leiden University (please see steps 1 and 2 below), you will be able to login to [MyTimetable](#), which displays the timetables for the courses. The electives usually comprise 1 semester (September-December or February-July) and are normally 5 ECTS.

What to choose?

Topic: type any topic or field into the search field. Select academic year *2022-2023*, as the course descriptions for next academic year are often not online yet. The courses can be filtered using the search function on the left:

Period

Credits

Course type: choose 'elective choice' here

Faculty: filtering by Faculty can be helpful if you have a rough idea of what type of course you are looking for

Location: filter by city: Delft, Leiden, Rotterdam or The Hague

Language

Level: it is advised to filter courses by selecting levels '100' and '200', which correspond with bachelor I and II courses respectively. Higher level courses may also be a good choice, in case you can meet the chosen course's admission requirements.

How to register for a Leiden elective

The enrolment process in Leiden works differently. Here are the 2 steps:

Step 1: contact Rogier Schneemann before 20 June 2023

Step 2: register for a Leiden elective via Osiris Student before 20 June 2023

Step 1) Register as a guest student at UL by contacting Rogier Schneemann at the Academy of Creative and Performing Arts (ACPA) with this email address: acpa@hum.leidenuniv.nl. Make sure you include your name, student number and the title(s) of your chosen elective(s). When choosing (an) elective(s) from the [e-Prospectus](#), please make sure it is marked as 'elective choice' in the details. You will receive an email from the University with an activation link for your Leiden University account, known as your [ULCN-account](#). This may take some time, depending on when you apply, but you will receive the activation link in time for you to activate your account and enrol on your chosen course(s). *Make sure you email Rogier before the deadline of 20 June 2022.*

Step 2) Register for one or more Leiden electives on Osiris Student following the electives deadline. This way the KC will know about your plans. Remember that electives at Leiden University are only 5 ECTS and you will need 6 ECTS per year. *Make sure you select 'Leiden University Elective' and any other KC electives by 20 June 2023.*

After activating your account you will be able to login to the online enrolment system in Leiden. Rogier Schneemann will send you more information about what to do next. In case your account details inadvertently are not available in time, you are advised to attend the course seminars without any delay and inform the lecturer about your ongoing registration as a guest student.

For more information on arts related electives at Leiden, please visit: universiteitleiden.nl/en/humanities/academy-of-creative-and-performing-arts/tuition/electives-minor or contact Rogier Schneemann at acpa@hum.leidenuniv.nl

Please note: it is not possible for exchange students to follow electives at Leiden University.

Music theory curriculum electives applications

The bachelor curriculum of the Classical Music/Vocal Studies/Conducting and Jazz departments include a music theory elective in Bachelor III. We ask Bachelor II students who are currently in academic year 22/23 to make their choice for next year. Jazz students need to make two further choices for the Bachelor III curriculum; ATV3 projects and Jazz Solfège 3 or Ear Training 3. Please note: These choices are *in addition to* your chosen minor and/or electives.

Classical Music / Vocal Studies / Conducting students

This applies to students who will be in BIII in academic year 23/24. *In addition to* your chosen minor and/or electives:

- Students of the Classical Music, Vocal Studies, and Conducting departments are required to follow a **Music Theory Elective** as part of their Bachelor III curriculum, for 4 ECTS.

Jazz students

This applies to students who will be in BIII in academic year 23/24. *In addition to* your chosen minor and/or electives:

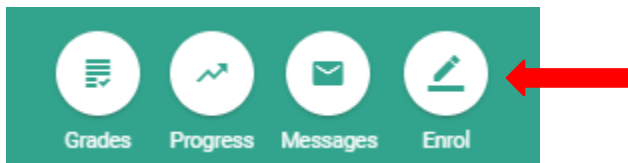
- Jazz students are required to follow a **Music Theory Elective** as part of their Bachelor III curriculum, for 4 ECTS.
- Jazz students are required to obtain 3 ECTS from **ATV3 projects** in Bachelor III. Each project is organised in short periods rather than by semester. One period is worth 0.75 credits. Students must choose a minimum of 4 periods which combined will give you 3 ECTS.
- Jazz students must choose either **Jazz Solfège 3** or **Ear Training 3** as part of their Bachelor III curriculum.

Summary: What do you need to do?

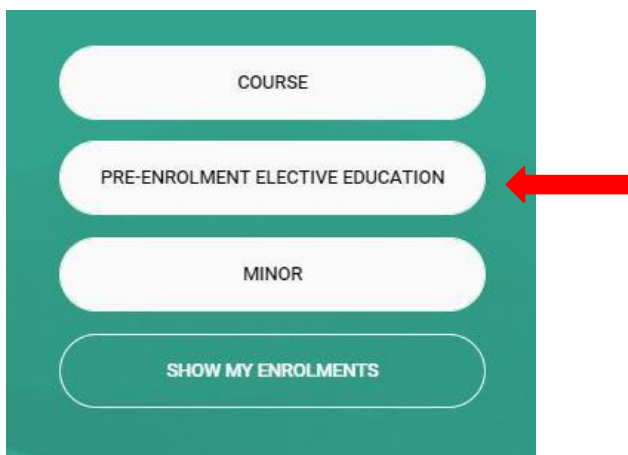
- Take a look at what is on offer in regards to KC minors, KC electives and University Leiden electives
- Talk to your tutor and main subject teacher about your choices
- Take note of the deadline that applies to you: minor and/or elective(s)
- Attend one of the online Q&A sessions on:
 - Monday 13 February 2023, at 16.00
 - Wednesday 15 February 2023, at 10.00
- Make sure you apply by the given deadline(s) as there are no second opportunities
- Check if you need to choose a Theory curriculum elective in addition to a minor and/or elective
- Remember: jazz students are required to make extra theory choices for their BIII year
- Remember: if you are interested in doing electives + a Minor Education then make sure you register for the Minor Education first, at deadline 1

How to register for a KC elective

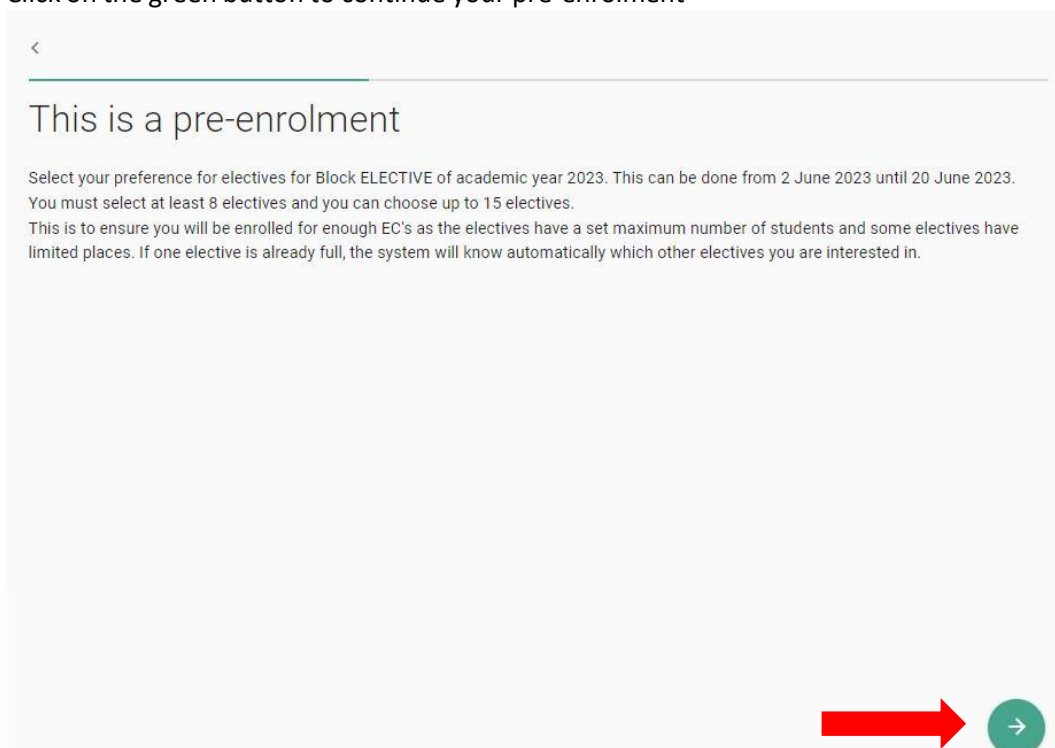
1. Go to [Osiris Student](#)
2. Click on enrol



3. Choose pre-enrolment elective education





4. Click on the green button to continue your pre-enrolment



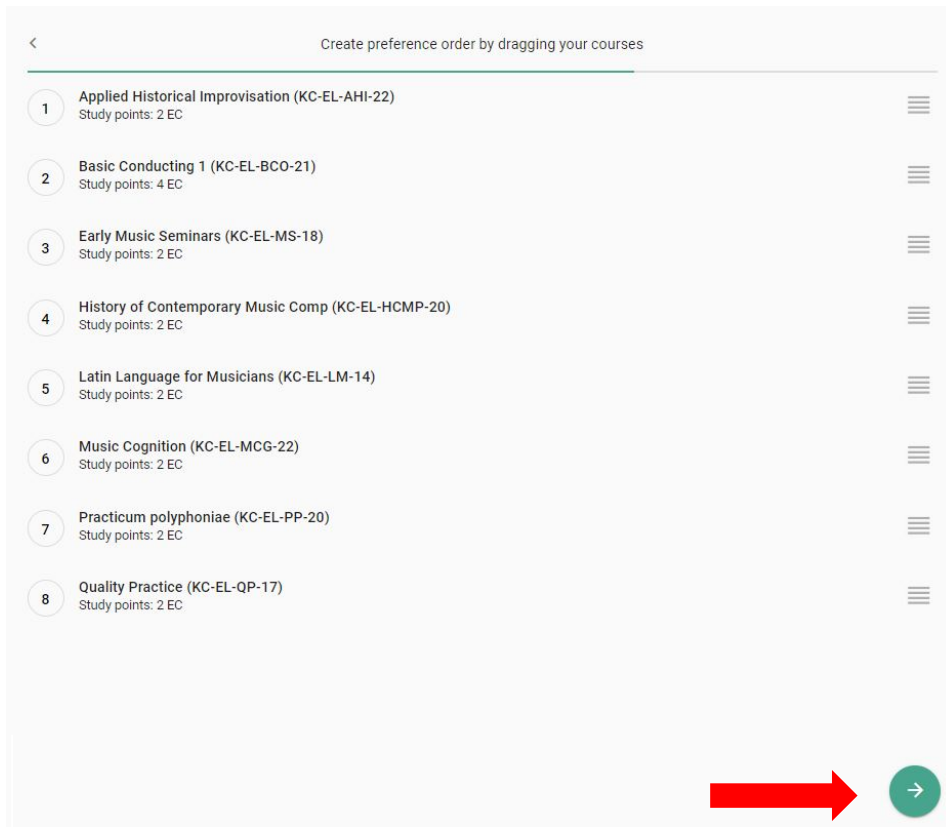
- Choose a minimum of 8 electives to complete your pre-enrolment by selecting the boxes. Please note that this doesn't mean you will be enrolled for all your choices. You need to choose more electives in order to ensure that you will be enrolled for at least 6 EC.
- Click on the green button to enter your chosen electives.

Select 8 to 15 preferences with minimum 8 points in total

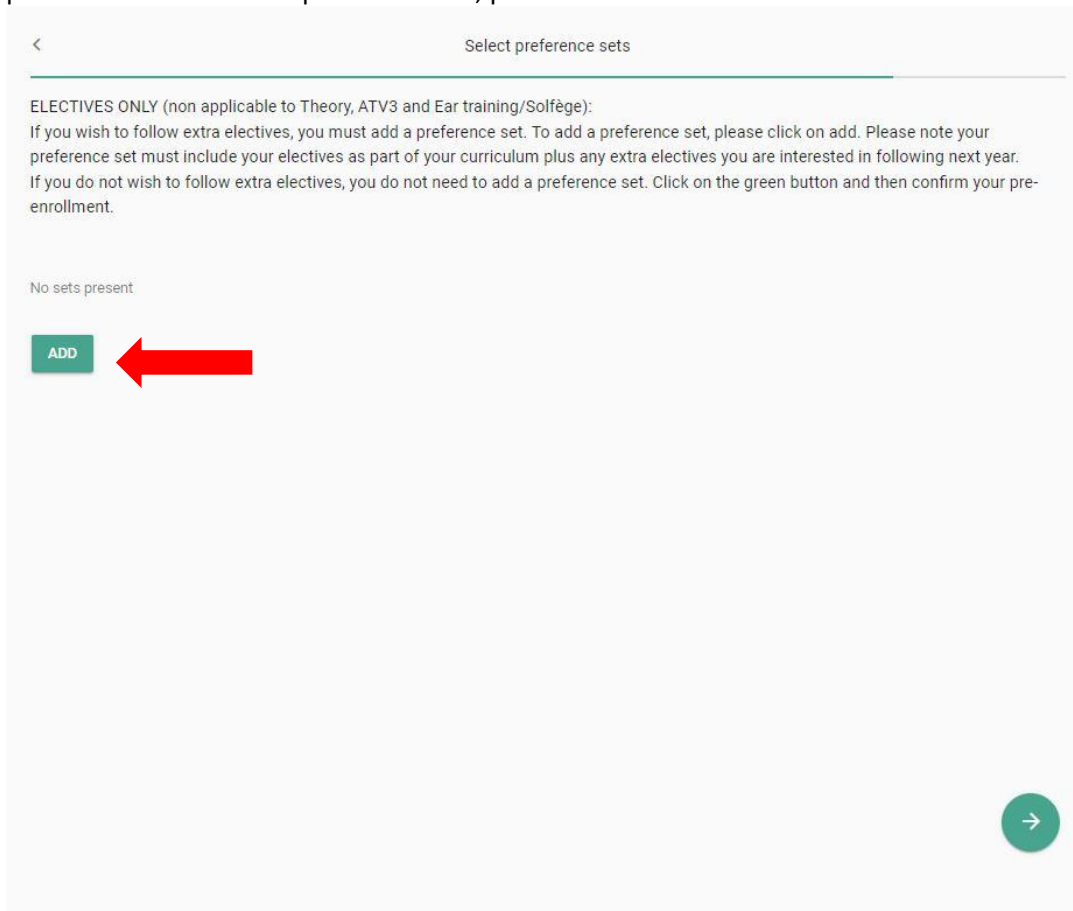
<input checked="" type="checkbox"/>	Applied Historical Improvisation (KC-EL-AHI-22) Study points: 2 EC	i
<input checked="" type="checkbox"/>	Basic Conducting 1 (KC-EL-BCO-21) Study points: 4 EC	i
<input type="checkbox"/>	Collaborative Music Creation (KC-EL-CMC-22) Study points: 6 EC	i
<input type="checkbox"/>	Composing with Algorithms (KC-EL-CAACO-20) Study points: 8 EC	i
<input checked="" type="checkbox"/>	Early Music Seminars (KC-EL-MS-18) Study points: 2 EC	i
<input checked="" type="checkbox"/>	History of Contemporary Music Comp (KC-EL-HCMP-20) Study points: 2 EC	i
<input type="checkbox"/>	KC Leiden University Elective (KC-EL-LU-19) Study points: 0 EC Remark (course): Offered at Leiden University	i
<input checked="" type="checkbox"/>	Latin Language for Musicians (KC-EL-LM-14) Study points: 2 EC	i
<input type="checkbox"/>	Live Electronic Music (KC-EL-LEM-20) Study points: 6 EC	i
<input checked="" type="checkbox"/>	Music Cognition (KC-EL-MCG-22) Study points: 2 EC	i
<input type="checkbox"/>	Music Multimedia Elective (KC-EL-MM-14) Study points: 4 EC	i
<input checked="" type="checkbox"/>	Practicum polyphoniae (KC-EL-PP-20) Study points: 2 EC	i
<input checked="" type="checkbox"/>	Quality Practice (KC-EL-QP-17) Study points: 2 EC	i
<input type="checkbox"/>	Real-time Processes with Max/MSP (KC-EL-RMM-20)	i

- An overview of your chosen electives will be shown. Please indicate the priority in which you choose your electives, by dragging the electives in order of priority (1 = highest priority). After that, click on the green button to continue.

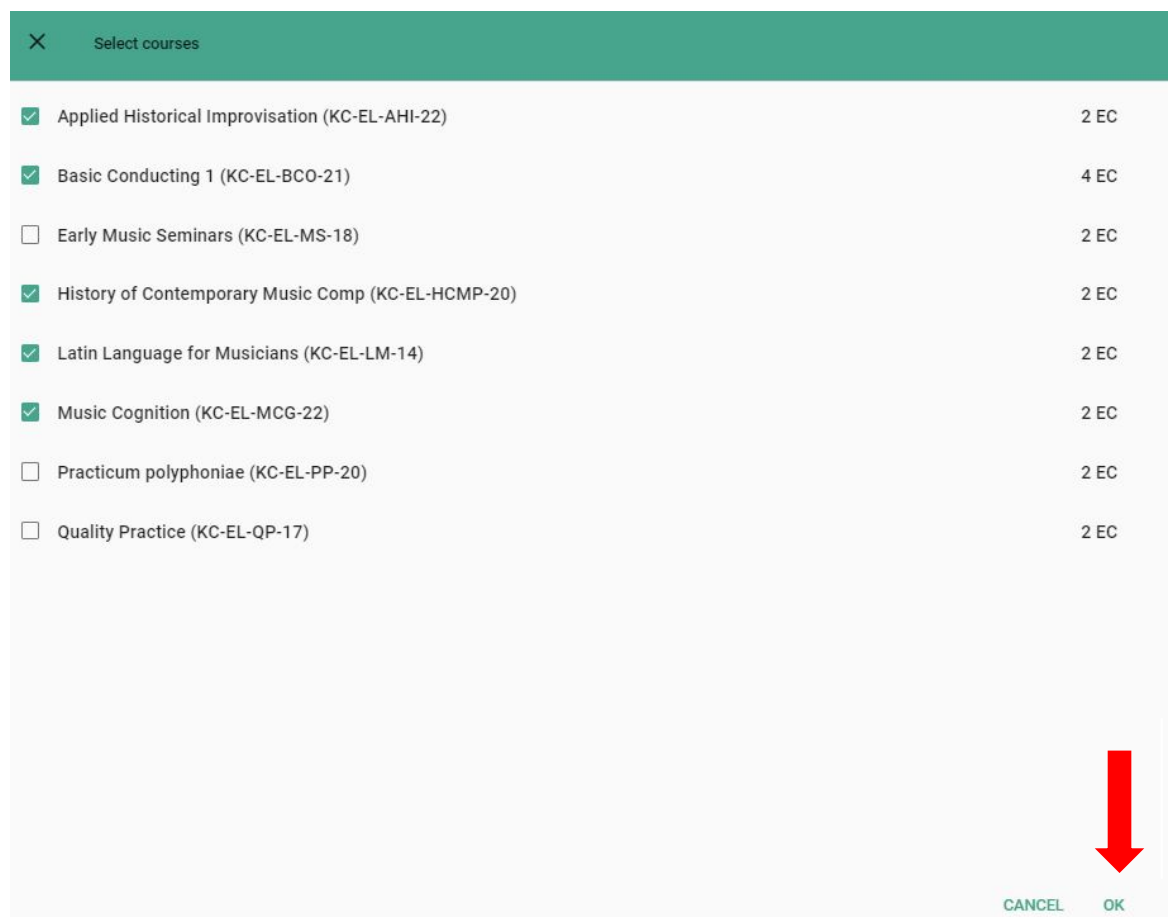


8. A. If you wish to follow extra electives, so for more than 6 EC, you must add a preference set. To add a preference set, please click on add.



B. If you do not wish to follow extra electives, you do not need to add a preference set. Click on the green button and then confirm your pre-enrolment as shown in step 11 (step 9 and 10 can be disregarded).

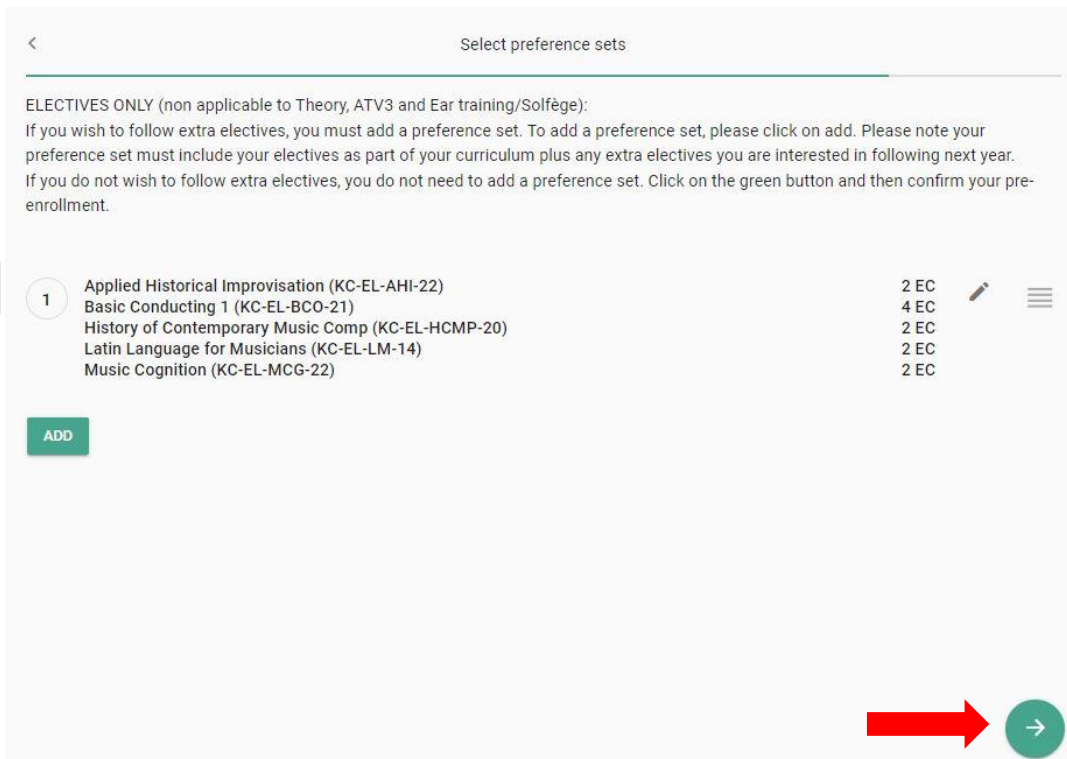
9. In the next screen an overview of your chosen electives will be shown. Please select the electives you wish to follow and click on ok. Please note that adding a preference set is not a guarantee that you will be enrolled in your chosen electives, but the system will try to place you in as many electives of your choice as possible.



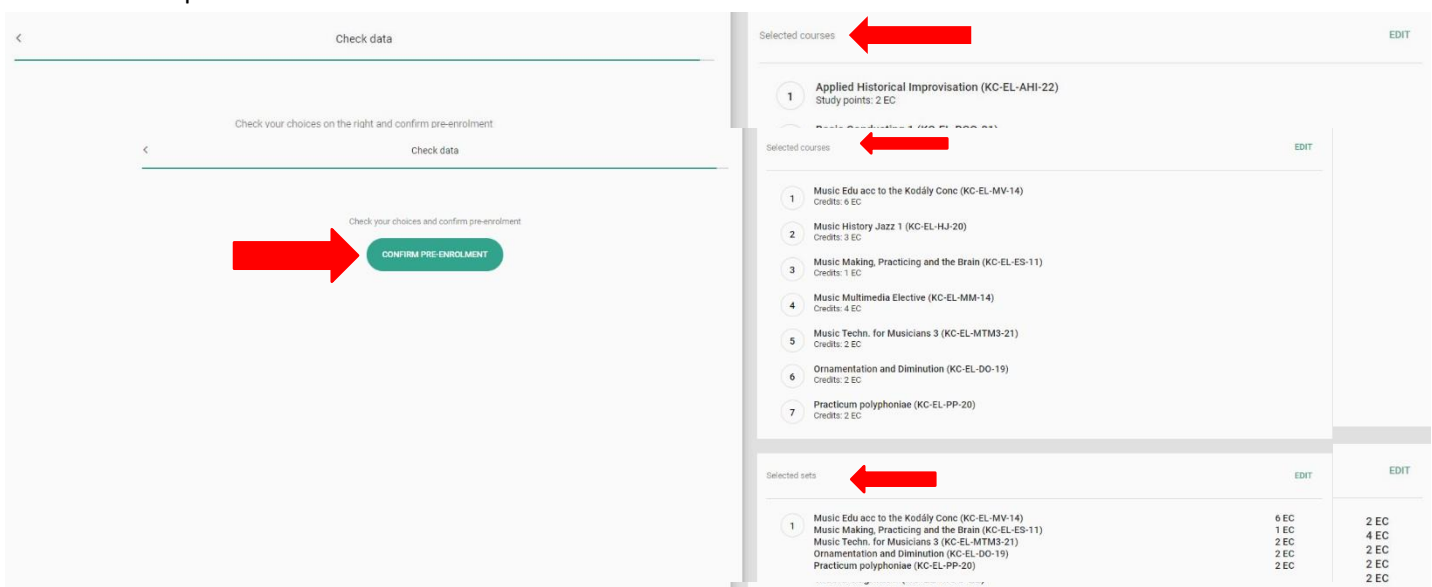
The screenshot shows a 'Select courses' dialog box with a list of elective courses. Each course has a checkbox, a name with a course ID in parentheses, and a credit value (EC). The 'OK' button is highlighted with a red arrow.

Course Name (ID)	EC
<input checked="" type="checkbox"/> Applied Historical Improvisation (KC-EL-AHI-22)	2 EC
<input checked="" type="checkbox"/> Basic Conducting 1 (KC-EL-BCO-21)	4 EC
<input type="checkbox"/> Early Music Seminars (KC-EL-MS-18)	2 EC
<input checked="" type="checkbox"/> History of Contemporary Music Comp (KC-EL-HCMP-20)	2 EC
<input checked="" type="checkbox"/> Latin Language for Musicians (KC-EL-LM-14)	2 EC
<input checked="" type="checkbox"/> Music Cognition (KC-EL-MCG-22)	2 EC
<input type="checkbox"/> Practicum polyphoniae (KC-EL-PP-20)	2 EC
<input type="checkbox"/> Quality Practice (KC-EL-QP-17)	2 EC

10. Please click on the green button to continue



11. To complete the process, please check if you have chosen the correct electives and if you are content with your preference set (if applicable) and confirm your pre-enrolment.



12. You have now completed your pre-enrolment. You will receive a confirmation email.

For general questions about applying for your minor(s) or electives you can contact studentadministration@koncon.nl

KC Electives

ALEXANDER TECHNIQUE (4 ECTS)

Course title:	Alexander Technique Move with Freedom, Perform with Ease
This elective is available to all students	
Osiris course code:	KC-EL-AT
Course content:	<p>Alexander Technique is a method for learning how to move and breathe more freely and easily by recovering the natural balance and coordination we were born with. This elective is a unique combination of traditional Alexander Technique (gentle touch guidance) with an innovative highly effective online approach called Primal Alexander (originator Mio Morales USA). Week by week through a series of graduated etudes (games/exercises) we will playfully explore how the mind/body system works. A short guided daily practice framework develops skills of awareness, self-empowerment and choice in the physical effects of what we feel, think, and do. You will gain specific tools to become aware of and UNDO the habit patterns causing stress discomfort and performance anxiety. By releasing mind/body blocks you develop stronger stage presence and more expressive communication and performance skills. During the classes we use peer observations and peer feedback. The course finishes with a short evaluation.</p> <p>It is essential to do short daily practice (3-5 minutes) when following this course.</p> <p>Attendance at the first introductory lesson is obligatory in order to follow this elective as it lays the foundation principles for the whole course.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have basic knowledge of anatomy for musicians, learning how we are designed to move and breath; ▪ know how to improve mind/body coordination (help prevent pain and injury); ▪ are able to release performance anxiety using a set of tools for undoing and preventing stress/ tension at the source; ▪ can transform a set of bad habits into a set of good habits with the 'PAUSE PRINCIPLE'; ▪ have learnt a graduated self-learning structure that builds: awareness, focus, presence of mind, (self)observation & self-confidence skills with the ETUDE Sequence (becoming your own teacher); ▪ are able to (re) direct attention away from tension towards EASE with 'The Cycle' a simple 3 minute (2x) daily practice; ▪ can build EASE into thought and movement: in practice, in stage presence, in creative expression.
Type of course:	Elective
Level:	Bachelor
Duration:	<p>Live introduction workshop of 2,5 hours</p> <p>18 online lessons of 90 minutes throughout semester 1 and 2</p> <p>5 live lessons of 2.5 hrs (x3 in semester 1, x1 at the start of semester 2, x1 at the end of semester 2)</p>

	Performance class of 3 hours in December Individual/duo lessons of 6 x 45 minutes
Prior qualifications/ prerequisites:	Motivation to practice the exercises and to write the written assignments.
Teachers:	Fiona Tree
Credits:	4 ECTS
Literature:	F.M. Alexander – The Use of the Self Michael Gelb – Body Learning
Work form:	Group lessons (live and online) and individual lessons
Assessment:	<p>1) 80% attendance and participation 2) A short written summary of each class, to be submitted weekly 3) Videoed Performance Class in December. You are expected to prepare a concert performance. Your performance video will be analysed and feedback will be given in your next 1:1 session. 4) Final essay (approximately 1500 words), due at the end of February. Your final essay must include: A personal reflection of your experience of Alexander Technique. Practical and theoretical knowledge of AT, including personally relevant anatomy, basic principles of AT, and your experience with The Cycle and the ETUDES.</p> <p>Assessment criteria (performance class):</p> <ul style="list-style-type: none"> • preparation • ability to assimilate the AT principles into performance and practice <p>Assessment criteria (final essay):</p> <ul style="list-style-type: none"> • basic understanding of fundamental principles of AT • functionally useful anatomy • own research/exploration (of AT principles) • understanding how the knowledge acquired relates to practice and performance at both practical and theoretical level
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Fiona Tree (f.tree@koncon.nl) Head of Department: Marjolein Niels (m.niels@koncon.nl)

YOGA FOR MUSICIANS (2 ECTS)

Course title:	Yoga for Musicians
This elective is available to all students	
Osiris course code:	KC-EL-YM, KC-EL-YM2, KC-EL-YM3
Course content:	This course consists of a series of Saswitha (Hatha) yoga-lessons. Each lesson consists of the practice of physical postures (asanas), breathing techniques (pranayama), relaxation techniques and meditation. The exercises include bends, twists and stretches as well as balancing and strengthening poses. They

	<p>will vary from subtle to demanding and can be adjusted to all levels of physical condition.</p> <p>Unity of consciousness and body is a fundamental principle in yoga, and the breath is the link between the two. The use of the breath as the guide and support of every exercise establishes this union and creates a strong focus on the moment. The practice of this focus in the postures will develop both physical and mental awareness. The body, being the musician's instrument, will become more flexible and stronger.</p> <p>The mind will teach you to relax in difficult postures and to find a balance between tension and relaxation. This will enhance an experience that will support you in your studies. It will create a general flexibility in various other demanding situations, like exams, lessons and concerts.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed a higher level of concentration; ▪ are able to use your breath in order to establish a balance between the body and the mind; ▪ are able to implement the techniques in circumstances other than the yoga-studio; ▪ are able to find a balance between tension and relaxation, a stronger focus on the moment, and a general flexibility in various demanding situations, like exams, lessons and concerts; ▪ have developed a simple and personalised practice routine.
Type of course:	Elective (you can choose this course multiple times)
Level:	Bachelor
Duration:	20 lessons of 75 minutes during the whole academic year
Prior qualifications/ prerequisites:	There is no specific level of condition, strength or agility required; lessons are accessible to everybody. Wear comfortable clothes. Commitment and regular home practice are requisite.
Teachers:	Lyndsey Housden
Credits:	2 ECTS per academic year
Literature:	-
Work form:	Group lessons (12-15 students)
Assessment:	Participation
Grading system:	Participation sufficient/insufficient
Language:	English and/or Dutch
Schedule, time, venue:	See Asimut
Information:	Lyndsey Housden (l.housden@kabk.bl) Head of Department: Marjolein Niels (m.niels@koncon.nl)

BODYWORK – DANCE (2 ECTS)

Course title:	Bodywork – Dance
This elective is available to all students	

Osiris course code:	KC-EL-CD, KC-EL-CD2, KC-EL-CD3
Course content:	In practical movement classes you learn to know your body and develop awareness of your body as a moving instrument. Focusing on the different parts of the body and their possibilities, these will be exercised separately first, to be integrated in the whole body afterwards. Exercises help you to get control over your movements, to go from a neutral state of rest into movement, to be open and alert and to coordinate your breath with movement.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ understand the body, how it moves effectively and with purpose; ▪ are able to use skills to make coordinated use of the body: grounded, relaxed, breathing coordinated with movement; ▪ are able to apply your knowledge, understanding, skills and body awareness in everyday life as well as on stage or in performance situations.
Type of course:	Elective (you can choose this course multiple times)
Level:	Bachelor
Duration:	75 minutes per week, 2 semesters
Prior qualifications/ prerequisites:	This course is open to everyone who is interested.
Teachers:	Fajo Jansen
Credits:	2 ECTS per academic year
Literature:	n.a.
Work form:	Group lessons
Assessment:	Active participation and attendance
Grading system:	Participation sufficient/insufficient
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Fajo Jansen (f.jansen@koncon.nl) Head of Department: Marjolein Niels (m.niels@koncon.nl)

MUSIC MAKING, PRACTICING, AND THE BRAIN (1 ECTS)

Course title:	Music Making, Practicing, and the Brain
This elective is available to all students	
Osiris course code:	KC-EL-ES
Course Content:	<p>Knowledge on how the brain functions can give us more insight on several aspects of music making and practicing. How much time does it take from the first 'Yes, I can!' experience into an internalized skill? How many hours are we supposed to practice? What is 'mastery' in performance and how can we 'let go' of our practicing focus without losing connection to what we have practiced? How can we learn to deal with Musical Performance Anxiety? What is needed to make us play at our highest artistic level on stage? And how can we make sure we are in the right 'state of mind' whilst playing and practising?</p> <p>In this course you will understand better how learning proceeds in the brain, we will discuss awareness, focus and the role of self-talk, we will learn about mental preparation, mental training, Musical Performance Anxiety (MPA) and the FFF response and we will see how thin the line is between joy and frustration.</p>

Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ understand the difference between learning and applying (skills and knowledge); ▪ are able to find, train and keep focus; ▪ are able to practice more effectively; ▪ are able to create and do a physical / mental warm-up; ▪ understand the process of learning and practicing from start to stage; ▪ understand the nature of and deal with performance anxiety.
Type of course:	Elective
Level:	Bachelor / Master
Duration:	10 times 75 minutes, plus 45 minutes for each individual student, 1 st semester
Prior qualifications/ prerequisites:	This course is open to everyone who is interested.
Teachers:	Wieke Karsten
Credit points:	1 ECTS per academic year
Literature:	Handouts provided by teacher http://web.uniarts.fi/practicingtipsformusicians/ For Dutch speaking students only: <i>In de Muziek</i> , Wieke Karsten
Work forms:	Group lesson + 1 individual lesson for every student (45 minutes) Each student will practice / perform during the classes. Each student will learn and demonstrate a number of assignments concerning mental practicing.
Assessment:	Minimum attendance: 80%. First and last class are compulsory. After the course you will fill in a questionnaire and write a short essay (300-1000 words). Assessment criteria (essay): <ul style="list-style-type: none"> • reflection on how the course has influenced your practicing, performance preparation and performances • description of the specific elements in the course that have meant the most to you • formulation of future goals, inspired by the content of the course
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Wieke Karsten (w.karsten@koncon.nl) Head of Department: Margi Kirschenmann (m.kirschenmann@koncon.nl)

QUALITY PRACTICE (2 ECTS)

Course title:	Quality Practice
This elective is available to all students	
Osiris course code:	KC-EL-QP
Course content:	This course offers practical guidelines to help you use your practice time efficiently and effectively. Quality practice involves working with the right goals

	<p>and intentions, knowing what to focus on and having practice tools that help to get to know your instrument, repertoire and self. The main questions that will be addressed are:</p> <ul style="list-style-type: none"> - How can I develop more competence and confidence? - How can I practice in order to get to know the music rather than just avoid mistakes? - How can I organise my learning process? - How can I experience the 'flow state' where I am totally immersed in playing? - How can I cope with performance anxiety?
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to work autonomously, effectively and are able to plan and reflect on your process; ▪ have methods and strategies to use in the practice room and to prepare performances; ▪ have access to information and literature related to learning and performance; ▪ have experienced exploring issues important to your development via peer learning in a group environment.
Type of course:	Elective
Level:	Bachelor / Master
Duration:	12 sessions of 90 minutes and one 50 minute individual coaching session for each student
Prior qualifications/ prerequisites:	This course is open to everyone who is interested.
Teachers:	Susan Williams
Credits:	2 ECTS per academic year
Literature:	Musician's Manual: Guidelines for Quality Practice (Susan Williams), plus extra literature provided according to the students' needs during the course.
Work form:	Group lessons, practical group work and one individual session per student
Assessment:	<p>80% attendance. Presentation (10-15 minutes) showing application of the themes explored in the course.</p> <p>Assessment criteria: Your presentation must show your understanding of the course material by applying it to your own practice or performance preparation.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	One group on Mondays and one group on Tuesdays, Royal Conservatoire
Information:	<p>Susan Williams (s.williams@koncon.nl) Head of Department: Margi Kirschenmann (m.kirschenmann@koncon.nl)</p>

MUSIC EDUCATION ACCORDING TO THE KODÁLY CONCEPT (6 ECTS)

Course title:	Music Education according to the Kodály Concept
This elective is available to all students	

Osiris course code:	KC-EL-MV
Course content:	A practical and theoretical course that consists of three main elements: methodology, musicianship and music teaching repertoire. International guest teachers will be invited at least twice a year. We will study music teaching strategies in the 18th, 19th and 20th centuries, with a focus on Kodály inspired music education. The course is open for singers, instrumentalists and classroom (music) teachers.
Methodology:	<p>Music Education According to the Kodály Concept forms the basis of the methodology classes. The starting point is making music (sound). Then awareness (understanding) and practising (exercise) can lead to musical literacy. The process of learning is brought in relation to your own teaching practice. You develop your teaching materials through pedagogical research and evaluation.</p> <ul style="list-style-type: none"> - Musicianship: a group lesson on the development of practical musicianship skills, analytical hearing and musical imagery. Students practice their own musicianship skills needed for teaching, through singing and performing. - Techniques used in Kodály music teaching are learned: relative solmisation, hand signs and rhythm language. - Music teaching repertoire: practical workshops with many musical activities that are ready to use in classroom music teaching or instrumental music teaching situations. Students learn a repertoire of musically interesting songs and games.
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ have a basic understanding of and are able to teach music to children according to the Kodály philosophy; ▪ have an understanding of historical and pedagogical background of teaching music; ▪ have an understanding of the musical learning process and are able to design music lessons in small and logical steps that lead to quality music making and understanding of music by children from the earliest ages; ▪ are able to transfer musical content and musicality by means of your own voice, and are aware of the possibilities and impossibilities of the child's voice at certain ages: ▪ are able to learn to read music well in order to imagine how difficult something is, for which age group a piece of music is suitable and where potential problems are; ▪ are able to translate sound into music notation, and to understand musical structure and form; ▪ have developed polyphonic skills to divide between the different layers of attention needed in musical activities and teaching music. You can translate these skills into lessons for children; ▪ are able to integrate the theory and musicianship skills that are learned into your own teaching practices. You should be able to develop and structure lesson plans for your pupils that show a longer and clear line of learning in and through music.
Type of course:	Elective
Level:	Bachelor III and IV / Master
Duration:	8 Saturdays of 7 hours and 2 study weekends
Prior qualifications/ prerequisites:	Special interest in music education. This elective is not available to Bachelor II students.

Teachers:	Daniel Salbert, Patricia Wisse, Tim Tomassen, Anouk Vinders, Suzanne Konings international guest teachers Lászlo Nemes (Kodály Institute Kecskemét) and Lucinda Geoghegan (National Youth Choir of Scotland)
Credits:	6 ECTS
Literature:	Reader and literature specified by the teacher
Work form:	Group lesson and teaching
Assessment:	<p>Evaluation of methodology assignment at the end of the course. The assignment contains 25 song analyses and / or 25 other type of materials to be used in your own music lessons.</p> <p>Assessment criteria for the collected material:</p> <ul style="list-style-type: none"> • using tools such as solfa and rhythm language in a correct and useful way • logical reasons for choosing the repertoire in relation to the students own teaching situation <p>The materials may be chosen for different contexts and levels, for example early years music education or older beginners, and within different music education situations such as classroom music education or instrumental / vocal teaching or choral education. This context should be made clear by the choice of materials as well.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	8 Saturdays from 10:00-17:00 (once a month) and 2 weekends. For dates see www.muziekalsvak.nl/course-muziek-als-vak/
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

COLLABORATIVE MUSIC CREATION (6 ECTS)

Course title:	Collaborative Music Creation
This elective is available to all students	
Osiris course code:	KC-EL-CMC
Course content:	<p>Collaborative Music Creation is designed for students from every department who want to develop creative skills and practice. The main focus is on music creation through collaborative forms of music making such as improvisation, enabling students to bring diverse skills together and learn from each other in a way that enhances their approach to their main subject.</p> <p>You will develop creative skills by engaging in various making processes, which can be based on improvisation, (collaborative) composition, interaction with electronics, existing repertoire and any combination of these. The projects will be coached by teachers from many conservatoire departments, including jazz, composition, theory, sonology and early music. Since the students in this elective also represent all the departments of the conservatoire, a unique opportunity is created for expanding one's musical horizons through extended contact and interaction between diverse approaches to musical thinking, inventing and playing.</p>

	<p>Each of four teaching blocks (two per semester) will build towards a collaborative composition project which will be performed by the students (together with coach(es) where appropriate), either in a concert presentation or in the form of an audio and/or video production, or both. Additionally, the four blocks will build upon one another to provide a cumulative development in collaborative creativity over the course of the year, involving listening and interaction skills, improvisational and compositional thinking in different contexts, skills in the generation of musical materials and ideas and their communication to collaborators, and ways of structuring music and performance. Embedded within this practical work will be discussions of creative processes and collaborative possibilities, taking in history, theory and technology.</p> <p>This elective is organised in cooperation with the European METRIC Network (www.metricimpro.eu).</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have engaged with new and unknown musical styles, settings and instrumental combinations; ▪ have developed skills of listening, attention, improvisation, development of musical ideas, and compositional thinking. ▪ have become proficient in the creation, development and realisation of new musical materials and pieces and have developed self-confidence in handling musical material; ▪ have developed a musical vocabulary of your own, related to your main instrument or area of studies; ▪ have developed a critical and informed attitude toward the scores and musical materials of your repertoire enabling fresh ideas on interpretation and communication to audiences; ▪ have become knowledgeable about the theoretical, reflective and historical aspects of making music.
Type of course:	Elective
Level:	Bachelor
Duration:	A total of 10 group sessions of two hours per semester, alternated with lectures and workshops. The actual schedule will depend on arrangements between students and the principal coach for each of the four blocks. Students of different years can potentially have different roles in the process.
Prior qualifications/ prerequisites:	Collaborative Music Creation is open to all departments. Proficiency on an instrument to be used in the workshops is required. (Electronic instruments are welcome.)
Teachers:	Teachers from various departments as well as guest teachers
Credits:	6 ECTS
Literature:	Literature/video list will be provided during the lessons
Work form:	group lessons, lectures, workshops, intensive projects
Assessment:	<ul style="list-style-type: none"> • A minimum of 80% attendance for all lessons and sessions. • Final examination: <p>The final assessment is based on a presentation of the final project of the year, and on documentation of the previous projects. Each student is assessed according to their own contribution to the collaborative work.</p> <p>Assessment criteria are based on 5 main categories:</p> <ul style="list-style-type: none"> • musicality • performance

	<ul style="list-style-type: none"> • collaborative and solo skills • stylistic awareness • reflection (see METRIC criteria for further info on assessment)
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Richard Barrett – Collaborative Music Creation coordinating teacher r.barrett@koncon.nl Kees Tazelaar – Head of Sonology department (k.tazelaar@koncon.nl)

EXTERNAL ACTIVITIES - CAREER DEVELOPMENT OFFICE (CDO) (2-4 ECTS)

Course title:	External Activities - Career Development Office (CDO)
This elective is available to all students	
Osiris course code:	KC-B-AL-CDO(4)
Course content:	<p>In this course, you can obtain credits for your professional activities which take place <i>outside</i> of the conservatoire. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO).</p> <p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, contact Dominy Clements on d.clements@koncon.nl</p> <p>You can choose External Activities - Career Development Office as an optional elective in the 2nd and 3rd academic years. The course is compulsory in the 4th year for students who are not completing or continuing a KC minor in year 4.</p> <p>You are asked to fill in a form which includes a reflective section, and to upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses.

	<ul style="list-style-type: none"> - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participate in other educational activities - producing online content (recordings, tutorials, etc.) - small scale research activities
Objectives:	<p>Following these activities, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment; ▪ are capable of reflecting on and learning from your experiences in the field; ▪ have developed administrative and management skills with regard to your own professional activities.
Type of course:	<p>Bachelor II-III: elective Bachelor IV: compulsory for students not completing or continuing a KC minor (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)</p>
Level:	Bachelor II-IV
Duration:	<p>Please note: Bachelor II and III students: you can obtain CDO credits from activities from 01-09-23 to 31-08-24. Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-23 to 01-05-24 (deadline for completing your CDO requirement). If the activity occurs outside those dates it will not be valid for the 23/24 academic year.</p>
Prior qualifications/ prerequisites:	-
Teachers:	<p>Tba (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Peter Adriaansz (composition) Kees Tazelaar (sonology)</p>
Credits:	<p>Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year Bachelor IV: 6 ECTS (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)</p>
Literature:	<p>See CDO portal pages for recommendations and further information: https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau</p>
Work form:	Individual work; work relevant towards the achieving of career aims
Assessment:	<p>Evaluation of activities on the basis of the submitted assignment in MS Teams, with the additional upload of materials relevant to these activities (promotional materials, programmes, recordings etc.). Bachelor IV CDO assignments must be submitted by 1 May 2024. See the appendix for further information and the assessment criteria below.</p> <p>Procedure When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS</p>

	<p>Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>	
Assessment criteria:	Pass	Fail
<ul style="list-style-type: none"> • <i>Basic information (hours invested etc.)</i> 	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
<ul style="list-style-type: none"> • <i>Learning experience/ability to reflect</i> 	Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
<ul style="list-style-type: none"> • <i>Project content</i> 	Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses.
<ul style="list-style-type: none"> • <i>Proofs/publicity material (where possible)</i> 	Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements (D.Clements@koncon.nl)	
Appendix:	<p>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF <u>EXAMPLES</u>:</p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <p>- Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir will not usually qualify for ECTS.</p>	

	<ul style="list-style-type: none"> - Teaching for a few hours per week for a year = on average 3 ECTS. Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master). - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS. <p>- Events planned but cancelled due to the COVID-19 pandemic can be considered for CDO credits. Students are also encouraged to include online activities and any other innovative work undertaken during lockdown conditions, or while the options for performance at venues with live audiences are scarce.</p> <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS. - Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
--	--

MUSIC AROUND THE CORNER / DE WIJKMUZIKANTEN (4 ECTS)

Course title:	Music Around the Corner / De Wijkmuzikanten
This elective is available to students of all performing departments	
Osiris course code:	KC-EL-MC
Course content:	This course aims to prepare you for work as a local area musician in a team environment. You will focus on improving your practical skills like creative,

	<p>innovative ways to communicate, with and without your instrument, and techniques to make audiences participate in performances.</p> <p>Together with the Wijkmuzikanten and with students from various departments you will develop a small scale music-theatre production which will be performed in primary schools. You will gain experience as a maker in a collaborative process and you will have a chance to discover which role suits you best, for example a performer, an actor, an educator or a composer/arranger. How you can engage your audience in an interactive way, is an important element of the programme.</p> <p>All projects will be performed at locations around The Hague.</p> <p>What does a year with the Wijkmuzikanten look like?</p> <ol style="list-style-type: none"> 1. Exploring your own motivation of making music 2. Research of target audience(s) and/or participants 3. Meeting/Creating with target group 4. Developing a small scale music-theatre production, which will be performed in schools 5. Performing: Possibly on several occasions and locations in the neighbourhood of Escamp: elderly homes, the hospital, the schools and Theatre Dakota, anything is possible 6. Evaluating: Individual feedback, group evaluation & discussion
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to design and perform a musical programme, in collaboration with a cross-departmental team, to improve the understanding and appreciation of music within a local area and specific target audiences; ▪ have an understanding of how you can organise a musical event for a special target group and how you can communicate with various audiences; ▪ are able to explore your own repertoire (main subject) in diverse ways and for new audiences.
Type of course:	Elective (you can choose this elective multiple times)
Level:	Bachelor / Master
Duration:	80-90 hours (excluding self study), during 2 semesters
Prior qualifications/ prerequisites:	This elective is only open to students of the performing departments.
Teachers:	Ginette Puylaert and coaches of the Wijkmuzikanten
Credits:	4 ECTS per academic year
Literature:	Articles and videos about/of relevant projects, organisations and musicians are shared by the teachers and students in the group lessons.
Work form:	Group lessons, rehearsals and performances in local area.
Assessment:	<p>80% attendance is compulsory. Your participation in the collaborative process will be assessed, using the following assessment criteria:</p> <ul style="list-style-type: none"> • quality of the student's contribution to the project plan • involvement in and dedication to the group outcome • communicative skills (during production, with audiences) • professional working attitude <p>You will receive individual feedback. A group evaluation and discussion will take place at the end of the course.</p>

Grading system:	Qualifying result
Language:	English and Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Head of Department: Margi Kirschenmann (m.kirschenmann@koncon.nl)

PIANO

Course title:	Piano
This elective is available to all students, except main subject Piano students	
Osiris course code:	KC-EL-PN
Course content:	In weekly individual lessons you will develop your piano skills, learn more about different musical styles, expand your repertoire and get more experience in accompaniment. In the lessons there is also attention for sight reading, harmony and developing practice strategies. The ability to play the piano on a higher level supports your main subject, your overall musicianship, and your possible teaching activities.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have developed and improved your technical skills and musical overview; ▪ are able to practice the piano independently; ▪ have knowledge about different styles and can implement this in your playing; ▪ are able to accompany a singer, a melodic instrument, or play in a bigger ensemble; ▪ have developed more insight into harmony.
Type of course:	Elective
Level:	Bachelor
Duration:	30 minutes per week, 34 weeks per year
Prior qualifications/ prerequisites:	There are no prerequisites, but you are expected to work on and improve your personal level of piano playing. Please note that there are only limited places available for this elective.
Teachers:	Kamilla Bystrova, Diana Djindjikhshvili, Thomas Herrmann, Emiel Janssen, Rixt van der Kooij, Ksenia Kouzmenko, Katia Mauro Correa , Jean-Baptiste Milon, Tim Sabel, Laura Sandee, Claudette Verhulst, Wim Voogd, Bastiaan van der Waals
Credits:	2 ECTS
Literature:	-
Work form:	Individual lessons
Assessment:	<p>Please read the ‘piano elective protocol’ below.</p> <p>The exam takes place in June and consists of two parts. Students will play in a concert together with other candidates.</p> <ol style="list-style-type: none"> 1) A solo piece at your own level. 2) Accompany a fellow student, preferably in a composition of your main melodic instrument/voice or in an ensemble

	<p>The solo piece and accompaniment should be in two contrasting styles. Total duration of the two pieces: 10 minutes maximum</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • choice of repertoire • musical overview, including phrasing and expression • correct use of pedal • tempo • convincing musicality on the piano • preparation & collaboration: listening and reacting to soloist • overall finish and refinement of the piece • balance between piano and soloist <p>For complete assessment criteria & rubric see the appendix.</p>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	Schedule to be agreed upon with the teachers
Protocol:	<p>Piano Elective Protocol</p> <p>Class protocol <u>Beginning of the school year</u> Once you have received your timetable get in touch with the piano teacher to whom you have been allocated within a week. Call, send an email or meet in Teams first. Even if you are unable to start straightaway you should nevertheless report to your teacher so that he or she knows you plan to come. Students failing to report to their piano teacher before 1 October run the risk of losing their place.</p> <p><u>Notification</u> Let your own piano teacher know if you are unable to attend. Do not wait until the class begins but notify the teacher as soon as you know you cannot make it. Try and swap with someone else. If you are ill on a day when there is a class, phone or text teachers so that they are not kept waiting in vain and can then adjust their timetable.</p> <p>Examination protocol <u>Examination</u> The examination is in June. The date and time will be communicated to you by your own piano teacher and will be published in ASIMUT. It will be known a month in advance at the latest. If you cannot sit the examination on the given date you should get in contact with the chair of the examinations committee, Ms Rixt van der Kooij, r.vanderkooij@koncon.nl and a new date will be fixed.</p> <p>Exchange of examination times is allowed within the class of your own piano teacher. You can consult the piano teacher and the teacher arranges this with the chair of the examinations committee. Make sure you are on time. At least 15 minutes beforehand.</p> <p>If you are ill on the day of the examination or you cannot sit the examination for another reason, notify your own piano teacher as soon as possible. The teacher passes this on to the chair of the examination committee.</p> <p><u>Resits</u> If you fail your examination a resit will be organised.</p>

Information:	Rixt van der Kooij, coordinator of piano as a secondary subject (r.vanderkooij@koncon.nl) Head of Department: Marlon Titre (m.titre@koncon.nl)
--------------	--

KC electives – from the Early Music Department:

APPLIED HISTORICAL IMPROVISATION (2 ECTS)

Course title:	Applied Historical Improvisation
This elective is available to all students (with instrument pitches a=415Hz and a=440Hz), except for Early Music students	
Osiris course code:	KC-EL-AHI
Course content:	This course focuses on early classical music and introduces you to the building blocks of historical improvisation, which are at the same time the building blocks of the repertoire you play. You bring the knowledge you gathered in your theory lessons and learn to apply this to improvisation on your instruments. Similarly the repertoire from your main subject lessons is a constant source of practical examples of how to use these building blocks and source material for applying improvisation techniques in 'real life'. You are encouraged throughout the course to take an active role in combining research, tools given in your theory, main subject and improvisation classes and your repertoire and to start learning to pursue your own artistic goals with historical improvisation as a playground for experimentation.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ know the basic techniques involved in historical improvisation; ▪ are able to use these techniques to enrich your repertoire and vice versa enrich your improvisations with your repertoire; ▪ have learned an approach to exploring your own artistry and are able to put this into practice.
Type of course:	Elective Compulsory course for Early Music students
Level:	Bachelor
Duration:	2 hours every 2 weeks, 2 semesters
Prior qualifications/ prerequisites:	
Teachers:	Robert de Bree and James Hewitt
Credits:	2 ECTS per academic year
Literature:	Overview reader provided by teachers, online working environment/assignments and reader with materials collected by students themselves
Work form:	Group lesson in various formats
Assessment:	80% attendance, active participation and demonstration of acquired skills during an in-class presentation at the end of semester 2. BIV students must also lead a short improvisation session.
Grading system:	Participation sufficient/insufficient
Language:	English

Schedule, time, venue:	See ASIMUT schedule
Information:	Robert de Bree (robertdebree@gmail.com) Teunis van der Zwart – Head of Early Music (t.vanderzwart@koncon.nl)

BAROQUE DANCE (2 ECTS)

Course title:	Baroque Dance
This elective is available to all students	
Osiris course code:	KC-EL-BD
Course content:	This course introduces you step-by-step to reading and dancing a complete choreography in Feuillet's notation. For a better understanding of the origins of Baroque dance it also includes additional workshops in Renaissance dance and performance. The course offers an insight in the theoretical and historical basis of dance music by a direct integrated physical experience.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have a deeper understanding of the shape and character of baroque music, by dancing the music of the baroque suites with the proper steps and gestures; ▪ are able to translate the physical experience of dancing historically defined rhythms and tempi into artistic choices when singing or performing period dance music on your instrument.
Type of course:	Elective
Level:	Bachelor
Duration:	90 minutes, 2 semesters
Prior qualifications/ prerequisites:	
Teachers:	Ricardo Rodríguez Miranda
Credits:	2 ECTS per academic year
Literature:	Feuillet, Raoul-Auger, 1659/60-1710 Orchesography
Work form:	Class and training
Assessment:	Active participation, 80% attendance
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	Tuesdays, 18-19.30 hrs, Balletstudio 2 - TBC
Information:	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)

CRITICAL MUSIC STUDIES 1 – EARLY MUSIC (5 ECTS)

Course title:	Critical Music Studies 1 – Early Music
This elective is available to all students, except for (Vocal) Early Music students	

Osiris course code:	KC-EL-CMS1-21
Course content:	<p>The main focus of this course is the understanding of earlier musical practices. You study different areas of musical knowledge through active consultation of original sources on performance practice and composition. You also carry out research related to topics of your own curiosity.</p> <p>Besides the general study of performance practice and the evolution of compositional styles, you learn to contextualize these musical practices with larger cultural and artistic ideas. Crucial subjects like the Philosophy of Performance, and of Early Music, General Philosophy, Cultural History, and a general introduction to research form an important part of the course.</p> <p>During the first year of Critical Music Studies (Early Music) the course focuses on the instrumental and vocal styles of the 18th century, starting with lectures related to the origins of these styles covering the advent of counterpoint and other styles in the so called “Middle Ages” up to the 16th century.</p> <p>List of specific themes seen:</p> <p>Performance Practice: General Values of performance (instrumental and vocal) in earlier periods Ornamentation/Improvisation Tuning/Pitch and Temperament Evolution of technical and problems Accentuation and Articulation Rhythmical Alteration</p> <p>Evolution of Compositional Genres Instrumental genres: From Consort music up to the late sonata/symphonic forms seen through historical sources Vocal genres and their evolution understood through its poetic and compositional background The evolution of compositional techniques</p> <p>General Cultural Problems Important political, social and musical institutions and other historical considerations General aesthetic problems Other Arts and their relation to music Poetics and Rhetoric</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied the main ideas involved in the practice of earlier music, and have experienced to put these ideas into practice in your actual music making; ▪ have developed an understanding of the styles and genres of western music history with the aid of historical analysis; ▪ are able to contextualize musical problems with larger cultural entities; ▪ have experienced researching specific topics and applied it to your musical practice.
Type of course:	<p>Elective Compulsory course for Early Music students</p>
Level:	Bachelor I

Duration:	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	João Carlos F. de M. Santos, Isaac Alonso de Molina
Credits:	5 ECTS
Literature:	To be announced during the course
Work form:	Group lesson
Assessment:	Attendance and participation. There is a midterm assessment in January and a final assessment consisting of an oral presentation and essay in June. The final grade will be based on the assignments, presence and participation and presentation. For assessment criteria, please see the <i>Assessment Criteria Critical Music Studies – Early Music</i> in this Curriculum Handbook.
Grading system:	Final grade: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

EARLY MUSIC SEMINARS (2 ECTS)

Course title:	Early Music Seminars
This elective is available to all students except for Early Music and Minor Early Music students	
Osiris course code:	KC-EL-MS
Course content:	A series of seminars with a wide variety of capita selecta on knowledge, research and performance in early music. Preparing literature on the topic is a vital part of the seminars. Each time a guest will be invited as curator of the seminar to shape the session in accordance with the content. In addition, members of the teaching staff and researchers connected to the school could offer relevant expertise. A panel discussion and Q&A are a fixed item on the agenda, where students are invited to participate actively. A work session of repertoire at stake and its context could be part of the programme of the day. The annual programme will be announced at the beginning of the academic year. It will be possible to participate in early music seminars online.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have gained insight into current knowledge and developments in the field of early music; ▪ are able to critically reflect on these; ▪ can articulate your opinion on these matters with basic argumentation.
Type of course:	Elective Compulsory for Early Music and Minor Early Music students
Level:	Bachelor I-IV, master I-II
Duration:	7 seminars of 2 hours each, divided over two semesters

Prior qualifications/ prerequisites:	-
Teachers:	Invited experts
Credits:	2 ECTS per academic year
Literature:	Literature preparation, to be announced
Work form:	Group lesson
Assessment:	<p>Early Music Bachelor and Master students: Attendance: You need to attend 6 out of 7 seminars Bachelor I & II: Two written critical reflections of 300 words each per academic year. Bachelor III & IV: Three written critical reflections of 300 words each per academic year. Master I & II: Four written critical reflections of 300 words each per academic year. Bachelor III & IV, and Master I & II students are required to prepare questions, and actively take part in the discussions.</p> <p>Deadlines: Each semester you are required to submit a <i>minimum</i> of 50% of the critical reflections (meaning 2 at the end of the first semester in the case of 3 required reflections) Deadline 1st semester: 15 February Deadline 2nd semester: 15 May</p> <p>Assessment criteria (critical reflections):</p> <ul style="list-style-type: none"> • insight into current knowledge and developments in early music • critical thinking • clarity of argumentation and opinion <p>Elective students: You need to attend 5 out of 7 seminars; Two written critical reflections of 300 words each per academic year.</p> <p>Assessment criteria (critical reflections):</p> <ul style="list-style-type: none"> • insight into current knowledge and developments in early music • critical thinking • clarity of argumentation and opinion
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel, Coordinator Early Music Department (b.rebel@koncon.nl)

LATIN LANGUAGE FOR MUSICIANS (2 ECTS)

Course title:	Latin Language for Musicians
This elective is available to all students	
Osiris course code:	KC-EL-LM
Course content:	The Latin language played an important role in intellectual circles from the early Middle Ages until the 19th century. Many treatises on the performance and

	interpretation of music were written in this lingua franca. The texts of the majority of vocal music of the Middle Ages, Renaissance and Baroque are in Latin. In fact, knowledge of Latin is indispensable for any student in Early Music. In this course you will learn the principles of Latin grammar. After acquiring the basic skills of grammar, we will translate original Latin texts related to (Early) Music.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have elementary knowledge of Latin grammar; ▪ are able to translate easy Latin texts; ▪ have access in Latin to treatises relevant to performance practice; ▪ are able to evaluate the validity of existing translations.
Type of course:	Elective
Level:	Bachelor
Duration:	2 semesters, 60 minutes per week
Prior qualifications/ prerequisites:	This course is open to everyone who is interested.
Teachers:	Dr. Marcel Zijlstra
Credits:	2 ECTS per academic year
Literature:	Reader
Work form:	Group lesson/seminar
Assessment:	Compulsory attendance: 80%. Written (take home) assessment: translation of a short Latin text and an evaluation of a given English translation of a Latin text. In the assessment you must demonstrate a basic knowledge of the Latin grammar.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marcel Zijlstra (m.zijlstra@koncon.nl) Teunis van der Zwart – Head of Early Music (t.vanderzwart@koncon.nl)

LITERATURE CLASS FORTEPIANO (2 ECTS)

Course title:	Literature Class Fortepiano
This elective is available to Classical Music and Early Music piano students only	
Osiris course code:	KC-EL-RKFP
Course content:	Part 1: Literature and repertory. First subject: Read selected sections of the most important classical and early romantic treatises (choice varies per main subject of the student) and secondary literature. Choose one performance practice subject which is important to your instrument and cross-study in the literature; write a paper. Second subject: study repertory particular to your instrument within a certain time, area and within a fixed chamber music ensemble; make a realistic and unified concert programme; write in-depth programme notes; prepare to market this programme internationally. Part 2: First subject: Tuning. Second subject: fortepiano regulation and maintenance, including regulation of the action, voicing, clicks and pedal noise, broken hammers and broken strings, etc.

	Fortepiano Literature Class is open to keyboardists from the Classical and Early Music Departments.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have a deepened knowledge of certain performance practices, chosen in the group; ▪ have become acquainted with the most important treatises; ▪ are able to contextualize the well-known repertory by studying sources, evaluating various performance practices, getting to know contemporary minor masters, lesser known genres and ensembles, and contemporary music life and aesthetics; ▪ are able to tune your own fortepiano; ▪ are able to regulate and maintain your own fortepiano.
Type of course:	Elective Compulsory course for Early Music fortepianists
Level:	Bachelor II
Duration:	1 hour per week, 32 weeks
Prior qualifications/ prerequisites:	As an elective, this course is only open to pianists.
Teacher:	Bart van Oort
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>1) Collect information (treatises and secondary literature) on a selected performance issue and present this in a well-structured document of 400 words. 2) Presentation of a topic of your choice such as articulation, pedaling, fingering, rubato, stylistic schools, dynamics, or a composer 3) Prepare a programme within strict limitations of genre, ensemble, time period, region, and purpose, accompanied by detailed programme notes 4) Based on this programme, write a proposal to festivals and concert organisations. 5) Tuning for a recital in which you demonstrate basic maintenance skills.</p> <p>The presentation, programme and proposal are due at the end of April. Assignments 1-4 are graded with numeric results. The tuning assignment is graded with a Pass/Fail. All assignments need to be passed in order to pass this course.</p> <p>Assessment criteria (assignments 1-4):</p> <ul style="list-style-type: none"> • knowledge of 18th century treatises; • application of performance practices; • programme showing historical understanding and artistic originality, together with the quality of the programme notes. <p>Assessment criteria (assignment 5):</p> <ul style="list-style-type: none"> • ability to take action out safely • adjusting regulation in various ways • fixing a broken hammer • putting on a new string
Grading system:	Final result: Numeric
Language:	English and/or Dutch

Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)

ORNAMENTATION AND DIMINUTION (2 ECTS)

Course title:	Ornamentation and Diminution
This elective is available to all students except Early Music, Vocal Early Music and Minor Early Music students	
Osiris course code:	KC-EL-DO
Course content:	<p>The Ornamentation and Diminution course is a one-year course on melodic invention. It encompasses improvisational techniques used by musicians and singers in the 16th-18th centuries. The course is covered in three blocks. In the first block of lessons you will learn to invent a simple melodic ricanca as taught by 16th century performers/composers, and the art of inventing diminutions as it was taught in the 16th and early 17th centuries. In the second block you will learn to invent melodic preludes as taught in the early 18th century by e.g. Hotteterre, and to interpret and invent ornaments in 18th century style. The last part of the course teaches melody instrumentalists how to realise 18th century figured bass lines on their own instruments, and to see these realisations as a basis for invention.</p> <p>The course mostly takes the form of weekly practical workshops but, in a series of lectures, students will also be introduced to methods and compositional models familiarising them with ornamentation styles in 18thc French, Italian and German music.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to invent a melodic ricanca in the style of Ortiz or Bassano; ▪ are able to invent diminutions appropriate for a 16th century piece of vocal polyphony; ▪ are able to invent a melodic prelude in the style of Hotteterre; ▪ are able to determine how a composition can be embellished in such a way that the integrity of the music and its style remain intact; ▪ are able to recognise and adopt different national styles of ornamentation; ▪ are able to realise a simple 18th century figured bass line on your melody instrument or as a simple air, for singers; ▪ are able to apply this information in performance or in analysis of 18th century musical works.
Type of course:	Elective Compulsory course for Early Music, Vocal Studies Early Music and Minor Early Music students
Level:	Bachelor II
Duration:	60 minutes per week
Prior qualifications/ prerequisites:	Please note: only limited places available
Teachers:	Kate Clark, Wim Becu (brass), Bert Mooiman (keyboard instruments)
Credits:	2 ECTS
Literature:	Reader

Work form:	Group lesson
Assessment:	<p>There will be three performance assessment moments, one at the end of each block. In addition, 80% attendance is required with a maximum of two absences per block.</p> <p>(Block 1) A performance of an invented ricercar and a set of diminutions on an allocated 16thc piece.</p> <p>(Block 2) In block 2 you will be assessed on the quality of the preludes you invent in class and on your performance of an 18thc slow movement with interpreted and invented ornaments, explained with reference to at least one treatise.</p> <p>(Block 3) You will present a monodic realisation of a figured bass line and perform a newly composed melody for a suite/sonata movement or aria, upon the original bassline.</p> <p>Assessment criteria (Block 1)</p> <p>Ricercar:</p> <ul style="list-style-type: none"> • demonstrated understanding of the structure and compositional elements of a ricercar • renaissance melodic and gestural style • variety and originality <p>Diminutions:</p> <ul style="list-style-type: none"> • close adherence to the melody and meter of the original composition • variety in note lengths, rhythms and melodic directions • whether tension and release in your diminutions reflect the structure and text (where applicable) of the original <p>Assessment criteria (Block 2)</p> <p>Preludes:</p> <ul style="list-style-type: none"> • harmonic understanding as shown in structure and proportion in your preludes • baroque style in the melodic gestures and ornaments used • beauty and originality <p>Presentation of a mvt. with ornaments:</p> <ul style="list-style-type: none"> • competence in interpreting and inventing ornaments for your chosen piece • a convincing presentation of at least one relevant text (treatise, method, preface) and how it has guided you in your interpretation and invention of ornaments • beauty and originality in your ornaments <p>Assessment criteria (Block 3)</p> <p>Realising figured basslines:</p> <ul style="list-style-type: none"> • participation in class exercises • (increasing) accuracy in understanding the harmonies indicated by the original bassline <p>Final Presentation:</p> <ul style="list-style-type: none"> • correct harmonic understanding and beauty and originality in the new melody you present at the end of the course. <p>The final result will be the average of the 3 assessment results.</p>
Grading system:	Qualifying result

Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel - Coordinator Early Music Department (b.rebel@koncon.nl)

PRACTICUM POLYPHONIAE (2 ECTS)

Course title:	Practicum Polyphoniae
This elective is available to all students, except Early Music students	
Osiris course code:	KC-EL-PP
Course content:	The aim of this course is to learn the essential elements of 15 th and 16 th century polyphonic music in a choir practicum setting. By applying the knowledge of solmisation, mean tone tuning and counterpoint, the repertoire is sung from copies of manuscripts and early prints in mensural notation. The main attention goes to learning-by-doing, and the experience of performing highlights from the wealthy vocal repertoire of the Renaissance.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to apply your knowledge of solmisation; ▪ are able to read mensural notation; ▪ know the basic shaping elements of 15th and 16th century polyphonic music and are able to put your knowledge into practice in performance; ▪ are able to apply your understanding on later repertoire that is based on the polyphonic and modal principles.
Type of course:	Elective Compulsory course for Early Music students
Level:	Bachelor
Duration:	60 minutes per week, 32 weeks per academic year
Prior qualifications/ prerequisites:	Everyone who is interested (except Early Music students, as it is a compulsory part of their bachelor I curriculum)
Teachers:	Adrián Rodríguez van der Spoel
Credits:	2 ECTS per academic year
Literature:	-
Work form:	Group lesson
Assessment:	Compulsory attendance: 80%. Active preparation and participation.
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)

RHETORIC

Course title:	Rhetoric
This elective is available to all students	
Osiris course code:	KC-EL-RE

Course content:	This course examines the 18th century application of rhetorical principles to musical composition and performance. It seeks to look broadly at the idea of music as a language, and to go beyond the study of mere musical figures and structures by placing the 18th century discourse on actio in a rich and diverse context. By examining ideals of expression, content and structure on various performing arts and media, including dance, film and popular songs as well as the music of Baroque composers, the course encourages students to look creatively at the rhetoric of daily life all around them.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to analyse the structural and performance elements of a musical composition along the lines of its rhetorical effectiveness; ▪ have the basic tools to understand the performance of 18th century music by the application of generic rhetorical means.
Type of course:	Elective
Level:	Bachelor
Duration:	11 lessons of 120 minutes, 2nd semester
Prior qualifications/ prerequisites:	This course is open to everyone who is interested. A good command of English is essential.
Teachers:	Jed Wentz
Credits:	2 ECTS per academic year
Literature:	Chapters of M. Conley, Rhetoric in the European Tradition and a special reader
Work form:	Group lesson
Assessment:	80% attendance and active participation
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	t.b.a.
Information:	Brigitte Rebel - Coordinator Early Music Department (b.rebel@koncon.nl)

KC electives – from the Jazz Department:

THE COLLECTIVE APPROACH (4 ECTS)

Course title:	The Collective Approach
This elective is available to all students	
Osiris course code:	KC-EL-TCA
Course content:	<p>In the Collective Approach you become part of a collective. The course focuses on the artistic aspects of a music collective with its philosophy, its functioning and interaction, as well as on the organisational side of working collectively as a group in various professional settings and in collaboration with other institutions and organisations.</p> <p>You will share creative control of curation and creation. In this aspect, the teacher of the course acts as facilitator allowing everyone to contribute to the artistic and organisational process, rather than as a band-leader. The theoretical and philosophical ideas behind the format of the collective will be discussed and you will find out about the organisational aspects of collective projects while</p>

	<p>searching for new formats to finance and organise musical performances and projects.</p> <p>The course has regular meetings and block lessons. The block lessons include project days with external partners and two-day mini-internships. Near the end of the course you as a collective will prepare, organise and perform two concerts in collaboration with external partners.</p> <p>An example of topics and elements that will be covered in the course:</p> <ul style="list-style-type: none"> - The role of a collective in a modern career in music - Creative collaborative work with peers from other departments - Investigating new collective artistic and organisational initiatives by young musicians, and inventing new formats yourself - Active artistic and organisational preparation of performance <p style="text-align: center;">-</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have established a collaboration with an external partner; ▪ have knowledge and experience in working both artistically and as an organisation in collective forms; ▪ have created a new network with students of different musical backgrounds both in and outside of the conservatoire.
Type of course:	Elective
Level:	Bachelor II and III
Duration:	2 semesters: Semester 1: 8 x 2h / Semester 2: 8 x 2h; 2 student-guided peer project days; 2 project days with external partners; 2 days mini-internship at external organisations (e.g. Splendor Collective Amsterdam, Stichting DOEK Amsterdam, The Hague Jazz Collective, Batavierhuis Collective Rotterdam)
Prior qualifications/ prerequisites:	Maximum of 10 students. The course intends to admit students from different departments and aims to keep a manageable balance in instrumentation.
Teachers:	Felix Schlarmann
Credits:	4 ECTS per academic year
Literature:	-
Work form:	Group lessons, project days, mini-internship at external organisation
Assessment:	<p>The assessment consists of three elements:</p> <ul style="list-style-type: none"> - Organising, curating and performing two concerts - Written assignment - 80% attendance & active participation <p>Assessment criteria:</p> <ul style="list-style-type: none"> • quality of individual input into collective work forms • communicative skills • quality of self-reflection • professionalism in organisation • performance and artistic creativity <p>All three assignments have to be passed in order to pass the course.</p>
Grading system:	One final assessment: Pass/Fail

Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Bart Suèr – Head of Jazz Department (b.suèr@koncon.nl)

JAZZ CHOIR (2 ECTS)

Course title:	Jazz Choir
This elective is available to jazz instrumentalists and non-jazz vocal students only	
Osiris course code:	KC-EL-JAC
Course content:	<p>In this course for jazz singers, you learn how to perform in a jazz choir. The jazz choir is a small to mid-sized vocal ensemble consisting of sopranos, altos, tenors and basses. A single pianist or a rhythm section may accompany the choir.</p> <p>In the choir lessons, the specific vocal techniques of singing in a jazz choir are practiced, as well as various styles of jazz choir singing. You learn more about the differences in styles of jazz choir singing. Performing a solo, accompanied by a choir, is also part of the course content.</p> <p>In the jazz choir lessons, you put into practice what you have learned in your main subject lessons, the secondary lessons and the theory subject lessons.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have rehearsed and performed with jazz choirs of various sizes; ▪ know the repertoire of standards and originals for a jazz choir, in various styles; ▪ are able to cooperate with fellow students in a constructive way; ▪ can write arrangements for various choir settings; ▪ can improvise in various styles, showing style-awareness; ▪ show an understanding of the relationship between the vocal section and the rhythm section when a combo accompanies the choir; ▪ are able to put into practice in the choir what has been learned in the main subject lesson, the secondary lesson classical music and the theory lessons; ▪ are able to deal with the behavioural and communicative demands of public performance.
Type of course:	Elective Compulsory course for jazz singers
Level:	Bachelor
Duration:	48 hours per year divided into weekly lessons as well as project-based lessons
Prior qualifications/ prerequisites:	This elective is available to jazz instrumentalists and non-jazz vocal students who already have at least a basic ability to control their own vocal sound (volume, intonation) as well as basic sight reading proficiency and a basic swing feel.
Teachers:	Anka Koziel and guest teachers
Credits:	2 ECTS per academic year
Literature:	Standards and originals of the jazz repertoire
Work form:	Group lesson
Assessment:	Compulsory attendance 80% with active participation in the lessons, jazz choir performances and vocal nights throughout the year. Performances are assessed both individually and as a group.

	Assessment criteria: <ul style="list-style-type: none"> • technique: intonation, breath support, vibrato control, blending • musicianship: polyphonic hearing and singing, rhythmical proficiency including swing choir phrasing, vocal improvisation
Grading system:	Qualifying result
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Bart Suèr – Head of Jazz Department (b.suèr@koncon.nl)

MUSIC HISTORY JAZZ (3 ECTS)

Course title:	Music History Jazz
This elective is available to all students, except for Jazz students	
Osiris course code:	KC-EL-HJ-20
Course content:	The course concentrates on the emergence of different jazz styles. The development of the music is placed in a general historical, social and cultural context. An important aspect that is studied is how improvisation and swing are shaped in the melody and rhythm sections in the different styles.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> ▪ are able to recognise different styles in the jazz repertoire from recordings; ▪ are able to use the appropriate terminology in assessing the music fragments.
Type of course:	Elective Compulsory for jazz students
Level:	Bachelor I Elective: bachelor II-IV
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	This elective course is open to everyone who is interested (except KC jazz students as it is a compulsory part of their curriculum).
Teachers:	Loes Rusch
Credits:	3 ECTS per academic year
Literature:	Ted Gioia: Jazz, a history; various articles
Work form:	Lectures and individual assignments
Assessment:	Two written exams (one at the end of the 1st semester and one at the end of the 2nd semester) about the content of the lectures and the assigned literature. For both exams, a minimum score of 5.5 needs to be obtained in order to pass this course. For further details, please see <i>Assessment Criteria Critical Jazz Studies</i> in this Curriculum Handbook.
Grading system:	Final result: Numeric

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

KC electives – from the Vocal Department:

VOICE BASIC (6 ECTS)

Course title:	Voice Basic
This elective is available to all students, except vocal students	
Osiris course code:	KC-EL-VB
Course content:	<p>Voice Basic is open to students of all departments, except vocal students. Singing is a very basic musical expression and the human voice is everybody's first instrument. Therefore singing is a useful tool for any musician to get in touch with their inner musicality. Students get the opportunity to gain experience in singing and develop general vocal skills connected with posture, breath, resonance, registers and text.</p> <p>The Voice Basic lessons are taught in small groups of 3 to 5 students, combining ensemble work and individual teaching. The repertoire is mainly ensemble repertoire, and if applicable some solo repertoire, to be selected by teacher and students together.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have explored and learned a repertoire for voice fitting your vocal and musical abilities; ▪ are able to use the basic technical vocal principles; ▪ are able to use your musical skills using your own voice; ▪ are able to present yourself in front of an audience as a singer and musician; ▪ are able to sing in ensembles, using elementary ensemble skills.
Type of course:	Elective
Level:	Bachelor
Duration:	Total lesson length depends on the number of students in the group: 15 minutes per student.
Prior qualifications/ prerequisites:	-
Teachers:	t.b.a.
Credits:	6 ECTS per academic year
Literature:	t.b.a.
Work form:	Voice lessons in groups of 3-5 students, ensemble classes

Assessment:	<p>Singing test in the form of a public concert at the end of the academic year.</p> <p>Choice of pieces is related to the size of the group and voice types. Each ensemble member participates in at least three pieces.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • ability to realise progress in dealing with the 'instrument' voice • pronunciation and articulation of text • projection of textual and musical intentions • musical and social cooperation with the other ensemble members • capacity to communicate with and engage an audience
Grading system:	Numeric
Language:	English
Schedule, time, venue:	t.b.d.
Information:	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)

KC electives – from the Conducting Department:

BASIC CONDUCTING 1 (4 ECTS)

Course title:	Basic Conducting 1
This elective is available to all students, except main subject Conducting students	
Osiris course code:	KC-EL-BCO
Course content:	<p>This course is open to students of all departments and is developed to give you the opportunity to develop your conducting skills. This course is based on the fact that for many musicians basic conducting skills will help to further develop your musicianship. There are many situations in the working field where conducting skills are needed, for example group lessons, leading an ensemble, arranging scores for student ensembles, etc.</p> <p>The lessons Basic Conducting are taught in groups, combining ensemble work and individual teaching. The repertoire is often ensemble/orchestral repertoire, to be selected by the teacher and students together.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed effective conducting techniques; ▪ have studied and experienced the dynamics of working with an ensemble; ▪ are able to communicate your ideas to an ensemble of amateurs and students; ▪ have experienced a variety of musical styles and have studied representative repertoire; ▪ have developed basic knowledge of instrumentation.
Type of course:	Elective
Level:	Bachelor

Duration:	2 semesters, 90 minutes per week (15 weeks per semester) There will be 1 group of maximum 12 students.
Prior qualifications/ prerequisites:	This course is open to everyone who is interested. This elective will only run if a minimum of 5 students register.
Teachers:	Joost Geevers and guest teachers
Credits:	4 ECTS per academic year
Literature:	-
Work form:	Group lessons, ensemble lessons
Assessment:	Compulsory attendance: 80% Final presentation at the end of the second semester: conducting a group of students. Programme: two pieces of approximately 5 minutes. Assessment criteria: <ul style="list-style-type: none"> • musical awareness: the student shows personal approach and sufficient ways of expression. The student shows clear understanding of instrumentation • communication: the student has sufficient means to make their ideas clear to the ensemble • rehearsal technique: the student shows didactical insight to lead a rehearsal • conducting technique: the student shows good understanding of the score, clear beating technique
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Jaike Bakker – Coordinator of Conducting Department (j.bakker@koncon.nl)

BASIC CONDUCTING 2 (4 ECTS)

Course title:	Basic Conducting 2
This elective is available to students who have completed Basic Conducting 1 and students who have taken part in one of the KC conducting minors	
Osiris course code:	KC-EL-BCO2
Course content:	This course is open to students who have already completed the Basic Conducting (1) elective or who have taken part in one of the KC conducting minors. This course gives you the opportunity to further develop your conducting skills. This course is based on the fact that for many musicians basic conducting skills will help to further develop your musicianship. There are many situations in the working field where conducting skills are needed, for example group lessons, leading an ensemble, arranging scores for student ensembles, etc. The lessons Basic Conducting are taught in groups, combining ensemble work and individual teaching. The repertoire is often ensemble/orchestral repertoire, to be selected by the teacher and students together.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have developed effective conducting techniques; ▪ have studied and experienced the dynamics of working with an ensemble;

	<ul style="list-style-type: none"> ▪ are able to clearly communicate your ideas to an ensemble of amateurs and students; ▪ have experienced a variety of musical styles and have studied representative repertoire; ▪ have developed good knowledge of instrumentation.
Type of course:	Elective
Level:	Bachelor
Duration:	2 semesters, 90 minutes per week (15 weeks per semester) There will be 1 group of maximum 12 students.
Prior qualifications/ prerequisites:	Basic Conducting 1 or experience in a conducting minor
Teachers:	Joost Geevers and guest teachers
Credits:	4 ECTS per academic year
Literature:	-
Work form:	Group lessons, ensemble lessons
Assessment:	<p>Compulsory attendance: 80%</p> <p>Final presentation at the end of the second semester: conducting a group of students. Programme: two - four pieces of approximately 10 minutes.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • musical awareness: the student shows personal approach and sufficient ways of expression. The student shows good understanding of instrumentation • communication: the student has sufficient means to make their ideas clear to the ensemble • rehearsal technique: the student shows didactical insight to lead a rehearsal • conducting technique: the student shows very good understanding of the score, clear beating technique
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Jaike Bakker – Coordinator of Conducting Department (j.bakker@koncon.nl)

KC electives – from the Sonology Department:

COMPOSING WITH ALGORITHMS (8 ECTS)

Course title:	Composing with Algorithms
This elective is available to all students, except Sonology students	
Osiris course code:	KC-SO-CAACO / KC-EL-CAACO
Course content:	This course provides an introduction to algorithmic composition, its applications, history and implementation. You will learn to program sound, control and musical behaviour. Topics such as using probabilities, generative algorithms, complex systems and selection principles will be presented. Each of these will cover technique but also practical

	applications and musical examples. The course uses the SuperCollider environment as well as providing short presentations of other platforms.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied a number of currents regarding the use of algorithms to assist in computer-based compositional activities; ▪ have working knowledge of the computer program SuperCollider.
Type of course:	Elective. This course is also part of the Sonology One-year course.
Level:	Elective: bachelor
Duration:	2 semesters, 120 minutes per week
Prior qualifications/ prerequisites:	This course is open to everyone who is interested (except Sonology students, as the course content is already part of their curriculum). Limited space available.
Teachers:	Bjarni Gunnarsson
Credits:	8 ECTS per academic year
Literature:	Materials are available on the class website
Work form:	Group lesson
Assessment:	Algorithmic composition assignment. Assessment criteria: <ul style="list-style-type: none"> • computer programming capacity • clarity in expressing technical ideas • knowledge of Computer Music fundamentals
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Thursdays, 13:00-15:00, Computer Studio 1 TBC
Information:	Bjarni Gunnarsson (gunnarssonb@koncon.nl) Kees Tazelaar – Head of Sonology (k.tazelaar@koncon.nl)

MUSIC COGNITION (2 ECTS)

Course title:	Music Cognition
This elective is available to all students, except Sonology students	
Osiris course code:	KC-EL-MCG
Course content:	This course offers an accessible introduction and overview of the multidisciplinary topic of music cognition, which deals with the perceptual and cognitive bases of performing, composing, and listening to music. Covered topics will include perceptual mechanisms underlying pitch and rhythm perception; interactions of musical processing with emotion, language, memory and movement; music acquisition processes and expertise; brain processes related to music and applications of music in health settings.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> • have a broad overview of the field of music cognition and its main relevant topics and findings;

	<ul style="list-style-type: none"> • have an understanding of musical building blocks that are relevant to perception, understanding and creation of music; • have an understanding of the methods by which music cognition research achieves its results; • gain experience in conceptualizing your own application based on this knowledge.
Type of course:	Elective Compulsory course for Sonology students
Level:	Bachelor
Duration:	15 two-hour sessions in semester 2
Prior qualifications/ Pre-requisites:	This course is open to everyone who is interested (except Sonology students, as it is part of their curriculum). Limited space available (10 elective students).
Teachers:	Rebecca Schaefer
Credits:	2 ECTS
Literature	Psychology of Music: From Sound to Significance, 2nd Ed., 2017. S.-L. Tan, P. Pfordresher & R. Harré. Routledge, New York, NY Assorted additional chapters and articles
Work form:	Seminars
Assessment:	Attendance & active participation (20%) Weekly quiz questions on the reading (30%) Design assignment and presentation (50%) Assessment criteria (design assignment and presentation): <ul style="list-style-type: none"> • integration of course topics into design • cohesive communication of design idea • critical discussion of design idea
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT
Contact:	Kees Tazelaar – Head of Sonology (k.tazelaar@koncon.nl) Rebecca Schaefer (r.s.schaefer@fsw.leidenuniv.nl)

HISTORY OF CONTEMPORARY MUSIC COMPOSITION (2 ECTS)

Course title:	History of Contemporary Music Composition
This elective is available to all students, except Sonology students	
Osiris course code:	KC-EL-HCMP
Course content:	<p>This course gives a chance to explore many of the main currents and counter-currents of thought and practice in composed music since the 1950's until today. We will discuss the ideas, aesthetics, compositional techniques and context of a range of influential and significant creative musicians from the last 70 years.</p> <p>The ways in which western compositional traditions have re-evaluated their relationship with different traditions and have enriched themselves through encounters with other art forms, non-traditional notations and improvisational practices will appear throughout the course. We will</p>

	examine how compositional approaches throughout this period have explored different aspects of sound and listening, and how these explorations have involved experimentation into the performative, technological and perceptual realms. Each lesson on the course will focus on the work of a specific composer or a specific school or practice, where we will look at scores and listen to representative works.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have an overview of the main currents in music from the late 1940s to the present; ▪ have studied the scores and recordings of representative post WO II repertoire; ▪ are able to communicate about this with various audiences at various levels.
Type of course:	Elective Compulsory course for Sonology students
Level:	Bachelor
Duration:	2 nd semester, 15 weeks, 120 minutes per week
Prior qualifications/ prerequisites:	Music Theory 1 and 2, for Codarts students: basic knowledge of music theory. Limited space available.
Teachers:	Gabriel Paiuk and guests
Credits:	2 ECTS
Literature:	t.b.c.
Work form:	Group lesson
Assessment:	At the end of the semester, you need to write a critical essay based on resources provided by the teacher. In this essay you need to show how the knowledge of relevant compositional approaches and ideas from the last 70 years can inform and refine your critical understanding of musical creation. 80% Attendance is required. Assessment criteria: <ul style="list-style-type: none"> • knowledge of relevant compositional approaches and ideas from the last 70 years • critical understanding of musical creation • structure of argument
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Gabriel Paiuk (paiukg@koncon.nl) Kees Tazelaar – Head of Sonology (k.tazelaar@koncon.nl)

LIVE ELECTRONIC MUSIC (4 ECTS)

Course title:	Live Electronic Music
This elective is available to all students, except Sonology students	
Osiris course code:	KC-SO-LEM / KC-EL-LEM

Course content:	The aim of this course is to put improvisation with electronic musicians and traditional instrumentalists into practice. Various kinds of improvisation are analysed, and the ways that electronic processes have influenced thoughts about improvisation are discussed. At some point, the group will be split up into smaller improvising groups. A final presentation will be organised in the form of a concert at the end of the course.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ know the patterns that underlie improvisation, specifically those of the genre that makes use of electronic means; ▪ are able to improvise through electronic means, or by combining instrumental improvisation with electronics; ▪ are able to organise a concert presentation within a team setting.
Type of course:	Elective Compulsory course for Sonology students
Level:	Bachelor
Duration:	2 semesters, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	–
Teachers:	Johan van Kreij
Credits:	4 ECTS
Literature:	Reading and listening material will be provided
Work form:	Group lesson
Assessment:	<p>The assessment is based on two projects. The first project, towards the end of the first semester, consists of a small group improvisation using electronic means. Group size approximately 3 students, equipment will be provided. The second project is a public presentation organised with the entire class. This presentation consists of various groups—each made up of fellow students—performing a free improvisation.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Participation in and contribution to the small group improvisation • The aural evaluation of this improvisation based on a recording, discussing approaches in creating the musical result • Contribution to helping organise a public presentation and the performance during that presentation • Participation in the in-class discussions and exchanges following listening sessions
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Johan van Kreij (jvkr@koncon.nl) Kees Tazelaar – Head of Sonology (k.tazelaar@koncon.nl)

REAL-TIME PROCESSES WITH MAX/MSP (7 ECTS)

Course title:	Real-Time Processes with Max/MSP
This elective is available to all students, except Sonology students	
Osiris course code:	KC-SO-RMM / KC-EL-RMM

Course content:	Max is a programming tool that is relatively easy to learn, and it is especially suitable for creating and exploring real-time generative processes and the interaction with them. In Max, such processes can be defined as data streams or as audio generating structures. The aim is to research musicality in the interaction, and to define personal approaches and methods. The course starts with a brief introduction to the basics of Max.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ can design and program musical processes and master the basics of signal processing in Max/MSP; ▪ can make abstractions of musical ideas and are able to implement them practically in real-time.
Type of course:	Elective Compulsory course for Sonology students
Level:	Bachelor
Duration:	2 semesters, 120 minutes per week, 24 weeks
Prior qualifications/ prerequisites:	This course is open to everyone who is interested (except Sonology students, as it is part of their curriculum). Limited space available.
Teachers:	Johan van Kreij
Credits:	7 ECTS
Literature:	Online documentation of Max/MSP
Work form:	Group lesson
Assessment:	Throughout the year, three assignments are handed out. The first focusses on generative real-time processes, the second on real-time audio transformation and the third is based on a self-defined project. Assessment criteria (most important criteria first): <ul style="list-style-type: none"> • ability to create clearly laid out and well documented patches that work in a live situation • the live presentation of the output of each of the patches • showing proof of the ability to create solutions to musical challenges in code • imaginative musical thinking
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Johan van Kreij (jvkr@koncon.nl) Kees Tazelaar – Head of Sonology (k.tazelaar@koncon.nl)

SIGNALS AND SYSTEMS (5 ECTS)

Course title:	Signals and Systems
This elective is available to all students, except Sonology students	
Osiris course code:	KC-SO-S&ST/ KC-EL-S&ST1
Course content:	These classes are designed to provide a solid background for dealing practically with the physical and mathematical representations of

	sound signals and sound processing systems. The course treats standard topics like the decibel, sampling, fundamental periodicity and the build-up of acoustical wave fields. The second semester is dedicated to Fourier Analysis.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to describe the basic properties of a sound signal; ▪ have an in-depth understanding of the Fourier Transform and are able to apply it.
Type of course:	Elective Compulsory course for Sonology students
Level:	Bachelor
Duration:	2 semesters, 150 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	This course is open to everyone who is interested (except Sonology students, as it is part of their curriculum). Limited space available.
Teachers:	Peter Pabon
Credits:	5 ECTS
Literature:	Chapters 1, 2 and 4 from: Stan Tempelaars, <i>Signal Processing: Speech and Music</i> , (Lisse: Swets and Zetlinger, 1996). Additional PDF's will be distributed by email.
Work form:	Group lesson
Assessment:	Compulsory attendance 80%, a written test and a practical assignment. Both tests have to be passed in order to pass the course Assessment criteria (practical assignment): <ul style="list-style-type: none"> • Ability to derive in a structural manner an exact solution to a multifaceted acoustical problem with a self-programmed calculation scheme • (written test): Mastering of the Fourier analysis and synthesis concepts and the FFT, • basic understanding of time-frequency relationships and resolution tradeoff
Grading system:	Test: Numeric Practical assignment: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Peter Pabon (pabon@koncon.nl) Kees Tazelaar – Head of Sonology (k.tazelaar@koncon.nl)

SOUND AND SPACE (8 ECTS)

Course title:	Sound and Space
This elective is available to all students, except Sonology students	
Osiris course code:	KC-AL-SO-K&R / KC-EL-K&R
Course content:	Sound and Space is a seminar exploring interconnections between modes of sonic attention and concepts of space. The seminar is grouped around the themes of <i>echo</i> , <i>resonance</i> and <i>oscillation</i> , providing a cross-disciplinary reading of developments in spatial composition, sound art, audio technologies and architectural acoustics. The course covers examples from a broad range of sources serving to highlight distinctive correlations between epistemologies of sound and ontologies of space and place.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have developed an awareness of the historicity of hearing; ▪ have an overview of historical paradigms of spatial sound and their contextual underpinnings; ▪ have acquired an ability to think through sonic contextuality and develop tools to critically engage contemporary discourses of sound and hearing.
Type of course:	Elective Compulsory course for Sonology students
Level:	Bachelor
Duration:	2 semesters, 150 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	-
Teachers:	Raviv Ganchrow
Credits:	8 ECTS
Literature:	Reading lists and weekly hand-outs will be provided during the lessons
Work form:	Group lesson
Assessment:	<p>For sonology bachelor IV students: You are required to submit a sound work with accompanying text & diagrams, which explores spatial affordances of a specific sonic site. Specificities, spatial ontologies and contexts of the given site are starting points for a work. The work should engage in empirical experimentation, exercising analytically precision and inventive approaches to the site-specificity of sound.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • originality of approach and outcome manifestations • ability to create focused attention to spatial dependencies of in-situ sound (and its contexts) • ability to recognize, analyze and engage (artistically / technically) situated sounds <p>For students taking this as an elective/other: You are required to submit a paper, which explores a specific context of spatial sound. The paper will address and elaborate upon the spatial ontologies of sound in that given context, and should display</p>

	<p>an analytical approach to the subject matter, and express novel approaches to the historicity of hearing.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • structure and clarity of argument • originality of subject matter • clarity of insights • awareness of the context for the argumentation and potential contribution to aural cultures
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	<p>Raviv Ganchrow (r.ganchrow@koncon.nl)</p> <p>Kees Tazelaar – Head of Sonology (k.tazelaar@koncon.nl)</p>

KC electives – from the Composition Department:

ANALYSIS CONTEMPORARY MUSIC BASIC (3 ECTS)

Course title:	Analysis Contemporary Music Basic
This elective is available to Sonology and ArtScience students only	
Osiris course code:	KC-TC-AHM1
Course content:	<p>Starting from 20th century repertoire this analysis course unfolds various 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.</p> <p>The student analyses actively during each lesson. Verbalizing what is heard, unraveling in scores and being creative to fully comprehend what a composer wrote.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied reference works from the 20th century intensively and are able to reflect on them through analysis ; ▪ master basic strategies for analysing similar works; ▪ have made your first steps in creation in the same language.
Type of course:	<p>Elective</p> <p>Compulsory course for Composition students</p>
Level:	Bachelor III
Duration:	weekly lessons of 100 minutes, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Aart Strootman
Credits:	3 ECTS
Literature:	t.b.a.

Work form:	Group lesson
Assessment:	<p>Students are assessed on the basis of their active contribution to the group sessions as well as presentations in class. The presentations take place at the end of the second semester, in June.</p> <p>Assessment criteria (participation):</p> <ul style="list-style-type: none"> • active participation at every lesson (attendance 80%) • willingness to expand horizons and to concentrate on work • willingness to receive feedback and to apply it <p>Assessment criteria (composition/theory assignments):</p> <ul style="list-style-type: none"> • level of craftsmanship (technical) • artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject)
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Aart Strootman (a.strootman@koncon.nl)

IMPROV LAB (2 ECTS)

Course title:	Improv Lab
This elective is available to Composition students only	
Osiris course code:	KC-CO-IL
Course content:	<p>Improvisation and composition are inseparably linked. Under the guidance of Oscar Jan Hoogland and various guest lecturers, 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 and every 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 get introduced and learn to make an efficient so called 'instant composers'-composition, that consists of very minimal material and gives maximum result by using the creativity of the performers. They learn to lead a small ensemble in an experimental set-up. They get introduced to different schools of improvisation as present in different scenes, times and cities to get 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) together and the verbal analyses of these results.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can listen to each other and make musical decisions on the spot; ▪ realise the importance of the difference between composing and improvising (reflection in a split second versus large scale reflection);

	<ul style="list-style-type: none"> ▪ are able to use composition and improvisation to each other's benefit: improv as a laboratory for finding new sounds and interaction, composing strategies used as scenarios to improvise on; ▪ understand group processes.
Type of course:	Bachelor I: compulsory Bachelor II-III-IV: elective (the course can be taken several times)
Level:	Bachelor I-IV
Duration:	2x 6 sessions of 3 hours
Prior qualifications/ prerequisites:	-
Teachers:	Oscar Jan Hoogland, possibly guest teachers
Credits:	2 ECTS
Literature:	
Work form:	Group lesson
Assessment:	<p>You are assessed on the basis of your active contribution to the group sessions. 80% attendance is required.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • flexibility and growth: opening up to new possibilities • listening and form awareness in improvisation and instant composition • initiative in group creation giving room to others to flourish in group creation • presence commitment and personal input
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl)

MUSIC MULTIMEDIA (4 ECTS)

Course title:	Music Multimedia
This elective is available to Sonology and ArtScience students only	
Osiris course code:	KC-TC-MM
Course content:	<p>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</p>

	programming. Students may perform with the kHz kollektiv, an ensemble that specialises in live electronics and multimedia.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have an overview of current developments in the field of music multimedia and expanded performance practices; ▪ can analyse relationships between music and other disciplines and reflect on them; ▪ are able to operate with selective live electronics; ▪ have knowledge and skills to create videos for music and music to video.
Type of course:	Elective Compulsory course for Composition students
Level:	Bachelor III
Duration:	Regular meetings on Wednesday afternoons and some project/ensemble-based activity, 36 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Yannis Kyriakides, guest teachers
Credits:	4 ECTS
Literature:	
Work form:	Group lessons in combination with individual lessons
Assessment:	<p>Assessment takes place on the basis of your active participation in the group lessons. There are two small composition assignments during the course and a presentation:</p> <ol style="list-style-type: none"> 1) A sound composition of approximately 3 minutes, due in January 2) An audio-visual clip of approximately 3 minutes, due in June 3) A 20-minute presentation on a multimedia subject of your choice. <p>Presentations take place during March – May, with one in-class presentation per week.</p> <p>Assessment criteria (participation):</p> <ul style="list-style-type: none"> • active participation at every lesson (attendance 80%) • willingness to expand horizons and to concentrate on work • ability to collaborate with colleagues from different (interdisciplinary) fields • willingness to receive feedback and to apply it <p>Assessment criteria (composition assignments):</p> <ul style="list-style-type: none"> • level of craftsmanship (technical) • the inclination to try out new techniques and explore new media with an exploratory attitude • artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject) <p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> • ability to analyse and reflect on the multimedia examples of their choice, using the theory and analysis tools acquired in the course • well structured and researched presentation
Grading system:	Final result: Pass/Fail
Language:	English

Schedule, time, venue:	See ASIMUT schedule
Information:	Yannis Kyriakides (y.kyriakides@koncon.nl)

PROACTIVE DIVERSITY (4 ECTS)

Course title:	Proactive Diversity
This elective is available to all students	
Osiris course code:	KC-EL-PD-20
Course content:	In this course we will examine why diversity has become a burning issue of our time and discuss proactive solutions for artists including Performers, Composers and Sonologists. The discussions will include discrimination, prejudice, stereotypes, gender, how to be heard, critical self-awareness and appropriation in the arts. All of these issues will be directly tied to your musical, academic and social life.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ will have developed through reading and discussion an awareness of the current issues we all face with regards to diversity; ▪ will have developed tools to discuss, analyse and stand behind your views with regards to diversity; ▪ will have developed communication tools to proactively change your interactions with people who are not recognising you as a diverse individual.
Type of course:	Elective
Level:	Bachelor II-IV
Duration:	120 minutes per week, 12 weeks per semester
Prior qualifications/ prerequisites:	-
Teachers:	Anne La Berge
Credits:	4 ECTS per academic year
Literature:	Literature will be provided prior to and during the lessons
Work form:	Group lessons
Assessment:	Minimum attendance 80%. Students are assessed on the basis of their active contribution to the group sessions.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl)

WRITING SKILLS (4 ECTS)

Course title:	Writing Skills (4 ECTS)
This elective is available to Composition students only	
Osiris course code:	KC-EL-WS

Course content:	This course focuses on refining your ability to organise and express your ideas in written English. Practical exercises oriented towards developing these skills in the context of your own research directives are mandatory components for the course. Other exercises will bolster your command of writing professional texts in English (e.g., reviews, critical responses to texts, programme notes, grant proposals, article-abstracts, various online writings, and technical descriptions relevant to their work). You will also gain knowledge of (or review) the fundamentals necessary for proper academic citation of a wealth of research sources. Instructor feedback will be provided on an individual basis, thereby helping to address and accommodate a wide range of challenges. Group discussion of students' research as well as a variety of texts, both within and outside the field of your discipline, will also play a significant role in the course. This will help you to refine your presentation skills by providing a forum for the elaboration and evolution of your ideas.
Objectives:	At the end of this course, you will: <ul style="list-style-type: none"> ▪ be able to write independently about your work within the context of electronic music production; ▪ have established your research topic and begun the thesis writing process; ▪ be able to apply a formal citation style (Chicago style) to written texts in connection with your thesis; ▪ have improved your ability to present your work, as well as to write texts such as biographies, programme notes, reviews, grant proposals, and other texts related to your work.
Type of course:	Elective Compulsory course for Sonology students
Level:	Bachelor
Duration:	120-minute group lesson per week, during 2 semesters
Prior qualifications/ prerequisites:	This elective is available to Composition students only
Teachers:	Thomas Aldrich
Credits:	4 ECTS
Literature:	Course kit and in-class presentations
Work form:	Group lesson
Assessment:	Students are assessed on the basis of their active contribution to the group sessions and a selection from their responses to assignments given throughout the year (Biography, Programme Notes, Text Summary, Research Proposal, Bibliography, Outline and Introduction of Thesis). Assessment criteria (assignments): <ul style="list-style-type: none"> • coherence and incisiveness of thought • use of sources • language and tone • clarity of written discourse • logic, relevance, and strength of argument
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Thomas Aldrich (t.aldrich@koncon.nl)

KC electives – selection from the Creative Departments:

Exchange Workshops

These electives are available to Sonology, Composition and ArtScience students only

In addition to the electives and minors in this handbook, the creative departments organise annual exchange workshops, covering different topics related to composition, sonology, media art and artscience. The workshops are often led by guest teachers.

These workshops take place twice per year and can count as an elective in bachelor II, III and IV. One Exchange Workshop week is worth 2 ECTS.

Please note that information on the workshops is given twice per year alongside information on how to apply for a specific workshop. You will be able to select a workshop when the time comes.

Information: Erika Bordon – Coordinator Composition (e.bordon@koncon.nl)

KC electives – from the Art of Sound Department:

MUSIC TECHNOLOGY FOR MUSICIANS – BASIC ACOUSTIC RECORDING TECHNIQUES (2 ECTS)

Course title:	Music Technology for Musicians – Basic Acoustic Recording Techniques
This elective is available to all students	
Osiris course code:	KC-EL-MTM1
Course content:	This course is an introduction to realizing an acoustic recording in a digital audio workstation, including microphone choice and placement, the relationship between microphone techniques and room acoustics, editing and mixing. It also includes what is needed for a professional recording, including all parameters.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ realize a basic microphone setup for acoustic recordings; ▪ choose a proper mic and correct microphone placement for your instrument; ▪ have basic editing skills; ▪ assess and realize a musical direct – reverberant balance; ▪ have tools to produce your own demo recording for competitions, auditions and promotion; ▪ can present a production planning for a professional live or studio recording, including time planning, budget planning and crew planning.
Type of course:	Elective

Level:	Bachelor
Duration:	8 lessons of 2 hours
Prior qualifications/ prerequisites:	<p>Maximum of 8 students per group</p> <p>In order to follow and complete this course, you need to have a (laptop) computer with sound recording and editing software, and a headphones monitoring system. You will need this equipment in class. The specifications are:</p> <p>Hardware: Laptop computer Mac or PC. System Requirements: MacOS: 10.5 - 12.x (Intel and ARM64), PC: Windows: 7/8/10/11 (32 or 64-bit, Intel/AMD only) Headphones (for example Sennheiser, Beyerdynamic, AKG) USB Soundcard (recommended): minimum 2 microphone inputs with phantom power, 2 line outputs, headphones output. For example Focusrite Scarlett 2i2, Behringer U-Phoria UMC202HD, M-Audio M-Track DUO. Also available from the Electronics Workshop.</p> <p>Software: For Basic Acoustic Recording Techniques and Basic Multitrack Production: Reaper (free software) For Basic Electronic Music Production: Ableton Live</p> <p>For both hardware and software, educational licences and/or free (trial) versions (up to 90 days) are available. Check the website of the relevant company for more information.</p> <p>If you do not have all the hardware, check for possibilities with the EWP.</p>
Teachers:	Lilita Dunska, Micha de Kanter
Credits:	2 ECTS per academic year
Literature:	-
Work form:	Group lesson
Assessment:	<p>Practical assignment: present a mixdown of an acoustical recording of minimum 2 sources, recorded in a home situation, edited and mixed, resulting in a fixed media file that can be presented for a professional audition.</p> <p>Written assignment: A written proposal for a recording in a professional setting, including budget.</p> <p>Assessment criteria (practical assignment):</p> <ul style="list-style-type: none"> • correct recording techniques (proper application of microphone choice and placement) • musically and technically correct edits (tempo, tuning, dynamics, no artefacts) • proper mixdown of the recording: proper level balance, spectral balance, spatial balance (stereo image, depth, direct-to-reverberant ratio) <p>Assessment criteria (written proposal):</p> <ul style="list-style-type: none"> • basic understanding of the music recording and production practice • realistic time planning • realistic budget planning • realistic crew planning
Grading system:	Numeric
Language:	English

Schedule, time, venue:	See ASIMUT schedule
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

MUSIC TECHNOLOGY FOR MUSICIANS – BASIC ELECTRONIC MUSIC PRODUCTION (2 ECTS)

Course title:	Music Technology for Musicians – Basic Electronic Music Production
This elective is available to all students	
Osiris course code:	KC-EL-MTM2
Course content:	This course is an introduction to electronic music production in a specific music creation workstation (Ableton Live), using electronic and acoustic sources. Sampling, beat making, sequencing and electronic processing as well as sound design and arranging will be addressed, both in the studio and in a live situation.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ know how to realize a basic electronic music production in different styles/genres; ▪ can perform semi-composed and/or improvised electronic music in a live and recording setting; ▪ have basic audio/midi hardware and software understanding; ▪ have basic sound processing, synthesis and sampling skills.
Type of course:	Elective
Level:	Bachelor
Duration:	8 lessons of 2 hours
Prior qualifications/ prerequisites:	<p>Maximum of 8 students per group</p> <p>In order to follow and complete this course, you need to have a (laptop) computer with sound recording and editing software, and a headphones monitoring system. You will need this equipment in class. The specifications are:</p> <p>Hardware: Laptop computer Mac or PC. System Requirements: MacOS: 10.5 - 12.x (Intel and ARM64), PC: Windows: 7/8/10/11 (32 or 64-bit, Intel/AMD only) Headphones (for example Sennheiser, Beyerdynamic, AKG) USB Soundcard (recommended): minimum 2 microphone inputs with phantom power, 2 line outputs, headphones output. For example Focusrite Scarlett 2i2, Behringer U-Phoria UMC202HD, M-Audio M-Track DUO. Also available from the Electronics Workshop.</p> <p>Software: For Basic Acoustic Recording Techniques and Basic Multitrack Production: Reaper (free software) For Basic Electronic Music Production: Ableton Live</p> <p>For both hardware and software, educational licences and/or free (trial) versions (up to 90 days) are available. Check the website of the relevant company for more information.</p> <p>If you do not have all the hardware, check for possibilities with the EWP.</p>
Teachers:	Stefan Schmid

Credits:	2 ECTS per academic year
Literature:	-
Work form:	Group lesson
Assessment:	<p>Practical assignment: present an electronic music production, using exclusively electronic sources, including (live) processing, sound sampling and synthesis, programmed in Ableton Live. You will hand in a working Ableton Live set that can be played back on any standard Ableton Live install.</p> <p>Assessment criteria: looping – programming – sampling – synthesis</p> <ul style="list-style-type: none"> • technically and musically correct looping (no artefacts, correct tempo, proper continuity) • understanding of the essential functions of the workstation in question, a proper and decent layout of your session and technically correct routings and settings • a technically and sonically correct approach to sound processing, sampling and synthesis
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

MUSIC TECHNOLOGY FOR MUSICIANS – BASIC MULTITRACK PRODUCTION (2 ECTS)

Course title:	Music Technology for Musicians – Basic Multitrack Music Production
This elective is available to all students	
Osiris course code:	KC-EL-MTM3
Course content:	This course is an introduction to realizing a multitrack production in a DAW (Digital Audio Workstation), applying correct recording, routing, programming, processing and mixing techniques with a focus on pop and jazz music. We'll take a look at different microphone setups and how to use them for different instruments. Over the course we will explore various mixing tools (balancing, panning, compression, equalization, reverb, delay and more), learn when to apply them and discover how to improve the quality of your multitrack production.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are familiar with signal paths and routings within a DAW; ▪ know how to realize a simple microphone setup for acoustic recordings; ▪ know how to communicate with engineers using correct terminology; ▪ can apply proper processing at individual elements of a multitrack recording; ▪ know how to realize a basic mix of a simple multitrack production.
Type of course:	Elective
Level:	Bachelor
Duration:	8 lessons of 2 hours
Prior qualifications/ prerequisites:	Maximum of 8 students per group

	<p>In order to follow and complete this course, you need to have a (laptop) computer with sound recording and editing software, and a headphones monitoring system. You will need this equipment in class. The specifications are:</p> <p>Hardware: Laptop computer Mac or PC. System Requirements: MacOS: 10.5 - 12.x (Intel and ARM64), PC: Windows: 7/8/10/11 (32 or 64-bit, Intel/AMD only) Headphones (for example Sennheiser, Beyerdynamic, AKG) USB Soundcard (recommended): minimum 2 microphone inputs with phantom power, 2 line outputs, headphones output. For example Focusrite Scarlett 2i2, Behringer U-Phoria UMC202HD, M-Audio M-Track DUO. Also available from the Electronics Workshop.</p> <p>Software: For Basic Acoustic Recording Techniques and Basic Multitrack Production: Reaper (free software) For Basic Electronic Music Production: Ableton Live</p> <p>For both hardware and software, educational licences and/or free (trial) versions (up to 90 days) are available. Check the website of the relevant company for more information.</p> <p>If you do not have all the hardware, check for possibilities with the EWP.</p>
Teachers:	Jasper Ras
Credits:	2 ECTS per academic year
Literature:	-
Work form:	Group lesson
Assessment:	<p>Practical assignment: present a multitrack production, realized 'in the box', with a minimum of 4 layers, mixed to a proper end result with correct audio quality (balance, spectral balance, dynamics, stereo imaging). Acoustic sources must be recorded by the student in a technical correct way (microphone choice and placement, levelling, crosstalk).</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • correct session structure and signal routings • application of recording techniques • mixdown: balance, spectral balance, dynamics, stereo imaging
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

ELECTRO ACOUSTICS 2 (1 ECTS)

Course title:	Electro Acoustics 2
This elective is available to Sonology students only	
Osiris course code:	KC-AS-EA2

Course content:	<p>The course covers the electrical and acoustical properties of loudspeakers and loudspeaker systems and their applications. The following subjects are discussed:</p> <ul style="list-style-type: none"> • the theoretical functioning of loudspeakers and the consequences for the dispersion angle, the frequency response and the acoustical output of the loudspeaker; • the summation of two (partly) identical acoustical signals with and without time differences, interference, comb filtering; • basic prediction techniques of single and multiple loudspeaker systems using prediction software MAPPXT and MAPP3D; • basic measurement techniques of single and multiple loudspeaker systems using dual channel FFT measurement system SMAART; • a systematic approach to the evaluation of sound system designs in terms of coverage, (spatial) frequency response and direct to reverberant ratio.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ understand the working principles of loudspeakers and loudspeaker systems; ▪ understand the principles of the behaviour of sound and sound systems in an electro acoustical environment; ▪ have basic skills in sound system design using prediction software; ▪ have basic skills in sound system optimization using dual channel FFT measurement systems; ▪ are able to evaluate a given sound system design at a basic level.
Type of course:	Elective Compulsory course for Art of Sound students
Level:	B2
Duration:	11 lessons à 02:00
Prior qualifications/ Pre-requisites:	
Teachers:	tba
Credits:	1 ECTS
Literature:	Bob McCarthy - Sound Systems: Design and Optimization (2nd or 3rd edition), readers and tutorials.
Work form:	Group lesson
Assessment:	<p>There are two written tests during the course.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • level of knowledge and understanding of the offered course content and its applications <p>Both tests have equal weight. A minimum attendance of 80% is required.</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See Asimut schedule

Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
--------------	--

PSYCHO ACOUSTICS (4 ECTS)

Course title:	Psycho Acoustics
This elective is available to Sonology students only	
Osiris course code:	KC-AS-PSA
Course content:	<p>The course discusses human perception of sound, related to its physical properties, and consists of 4 building blocks: 'Perception of level', 'Critical bands', 'Perception of pitch', and 'Spatial hearing'.</p> <p>The course includes subjects like: masking, perceptual audio coding, hearing impairment and protection against excessive sound levels. We learn about just noticeable differences and other limits of our audible perception.</p> <p>We will unravel the perceptual backgrounds of consonance and dissonance, envisage other tonal systems and test the audibility of phase.</p> <p>'Spatial hearing' includes the fundamentals of 'Auditory Scene Analysis' and an introduction to 3D-audio.</p> <p>We will perform perception tests and listen to a multitude of examples including binaural recordings.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of the capacities and limitations of human hearing and have developed ideas of how to apply this in arranging, composition and sound engineering. ▪ understand the relation between the physical and the perceptual properties of sound; ▪ are familiar with the risks of exposure to (high) sound levels and know which preventive measures to take in order to avoid hearing impairment; ▪ are familiar with the principles of audio perceptual coding and the audible artifacts of this process; ▪ understand the concepts of consonance and dissonance in relation to human perception.
Type of course:	Elective Compulsory course for Art of Sound students
Level:	B3
Duration:	24 lessons à 02:00
Prior qualifications/ Pre-requisites:	-
Teachers:	Bert Kraaijpoel
Credits:	4 ECTS
Literature:	The Sense of Hearing, Christopher J. Plack, 3rd edition, Routledge, 2018, ISBN: 9781138632592 Lecture handouts
Work form:	Group lesson
Assessment:	<p>There are 2 written exams (equal weight)</p> <ul style="list-style-type: none"> - exam 1: Perception of level, Critical bands - exam 2: Perception of pitch, Spatial hearing

	<p>Assessment criteria:</p> <ul style="list-style-type: none"> • knowledge and understanding of psychoacoustics concepts and their applications. <p>A minimum attendance of 80% is required.</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See Asimut schedule
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

ROOM ACOUSTICS 1 (1 ECTS)

Course title:	Room Acoustics 1
This elective is available to Sonology students only	
Osiris course code:	KC-AS-RA1
Course content:	<p>In this course you study the principles of sound in a "free field" and in closed spaces (definitions, calculations with dB's, sound propagation and noise nuisance). Because of the direct relation between (the acting) sound transmission, sound absorption, sound transmission and sound reflection, you also learn about the principles of sound absorption (definitions, measurement methods, types of absorbent materials, applications), the principles of sound insulation (definitions, measurement methods, mass law, coincidence effect, double walls, impact sound, flanking sound transmission) and the principles of room acoustics (definitions, measurement and calculation, room acoustic parameters, speech intelligibility and Just Noticeable Differences).</p> <p>Note that this course deals with the technical aspects of room acoustics in relation to evaluation of sound in a room, for instance a recording or control room. Less focus goes out to the artistic application of room acoustics during performances or in recordings.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ know the decibel scale and are able to perform decibel calculations; ▪ know the principles of sound absorption and sound insulation and are able to perform basic calculations; ▪ know the difference between direct and diffuse field and are able to predict the prevailing sound level; ▪ know the minimum requirements for music and speech transfer; ▪ know the existence of a great number of room acoustic parameters for speech and music and are able to perform global calculations with those parameters; ▪ are able to read (critical) manufacturer product data, advertising brochures, room acoustic requirements and room acoustic standards; ▪ are aware of myths and facts related to room acoustics.
Type of course:	Elective Compulsory course for Art of Sound students
Level:	B2
Duration:	8 lessons à 02:00 and 1 lesson à 08:00, in semester 1

Prior qualifications/ Pre-requisites:	-
Teachers:	Constant Hak or Remy Wenmaekers
Credits:	1 ECTS
Literature:	Presentation handouts
Work form:	Group lesson
Assessment:	<p>There is one written test at the end of the course.</p> <p>The written test includes both open questions and multiple choice questions related to theoretical insight and application of basic equations by making calculations. For the exam a sheet with equations is made available. It is necessary to make notes during the lectures in order to gather the required information complementary to the presentation handouts. In principle this requires attendance at all the lectures.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • understanding of concepts in room acoustics • ability to apply sound fields equations by making calculations
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See Asimut schedule
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

ROOM ACOUSTICS 2 (1 ECTS)

Course title:	Room Acoustics 2
This elective is available to Sonology students who have completed Room Acoustics 1	
Osiris course code:	KC-AS-RA2
Course content:	<p>In this course, you study the principles of acoustics in small spaces, such as sound recording rooms, sound control rooms and listening rooms. Topics that are covered include: standing waves (eigenfrequencies, room modes), sound distribution, decay rate (reverberation time), absorption, reflection, diffusion and background noise. References are made to scientific papers, guidelines, standards and examples.</p> <p>Besides minimal (room acoustic) requirements you also focus on personal taste of studio designers and users (subjective aspect). Except for the principles of the use of speakers and/or monitors in a room, the other electro- acoustic components will be excluded in these lectures.</p> <p>After a series of lectures you will perform acoustic measurements in a control room to evaluate its acoustic properties based on standards. You will present your findings in an individual report.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to describe a control room, listening room or recording studio; ▪ are able to put in perspective the need of extreme room shapes, the use of expensive constructions and materials; ▪ know the difference between small and large room acoustics;

	<ul style="list-style-type: none"> ▪ know the difference between near, far, direct, and diffuse field (in relation to source dimensions, distance, directivity, total sound absorption); ▪ know the most important properties of a recording and listening room; ▪ know the principles of sound absorption and sound absorbing materials/constructions related to a certain frequency range (low, mid and high, broadband); ▪ know several common studio concepts.
Type of course:	Elective Compulsory course for Art of Sound students
Level:	B3
Duration:	9 lessons à 02:00 and practical research approximately 04:00, in semester 2
Prior qualifications/ Pre-requisites:	Room Acoustics 1
Teachers:	Constant Hak or Remy Wenmaekers
Credits:	1 ECTS
Literature:	Presentation handouts ITU standard
Work form:	Group lesson
Assessment:	<p>There is one practical assignment during the course period and one written test at the end of the course. The assignment and the test have equal weight, and both need to be passed with a sufficient grade ($\geq 5,5$)</p> <p>Practical assignment: The practical assignment is assessed through a report (approximately 15 pages A4) on the acoustical design of the control room of an existing recording studio. Acoustic measurements are performed in groups of 2 to 3 students, after which the report is made individually.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • ability to perform valid acoustic measurements; • ability to describe acoustic and architectural properties of a room; • ability to write a structured technical report; • ability to present measurement results in graphs; • ability to draw valid conclusions from an acoustic research. <p>Written test: The written test includes both open questions and multiple choice questions related to theoretical insight and application of basic equations by making calculations. For the exam a sheet with equations is made available. It is necessary to make notes during the lectures in order to gather the required information complementary to the presentation handouts. In principle this requires attendance at all the lectures.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • understanding of concepts in room acoustics for small spaces • ability to apply sound fields equations by making calculations

Grading system:	Numeric
Language:	English
Schedule, time, venue:	See Asimut schedule
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

ART OF SOUND PROJECTS

Course title:	Art of Sound Projects
This elective is available to Art of Sound students only	
Osiris course code:	KC-AS-PRB1-4
Course content:	<p>Throughout the entire course period you will carry out study projects. A project is work performed independently by you, alone or in a team, that shows strong similarities with the work process in the regular professional practice, for example recording projects, music production projects or sound reinforcement projects. The aim of these projects is to prepare you in a practical and very direct way for professional practice by learning professional skills such as preparing a timetable, working under pressure, functioning in a team and communicating in an artistic environment.</p> <p>At the beginning of the course, you are usually assigned to projects and the main subject teacher and/or project coordinator will determine the details of the project. As the course progresses, you will be given more and more freedom, first in choosing projects and later also in working out the details of the projects. In the fourth year of the course, the emphasis will be on projects that are chosen and performed entirely independently.</p> <p>A project must be carefully planned and documented. The physical evidence of the projects is kept in your portfolio.</p> <p>The project coordinator supervises you in the choice of projects and awards the relevant credit points. Factors in his decision are the degree of difficulty and the extensiveness of the project and your role in the project. The project coordinator monitors deadlines and, if necessary, addresses you for not meeting these deadlines.</p> <p>The project coordinator does not personally supervise the projects. The main subject teacher (individual main subject starting bachelor 2) may provide you with professional feedback on the basis of and by means of the portfolio. You have to request the feedback yourself; the main subject teacher does not initiate it. You may not claim any time from the individual main subject lessons for the teacher's supervision of a project. If active supervision of a project is needed (as in the case of a question about quality), the project coordinator can designate a supervisor.</p> <p>Every project will be carried out by one or more students, including a team leader. Where applicable, you can qualify for extra credit points when you function as the team leader. The course can stipulate requirements for the number of projects in which you have to act as a team leader. The tasks of the team leader are as follows:</p> <ul style="list-style-type: none"> • principal responsibility for and contact person for the entire project;

	<ul style="list-style-type: none"> • assembling the project team; • submitting a project application to the project coordinator; writing the project report and submitting the report to the project coordinator within a month of completion of the project; • providing the project coordinator, with the final results of the project (as a rule in the form of audio) within one month of the completion of the project; • in the case of a project initiated by you, you will function as the team leader. <p>In principle you are obliged to attend every lesson in the curriculum. However, it is inevitable that some lessons will be missed because of participation in a project. You are personally responsible for minimizing your absence. When planning projects, you must take account of the fact that obligations regarding the course always take priority over the obligations relating to projects. That applies in particular for attendance at exams and tests.</p> <p>With a commitment to participate in a project, you undertake to actually carry out the project. If, because of unforeseen circumstances or force majeure, there is a valid reason for not taking part in the project, you must arrange an adequate substitute so that the project as a whole can continue.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to work independently in a professional environment; ▪ have acquired practical experience with working in a team; ▪ are able to plan and to organize; ▪ have basic production skills; ▪ are able to communicate in a (semi-) professional environment.
Type of course:	Elective
Level:	Bachelor
Duration:	n/a
Prior qualifications/ Pre-requisites:	-
Teachers:	n/a
Credits:	<p>Free Space Projects (electives):</p> <p>Projects B2 - minimum 1 ECTS, maximum 7 ECTS</p> <p>Projects B3 - minimum 1 ECTS, maximum 7 ECTS</p> <p>Projects B4 - minimum 1 ECTS, maximum 7 ECTS</p>
Literature:	n/a
Work form:	n/a
Assessment:	<p>In order to qualify for study credits you have to write a report for each project, which will be submitted to the project group of the department.</p> <p>The report must include at least:</p> <ul style="list-style-type: none"> • Substantive information, documented in such a way that a CD booklet or a programme can be compiled from it; • A brief description of how the project progressed; • A brief evaluation of the project, including reflection; • Technical information, documented in such a way that the project can be reproduced by a third party on the basis of that documentation.

	<p>For submitting a complete project report you will receive 0,25 EC. In the fall an instruction is offered to new students on the procedure and content of the project report.</p> <p>The project report and, when applicable, the audio (and/or video) file in linear format must be included in your e-portfolio and submitted to the project coordinator for assessment before May 1 of the current study year.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Educational value of the project • Invested time • Quality of the technical documentation • Evidence of the project
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	n/a
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

SOLDERING PRACTICAL 1

Course title:	Soldering Practical 1
This elective is available to Art of Sound students only	
Osiris course code:	KC-EL-SP
Course content:	To be able to create and recognize good soldering connections is vital knowledge when audio/video cables are part of your work. In this course you learn how to make good quality soldering connections by applying the basic soldering rules. You will learn how to use tools for particular cables and how to work safe and clean. Completing a Printed Circuit Board (pcb) as part of the soldering technique is the final phase of this course.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can make and recognize good quality soldering connections; ▪ know about the configuration of the most common audio connections; ▪ are able to complete printed circuit boards (pcb); ▪ know which tools to use to create/repair audio/video connections.
Type of course:	Elective
Level:	Bachelor
Duration:	6 x 2 hours individual lessons
Prior qualifications/ Pre-requisites:	-
Teachers:	Lex van den Broek
Credits:	1 ECTS
Literature:	-
Work form:	Individual lessons / practise

Assessment:	Be present at least 6 times 2 hours for the following practical assignments: <ul style="list-style-type: none"> - Make simple 3D object using copper wire - Create multiple cables: XLR M/F, Jack /Jack (Stereo Mono), Mini-jack/XLR, Cinch/BreadBoard Pins - Complete the printed circuit board (pcb) of a small electronic device - Measure and test the electronic device
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Location 6.72 / lesson on appointment
Information:	Lex van den Broek (l.vandenbroek@koncon.nl)

SOLDERING PRACTICAL 2

Course title:	Soldering Practical 2
This elective is available to students who have completed Soldering Practical 1	
Osiris course code:	KC-EL-SP2
Course content:	During Soldering Practical 2 the student will research, design, build, test and apply their own (small) electronic device that is fully functioning. During all the different project stages the student will be checked, coached and guided by the teacher.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ better understand the architecture and design of electronics devices. ▪ have a better knowledge and understanding of which materials to apply (cables types, housing, component-heating, grounding, switches, etc) when creating your own electronic device.
Type of course:	Elective
Level:	Bachelor
Duration:	Depending on the complexity of the project, the duration will at least be 26 hours divided over 2 semesters
Prior qualifications/ Pre-requisites:	Soldering Practical 1
Teachers:	Lex van den Broek
Credits:	1 ECTS
Literature:	
Work form:	Individual sessions
Assessment:	Make a fully functioning electronic device by July. <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Project research skills • Self-reliance on research and implementation • Practical implementation of the design. • Technical skills when creating physical device

	<ul style="list-style-type: none">• Stability of the self-made electronics (does it work)
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Location 6.72 / lesson on appointment
Information:	Lex van den Broek (l.vandenbroek@koncon.nl)

KC minors

MINOR ART OF SOUND – RECORDING (6-6 ECTS)

Course title:	Minor Art of Sound Recording	
For AoS students in B3 and B4 only – written motivation required		
Osiris course code:	KC-AS-REC-MI	
Course content:	Bachelor III	Minor Year I Recording 3 (4 ECTS) Classical Recording 2 (2 ECTS)
	Bachelor IV	Minor year II Recording 4 (4 ECTS) Jazz Recording (2 ECTS)
<p>The Minor Recording consists of the courses above.</p> <p>For the course descriptions of Classical Recording and Jazz Recording, including content and assessment, please see the Art of Sound Bachelor Curriculum Handbook.</p> <p>The first two years of the four-year Recording course are mandatory for all AoS students. In the third and fourth years the course is compulsory for students who have chosen Recording as their specialization and for the other students it is an elective course as part of the minor in Recording.</p> <p>In the Recording course you receive practical instruction in the professional recording process, whereby a musical event is recorded as it occurred in space and time in such a way that on reproduction of this recording the sound and musical experience of the original event are approached as closely as possible. These processes are typical of recordings in the classical and jazz repertoire. You develop an audio-technical vision that corresponds with the relevant musical given.</p> <p>During the Recording 3 and Recording 4 lessons, professional recording situations of varying complexity are simulated. You follow the entire recording process in a team under the teacher's supervision. Elements of this process are preparing a score, drafting a recording plan, holding the recording session, keeping administrative records of the project, communicating with musicians and other stakeholders, editing the recording, mixing the recording and delivering the end product within a prescribed deadline.</p> <p>During the first three years of the general Recording course a distinction is made between making recordings in large spaces (concert hall recording) and making recordings in small spaces (studio recording).</p>		
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have an advanced knowledge of microphone types and their applications in music recording; ▪ have an advanced knowledge of stereo main systems and their applications in music recording; ▪ are able to make the right choice for a microphone type and microphone position for a given acoustical source at an advanced level; ▪ are able to make the right choice for a stereo main system in given acoustical circumstances at an advanced level; ▪ are able to work with DAW platforms at an advanced level; 	

	<ul style="list-style-type: none"> ▪ have advanced mixing and editing skills; ▪ have advanced communication skills in a music recording situation.
Type of course:	Compulsory
Level:	B3-B4
Duration:	<p>B3: 20 lessons à 02:00 B4: 20 lessons à 02:00</p> <p>Depending on the size of the group, the teacher may decide to divide the you into smaller groups during the lesson if that will benefit the teaching process; you will then have less contact time, but it will be more intensive.</p>
Prior qualifications/ Pre-requisites:	<p>B3: Recording 2 B4: All B1/B2 subjects, Recording 3</p> <p>Each minor year will have to be completed in full in order to progress to the next minor year.</p>
Entrance examination:	<p>If you want to follow this minor you have to submit a brief written motivation in English (200 words). When you register you can upload your motivation directly. The deadline for uploading your motivation and submitting your application is 28 February 2023.</p>
Teachers:	Daan van Aalst, Micha de Kanter
Credits:	Minor Recording 6-6 ECTS
Literature:	-
Work form:	Group lesson
Assessment & assessment criteria:	<p>Bachelor 3: There are two practical assignments at the end of the course period. Both assignments have equal weight:</p> <p>1. Concert Hall Recording: You will make a project setup, edits and a mixdown of a session multitrack concert hall recording of a small ensemble with DAW software (Pyramix) and hand in a stereo mix, a project file and the project administration. The project has to be completed by the student as home work. The studio facilities (Control Room) will be used for this purpose. The assignment has to be made available to the teacher through your e-portfolio on a deadline communicated by the teacher.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • applied techniques as discussed in class • level of musically balanced mix <p>2. Studio Recording: You will make a project setup, edits and a mixdown of a session multitrack studio recording of a small ensemble with DAW software (ProTools) and hand in a stereo mix, a project file and the project administration. The project has to be completed by you as home work. The studio facilities (Studio B) will be used for this purpose. The assignment has to be made available to the teacher through your e-portfolio within 14 days after the last studio recording lesson.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • application of techniques as discussed in class • level of musically balanced mix <p>Bachelor 4:</p>

	<p>There is one practical assignment at the end of the course:</p> <p>You will make a project setup, edits and a mixdown of a session multitrack concert hall recording of a large ensemble with DAW software (Pyramix) and hand in a stereo mix, a project file and the project administration. The project has to be completed by you as home work. The studio facilities (Control Room) will be used for this purpose. The assignment has to be made available to the teacher through your e-portfolio on a deadline that is communicated by the teacher.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • application of techniques as discussed in class • level of musically balanced mix <p>A minimum attendance of 80% is required.</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See Asimut schedule
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

MINOR ART OF SOUND – PRODUCING (6-6 ECTS)

Course title:	Minor Art of Sound – Producing	
For AoS students in B3 and B4 only – written motivation required		
Osiris course code:	KC-AS-PR-MI	
Course content:	Bachelor III	Minor Year I Producing 3 (4 ECTS) Electronic Music Production 2 (2 ECTS)
	Bachelor IV	Minor year II Producing 4 (4 ECTS) Studio Practicum (2 ECTS)
<p>The Minor Producing consists of the courses above.</p> <p>For the course descriptions of Electronic Music Production and Studio Practicum, including content and assessment, please see the Art of Sound Bachelor Curriculum Handbook.</p> <p>The Minor Producing is intended for students from the AoS departments in B3 and B4 who wish to learn more about production, alongside their recording or sound reinforcement major.</p> <p>As opposed to producing 1 & 2, producing 3 & 4 focusses more in depth to the basics you've developed first 2 years. Producing 3 & 4 are compulsory for everyone who has chosen production as their main subject, as well for all who've chosen producing as their minor.</p> <p>In regards to the first two years of the generic producing course, a lot of the same subjects will be discussed in more depth, more complex multitrack and</p>		

	<p>recording situations will be simulated and next to the practical side of production, you will also learn the foundation of the philosophical side of music production.</p> <p>Some of the expanded subjects contain: spectral processing, dynamic processing, spatial processing, time and pitch processing, (mix) automation, midi & audio programming, applied sound synthesis, sampling, re-amping and sound replacement.</p> <p>Besides the practical side of music production, the organizational side will also be discussed. You will learn how to oversee and organize more complicated recording and production situations in regard to the professional workfield.</p> <p>Instrument clinics and ensemble clinics teach you in a very direct way about the source. Various common instrument groups are studied in a practical manner, with a focus on sound, historical development, the mechanics of the instruments and the function of the instrument. As well as the playing techniques used in different musical styles and the use of different microphone techniques in specific situations.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have an advanced knowledge of microphone applications in music production; ▪ have an advanced knowledge of music production techniques as applied in music production; ▪ are able to work in an analog and a digital music production environment at an advanced level; ▪ have advanced editing and mixing skills; ▪ are able to make a correct choice for music production techniques in a given musical situation at an advanced level; ▪ have advanced arranging skills as applied in a music production situation; ▪ have advanced communication skills in a music production situation
Type of course:	Compulsory
Level:	B3-B4
Duration:	B3: 20 lessons à 02:00 B4: 20 lessons à 02:00
Prior qualifications/ Pre-requisites:	<p>B3: Producing 2 B4: All B2 subjects, Producing 3</p> <p>Each minor year will have to be completed in full in order to progress to the next minor year.</p>
Entrance examination:	<p>If you want to follow this minor you have to submit a brief written motivation in English (200 words). When you register you can upload your motivation directly. The deadline for uploading your motivation and submitting your application is 28 February 2023.</p>
Teachers:	B3: Jasper Ras B4: Attie Bauw
Credits:	Minor Producing 6-6 ECTS
Literature:	-
Work form:	Group lesson
Assessment & assessment criteria:	Bachelor 3:

	<p>The assignment for this course is to realize a music production, delivered on a standard audio format along with proper and complete documentation of the project including:</p> <ul style="list-style-type: none"> • song title • composer(s), arranger(s) • performer(s) • line up • time planning • track list • patch list (including microphone types). <p>The musical content is up to you. Realizing a cover of a song is advised but you also may produce original music for this assignment.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • demonstration of musical creativity and creativity of the mix • quality of the documentation <p>Bachelor 4:</p> <p>There are seven assignments to be completed by the student during the course period: six preparing assignments and one concluding assignment. The six preparing assignments focus on an isolated part of the production of a song in the popular repertoire:</p> <ul style="list-style-type: none"> • 2 mix assignments; • 1 arranging assignment; • 2 editing assignments; • 1 sound synthesis / sampling assignment. <p>The concluding assignment is to produce an existing song from the contemporary popular repertoire and with a modern sound as a "cover". Arrangements, recordings and mix have to be completed, using all producing techniques as discussed in class.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • quality of the application of the offered producing/engineering techniques • degree of meeting current commercial music production standards • quality of the six preparing assignments <p>A minimum attendance of 80% is required.</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See Asimut schedule
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

MINOR ART OF SOUND – SOUND REINFORCEMENT (6-6 ECTS)

Course title:	Minor Art of Sound – Sound Reinforcement	
For AoS students in B3 and B4 only – written motivation required		
Osiris course code:	KC-AS-SR-MI	
Course content:	Bachelor III	Minor Year I Sound Reinforcement 3 (4 ECTS) Sound Systems: Design and Optimization (1 ECTS) Sound Reinforcement Design 1 (1 ECTS)
	Bachelor IV	Minor year II Sound Reinforcement 4 (4 ECTS) Sound Reinforcement Design 2 (2 ECTS)
<p>The Minor Sound Reinforcement consists of the courses above.</p> <p>For the course descriptions of Sound Systems: Design and Optimization and Sound Reinforcement Design 1 and 2, including content and assessment, please see the Art of Sound Bachelor Curriculum Handbook.</p> <p>This course is compulsory for students who have chosen Sound Reinforcement as their specialisation and for the other students the course is an elective as part of the minor in Sound Reinforcement.</p> <p>The Sound Reinforcement course gives you a practical grounding in the professional sound reinforcement process when, for musical and/or acoustic reasons, the sound at a musical event has to be adjusted with the help of technology. Characteristic of this situation is that the reproduction occurs simultaneously with and in the same space as the musical action. These situations arise at concert recitals and theatre performances in various musical styles and acoustic conditions. You develop an audio-technical vision that corresponds with the relevant musical given.</p> <p>The timbral properties of different loudspeaker setups are analysed in spaces with different acoustic and architectural properties. The influence of a loudspeaker setup on spatiality, timbre and source localisation are studied in order to learn how to make the correct choice of loudspeaker arrangement under various musical and acoustic conditions. A distinction is made between single and composite loudspeaker systems, using both point source and line source subsystems.</p> <p>You learn about various customary microphone applications for sound reinforcement, with a distinction being made between overhead miking, close miking and clip-on miking. The impact of each application in terms of timbre, cross-talk and feedback are studied in order to learn the correct application to choose in different acoustic and musical circumstances. You learn to work with both wireless and wired technologies.</p> <p>You learn to work with analog and digital mixing platforms, with the emphasis on:</p> <ul style="list-style-type: none"> • the organisation of the signal distribution in a mixing platform; • creating a functional connection structure between source, mixing platform and destination; 		

	<ul style="list-style-type: none"> • actively operating the mixing platform, with technical choices being based on considerations of a musical nature; • creating a musical balance that corresponds with the musical event; • keeping complete accurate administrative records of the project. <p>Professional sound reinforcement situations of varying complexity are simulated during the lessons. You follow the entire amplification process as part of a team under the teacher's supervision. This process includes studying the artistic event, designing and realising a loudspeaker and microphone setup that corresponds with the musical event, performing a sound check, creating an aesthetically and functionally correct sound balance in the hall, creating a functional stage sound, keeping records of the project and communicating with musicians and other stakeholders. You learn to work safely and under time pressure.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have an intermediate to advanced knowledge of microphone types and their applications in sound reinforcement; ▪ have an intermediate to advanced knowledge of loudspeaker systems and their applications in sound reinforcement; ▪ are able to make a correct choice for a loudspeaker system and its setup for a given artistic event in a given acoustical situation at an intermediate to advanced level; ▪ are able to make a correct choice for a microphone type and its positioning for a given source in a given acoustical situation at an intermediate to advanced level; ▪ are able to work with analog and digital mixing platforms at an intermediate to advanced level; ▪ are able to realize a functioning mobile sound reinforcement system of intermediate to advanced complexity within certain time limits; ▪ have intermediate to advanced mixing and monitor mixing skills; ▪ have intermediate to advanced communication skills in a sound reinforcement situation.
Type of course:	Compulsory
Level:	B3-B4
Duration:	<p>B3: 20 lessons à 02:00 B4: 20 lessons à 02:00</p> <p>Depending on the size of the group, the teacher may decide to divide the students into smaller groups during the lesson if that will benefit the teaching process; you will then have less contact time, but it will be more intensive.</p>
Prior qualifications/ Pre-requisites:	<p>B3: Sound reinforcement 2 B4: Sound reinforcement 3</p> <p>Each minor year will have to be completed in full in order to progress to the next minor year.</p>
Entrance examination:	<p>If you want to follow this minor you have to submit a brief written motivation in English (200 words). When you register you can upload your motivation directly. The deadline for uploading your motivation and submitting your application is 28 February 2023.</p>
Teachers:	Rob van der Meis
Credits:	Minor Sound Reinforcement 6-6 ECTS

Literature:	-
Work form:	Group lesson
Assessment & assessment criteria:	<p>Bachelor 3: There is one practical assignment at the end of the course. The student will hand in documented materials of a simple to complex sound reinforcement project that has been initiated and performed by the student. The project meets the following requirements:</p> <ul style="list-style-type: none"> • minimum 12 and maximum 36 inputs (mainly acoustical sources); • stereo or LCR PA output; • minimum 4 monitor feeds. <p>The materials will cover three parts:</p> <p>1. The student will hand in the digital mixing platform session that was used during the performance of the project.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • session structure; • mixer layout; • patching; • routings. <p>2. The student will hand in the complete project administration that has been prepared before and during the project and corrected after the performance of the project.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Quality and completeness of the equipment list; • Quality and completeness of the patch list including microphone choices ; • Quality and completeness of the loudspeaker plan(s); • Quality and completeness of the stage plan(s); • Quality and completeness of the time schedule. <p>3. The student will record (part of) the performance of the project on a common digital multitrack recording platform (48 kHz, 24 bit, minimum 5 minutes of music). The recording is made in such a way that the audio files can be used for a virtual sound check with the mixer session as mentioned under point 1. The student will hand in those audio files in a data-compressed format (zip. file) with a maximum file size of 1,5 GB.</p> <p>All materials will be made available to the teacher through the e-portfolio of the student within 14 days after the last lesson.</p> <p>Assessment criteria to be provided by the teacher.</p> <p>Bachelor 4: There is one practical assignment at the end of the course. The student will hand in documented materials of a complex sound reinforcement project that has been initiated and performed by the student. The project meets the following requirements:</p> <ul style="list-style-type: none"> • minimum 16 and maximum 48 inputs (mainly acoustical sources); • stereo, LCR or surround PA output; • minimum 6 monitor feeds.

	<p>The materials will cover three parts:</p> <p>1. The student will hand in the digital mixing platform session that was used during the performance of the project.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • session structure; • mixer layout; • patching; • routings. <p>2. The student will hand in the complete project administration that has been prepared before and during the project and corrected after the performance of the project.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Quality and completeness of the equipment list; • Quality and completeness of the patch list including microphone choices; • Quality and completeness of the loudspeaker plan(s); • Quality and completeness of the stage plan(s); • Quality and completeness of the time schedule. <p>3. The student will record (part of) the performance of the project on a common digital multitrack recording platform (48 kHz, 24 bit, minimum 5 minutes of music). The recording is made in such a way that the audio files can be used for a virtual sound check with the mixer session as mentioned under point 1. The student will hand in those audio files in a data-compressed format (zip. file) with a maximum file size of 2 GB.</p> <p>All materials will be made available to the teacher through the e-portfolio of the student within 14 days after the last lesson.</p> <p>Assessment criteria to be provided by the teacher.</p> <p>A minimum attendance of 80% is required.</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See Asimut schedule
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

MINOR ARTSCIENCE (10-12-8 ECTS)

Course title:	Minor ArtScience
This minor is available to all students – written motivation and entrance exam required	
Osiris course code:	KC-ASC-MI
Course content:	<p>The ArtScience Interfaculty is a collaboration between the Royal Conservatoire and the Royal Academy of Art. The Interfaculty (bachelor and master) leads to an interdisciplinary and experimental artistry of the twenty-first century. Within the Conservatoire, ArtScience joins forces with the Composition and Sonology departments, the well-known Creative Departments.</p> <p>The minor ArtScience consists of 30 ECTS and exists of three components, to be obtained in phases over several years. Students do an entrance exam before they can enter the minor. Each minor student chooses a coach from the core art team of ArtScience who will guide them in the study trajectory.</p> <p>Part 1 <i>Some courses to introduce the ArtScience domain and the interdisciplinary basis (to be determined upon admission, based on the student's main programme): 10 ECTS</i></p> <p>Because of the interdisciplinary character of the programme, it is necessary for incoming minor students to follow some basic courses in disciplines that are not part of the main study trajectory of the student. For conservatoire students this will normally be, for example, visual and conceptual subjects. Technological knowledge (programming, electronics) can also be part of the introductory courses.</p> <p>Part 2 <i>Free choices from the courses offered by ArtScience (based on the needs of the student): 12 ECTS</i></p> <p>Because the ArtScience programme focuses on the individual development of the artistry of the student, the subject matter is broad, annually changing and based on the student's freedom of choice and their study needs. This also applies to the minor ArtScience. Twelve points can be filled in with choices from the entire study offer of the study programme. Courses of the current year can be viewed on the website of the Interfaculty: www.interfaculty.nl/programme/courses/.</p> <p>Part 3 <i>An individual artistic interdisciplinary project, to present and test in the presentation round at the end of the first or second semester of the academic year: 8 ECTS</i></p> <p>The development of own, autonomous interdisciplinary art projects occupies a central place in the ArtScience curriculum. A minor student is expected to develop one independent project in dialogue with a coach. This will be tested in one of the general presentation rounds of ArtScience at the end of the first and second semesters. (The project is being tested as a 'Semester 1 Presentation'.)</p> <p>When a student has completed these three components, a score of at least 30 ECTS has been reached. The most up-to-date information about the curriculum, the timetable and the lecturers can be found at www.interfaculty.nl</p> <p>If you complete the full 3-year programme (30 ECTS), you will receive a certificate.</p>

Objectives:	See course descriptions of the available ArtScience electives on www.interfaculty.nl
Type of course:	Minor
Level:	Bachelor II-IV
Duration:	Weekly lessons
Prior qualifications/ Prerequisites:	Experience with the visual arts is desirable. Each minor year will have to be completed in full in order to progress to the next minor year.
Entrance examination:	If you want to follow this minor you have to submit a brief written motivation in English (200 words) and do an entrance exam. When you register you can upload your motivation directly. The deadline for uploading your motivation and submitting your application is 28 February 2023 .
Teachers:	Teachers of the ArtScience Department
Credits:	10-12-8 ECTS per academic year
Literature:	t.b.a.
Work form:	Group lessons
Assessment & assessment criteria:	<p>Separate assignments per course plus final individual project assessment</p> <p>Assessment criteria (final project):</p> <ul style="list-style-type: none"> • creative ability • critical reflection • capacity for growth and innovation • organisational ability • communicative ability • external awareness • capacity for collaboration
Grading system:	Varies per ArtScience elective
Language:	English
Schedule, time, venue:	t.b.a.
Information:	Taconis Stolk – Head of the ArtScience Department (taconis.stolk@interfaculty.nl)

MINOR CHAMBER MUSIC (6-6-6 ECTS)

Course title:	Minor Chamber Music
This minor is available to Classical Music ensembles consisting of at least three members only – written motivation and audition required	
Osiris course code:	KC-KI-CM-MI
Course content:	<p>The minor Chamber Music is intended for existing ensembles from the Classical Music department consisting of at least three members who wish to immerse themselves in an intensive programme designed to strengthen their chamber music skills. The programme gives you the opportunity to work with your fixed ensemble for a full academic year. You will work with a team of teachers, including music theorists, tailored to your ensemble's particular needs.</p> <p>If you complete the full 3-year programme, you will receive a certificate.</p> <p>The Minor Chamber Music is an extension of the compulsory Chamber Music course in the curriculum. Therefore the assessments of the minor and the compulsory course are combined.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied and performed relevant works of the chamber music repertoire; ▪ are able to analyse a composition on a basic level and incorporate this in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance; ▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the ensemble.
Type of course:	Minor
Level:	Bachelor
Duration:	26 lessons of 60 minutes
Prior qualifications/ prerequisites:	<p>This minor is only open for existing ensembles from the Classical Music Department consisting of at least three members.</p> <p>It is possible to take this minor for only one or two years (but this will not lead to a certificate). Preference is given to ensembles that will take the full three year programme (i.e. ensembles that are currently studying in bachelor I).</p> <p>Each minor year will have to be completed in full in order to progress to the next minor year.</p>
Entrance examination:	<p>The entrance examination comprises the following components:</p> <ol style="list-style-type: none"> 1. short motivation in English (200 words) 2. 15-minute audition. <p>When you register for this minor you will be asked to upload your motivation. The deadline for uploading your motivation and submitting your application is 28 February 2023.</p> <p>The department will contact you about your audition once you have applied for this minor.</p>
Teachers:	Various teachers
Credits:	6-6-6 ECTS per academic year
Literature:	-

Work form:	Group lessons
Assessment & assessment criteria:	<p>The objective of the chamber music programme is to bring the artistic skills of students to a level of excellence in performance, performance practice, theoretical insight, and teamwork, and which optimally uses the expertise of chamber music and theory teachers. There are two assessments during the year: in December and in March/April.</p> <p>Final presentations are held in the form of a concert during the Chamber Music Festival, which usually takes place in March or April. Students are assessed by a committee and receive feedback. The assessment includes a theoretical assignment within the framework of chamber music, as well as group assignment related to the repertoire at hand. Duration of the programme for the chamber music assessment is 25-30 minutes including entering and leaving the stage.</p> <p>The assessment criteria for the presentation are the same as for the main subject:</p> <ul style="list-style-type: none"> • technique • musicianship & performance • artistry <p>Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	To be arranged with the teacher
Information:	Daniele Zamboni, Production and Chamber Music Coordinator (d.zamboni@koncon.nl)

MINOR CHORAL CONDUCTING (8-8-8 ECTS)

Course title:	Minor Choral Conducting
This minor is available to all students – written motivation and audition required	
Osiris course code:	KC-DK-MI
Course content:	<p>This minor is designed for students who are interested in working with amateur-choirs or vocal ensembles at a basic and an advanced level. You learn basic conducting and rehearsing techniques, you get to know the choral repertoire, and learn how to design a programme that is appropriate for the level of your choir. Next to that you develop score playing skills and follow the course ear training for conductors.</p> <p>If you complete the full 3-year programme, you will receive a certificate.</p> <p>Students in the Minor Choral Conducting complete the following courses per minor year:</p> <ul style="list-style-type: none"> - Conducting and rehearsing technique/practicum - Repertoire, performance practice, programming - Ear training for conductors - Score playing
Objectives:	At the end of this course, you:

	<ul style="list-style-type: none"> ▪ are able to work with an amateur choir using appropriate rehearsal techniques and repertoire to perform interesting and achievable programmes.
Type of course:	Minor
Level:	Bachelor II-IV
Duration:	<p>Three academic years:</p> <p>Conducting and rehearsing tech/practicum: 50 minutes per week, 34 weeks per year</p> <p>Repertoire, perf practice, programming: 60 minutes per week, 30 weeks per year</p> <p>Ear training for conductors: combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project weeks)</p> <p>Score playing: 30 minutes per week, 14 weeks per year</p>
Prior qualifications/ prerequisites:	<p>This minor is available for students in bachelor II, who have completed the theory courses of the first year.</p> <p>In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (but this will not lead to a certificate). Because of a limited number of spaces, preference is given to students who can complete the full three year programme.</p> <p>Each minor year will have to be completed in full in order to progress to the next minor year.</p>
Entrance examination:	<p>The entrance examination comprises the following components:</p> <ol style="list-style-type: none"> 1. short motivation in English (200 words) 2. practical examination <p>If you want to follow this minor you have to submit a brief written motivation in English (200 words). When you register you can upload your motivation directly. The deadline for uploading your motivation and submitting your application is 28 February 2023.</p> <p>A practical conducting audition with piano is required to explore your potential for development as a conductor and your musical ideas. Non-singers are given a practical singing test. The department will contact you about your audition once you have applied for this minor.</p>
Teachers:	<p>Conducting lessons/practicum: guest teachers</p> <p>Repertoire, performance, programming: guest teachers</p> <p>Ear training for conductors: teachers from the theory department</p> <p>Score playing: Richard Ram</p>
Credits:	<p>8-8-8 ECTS per academic year</p> <p>Conducting and rehearsing technique/practicum 4 ECTS per academic year</p> <p>Repertoire, performance practice, programming 1 ECTS per academic year</p> <p>Ear training for conductors 2 ECTS per academic year</p> <p>Score playing: 1 ECTS per academic year</p>
Literature:	Determined by the teachers
Work form:	<p>Conducting lessons/practicum: group and individual lesson</p> <p>Repertoire, performance practice, programming: group lesson</p> <p>Ear training for conductors: group lesson</p> <p>Score playing: individual lesson</p>

Assessment & assessment criteria:

Bachelor II / Minor year I

Conducting and rehearsing technique:
practical presentation of 15 minutes with a vocal ensemble, assessed by a jury

Repertoire, performance practice, programming:
designing a programme of 60 minutes for a choir with a level of your own choice, discussed with and assessed by a jury. The length of the discussion will be 15 minutes.

Ear training:
written and practical test. For the assessment criteria, see *Appendix Assessment Criteria Musicianship Skills Courses* in this handbook.

Score playing:
practical exam, playing element of a symphonic and choral score. Assessed by the teacher.

Bachelor III / Minor year II

Conduction and rehearsing technique:
practical presentation of 15 minutes with a vocal ensemble, assessed by a jury

Repertoire, performance practice, programming:
designing 2 choir-programmes of 60 minutes each and of different levels both discussed with and assessed by a jury in a meeting of 15 minutes.

Ear training:
written and practical test

Score playing:
practical exam, planning elements of a symphonic and choral score. Assessed by the teacher

Bachelor IV / Minor year III

Conduction and rehearsing technique:
practical presentation of 20-25 minutes with a vocal ensemble assessed by a jury

Repertoire, performance practice, programming:
designing 4 programmes of 60 minutes each, at least 3 different levels discussed with and assessed by a jury in a meeting of 20 minutes.

Ear training:
written and practical test

Score playing:
practical exam, planning elements of a symphonic and choral score. Assessed by the teacher

Assessment criteria:

- clear and communicate conducting technique
- effectiveness of rehearsal method and ability to recognise and change ineffective approach
- knowing how to influence the dynamics of a choir during rehearsals and performance

	<ul style="list-style-type: none"> • knowledge of repertoire and musical styles • recognise strong and weak points in the presentation of the group and of the individual singers and solve related vocal and musical problems • general communication with the ensemble • social skills and critical self-reflection • understanding of a score, being able to hear and sing all parts • understanding of stylistic characteristics and being able to relate them to performance practice 								
Grading system:	<table> <tr> <td>Conducting lessons/practicum</td> <td>numeric</td> </tr> <tr> <td>Repertoire, performance practice, programming</td> <td>pass/fail</td> </tr> <tr> <td>Ear training for conductors</td> <td>numeric</td> </tr> <tr> <td>Score playing</td> <td>numeric</td> </tr> </table>	Conducting lessons/practicum	numeric	Repertoire, performance practice, programming	pass/fail	Ear training for conductors	numeric	Score playing	numeric
Conducting lessons/practicum	numeric								
Repertoire, performance practice, programming	pass/fail								
Ear training for conductors	numeric								
Score playing	numeric								
Language:	English								
Schedule, time, venue:	See ASIMUT schedule								
Information:	Marjolein Niels, Head of Vocal and Choral Conducting (m.niels@koncon.nl)								

MINOR CLASSICAL MUSIC (6-6-6 ECTS)

Course title:	Minor Classical Music					
	This minor is available to all students, except Classical Music students – written motivation and audition required					
Osiris course code:	KC-KI-MI					
Course content:	<p>The Minor Classical Music is intended for students from other departments who wish to learn more about the classical music discipline in terms of performance practice, theoretical and historical context.</p> <p>The minor entails individual lessons on a classical instrument belonging to the same instrument family as your main subject (See Appendix Framework Minor Classical Music, Minor Early Music, Minor Jazz, Minor Vocal Studies). Jazz piano students, for instance, can choose to pursue a minor in classical piano. Similarly, a baroque violinist may wish to study classical violin as a minor. In addition to individual lessons on the instrument, the minor comprises a set of theoretical courses from the Classical Department.</p> <p>If you complete the full 3-year minor programme, you will receive a certificate.</p> <p><i>If you are offered a place after a successful audition, you yourself are responsible for obtaining an instrument. The department has a limited number of instruments available that could be borrowed, but availability cannot be guaranteed. Please contact Blanca Sánchez (b.sanchez@koncon.nl) in due time to check for possibilities.</i></p> <p>Students in the minor Classical Music complete the following courses:</p> <table border="1"> <tr> <td>Bachelor II</td> <td>Minor Year I: Instrumental Lesson Minor Classical Music Critical Music Studies I – Classical Music</td> </tr> <tr> <td>Bachelor III</td> <td>Minor year II: Instrumental Lesson Minor Classical Music Critical Music Studies II – Classical Music</td> </tr> </table>		Bachelor II	Minor Year I: Instrumental Lesson Minor Classical Music Critical Music Studies I – Classical Music	Bachelor III	Minor year II: Instrumental Lesson Minor Classical Music Critical Music Studies II – Classical Music
Bachelor II	Minor Year I: Instrumental Lesson Minor Classical Music Critical Music Studies I – Classical Music					
Bachelor III	Minor year II: Instrumental Lesson Minor Classical Music Critical Music Studies II – Classical Music					

	Bachelor IV	Minor year III: Instrumental Lesson Minor Classical Music	
Objectives:	<p>On completion of this minor, you:</p> <ul style="list-style-type: none"> ▪ are able to perform with technical control over your minor instrument (e.g. sound, bowing, intonation, breathing); ▪ are able to reflect awareness of style and musical language (e.g. tempo, rhythm, timing, phrasing, dynamics); ▪ demonstrate knowledge of the theoretical context of the classical repertoire. 		
Type of course:	Minor		
Level:	Bachelor II-IV		
Duration:	<p>This minor has a duration of three academic years. Scheduled lesson time for individual lessons is 25 minutes per week or 50 minutes every other week, 34 weeks per academic year.</p> <p>Only students in bachelor I can audition to enter the minor in bachelor II. In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (but this will not lead to a certificate). Because of the limited number of spaces, preference is given to students who can complete the full three year programme.</p>		
Prior qualifications/ prerequisites:	Each minor year will have to be completed in full in order to progress to the next minor year. This refers to the practical exam as well as the theory course assessments.		
Entrance examination:	<p>You are expected to demonstrate the following set of skills and abilities in an entrance examination:</p> <ul style="list-style-type: none"> ▪ musical and stylistic affinity with classical music ▪ physical affinity with the instrument ▪ ability to perform classical repertoire ▪ potential for development within the genre <p>The entrance examination comprises the following components:</p> <ol style="list-style-type: none"> 1. short motivation in English (200 words) 2. recording (8-10 minutes) <p>When you register you can upload your motivation and a link to your recording directly to Osiris. The deadline for uploading your motivation and recordings is 28 February 2023.</p> <p>It is not compulsory to play on a modern instrument for the entrance examination if you are not able to arrange this.</p>		
Teachers:	Varies, depending on the instrument		
Credits:	6-6-6 ECTS per academic year		
Literature:	-		
Work form:	Individual lessons and group lessons		
Assessment:	Year	Course	Type of assessment
	Bachelor II	Minor year I: Instrumental Lesson Critical Music Studies I – Classical Music	Practical examination (15 min) See course description in

			Bachelor Classical Music Curriculum Handbook
	Bachelor III	Minor year II: Instrumental Lesson Critical Music Studies II – Classical Music	Practical examination (15 min) See course description in Bachelor Classical Music Curriculum Handbook
	Bachelor IV	Minor year III: Instrumental Lesson	Practical examination (25 min)
Assessment criteria:	Instrumental Lesson: The assessment criteria for the practical examination are the same as for the main subject in the Classical Department: <ul style="list-style-type: none"> • technique • musicianship & performance • artistry Critical Music Studies: see course description in the Bachelor Classical Music Curriculum Handbook		
Grading system:	Practical examination year II-III: qualifying result Practical examination year IV: numeric Critical Music Studies: see course description in the Bachelor Classical Music Curriculum Handbook		
Language:	English		
Schedule, time, venue:	See ASIMUT schedule		
Information:	Else van Ommen, Coordinator Classical Music Department (e.vanommen@koncon.nl)		

MINOR COMPOSITION (6-6-6 ECTS)

Course title:	Minor Composition
This minor is available to all students, except for Composition students – written motivation and audition required	
Osiris course code:	KC-CO-MI
Course content:	<p>The Minor Composition is designed for students who already have a good level and experience in composition. The main focus is on the group composition lesson. You develop craftsmanship, notation, conceptual abilities and aesthetics, and learn to communicate your artistic views to players and audiences. You take part in the Studium Generale where you learn to collaborate and to share your opinions with peer composers. The minor course has a very practical character: each minor student takes part in one or more projects. You learn to produce, arrange and rehearse a concert. The projects are coached by teachers from the composition staff.</p> <p>Next to the compulsory courses within the minor, it is strongly recommended but not obligatory that you follow courses such as MusicThought Method Adriaansz, Instrumentation 1, Music Multi Media and Electronic Composition</p>

	<p>and Creative Studio Techniques. These courses are an addition to the total ECTS for the minor. The precise choice of extra courses in the curriculum of each minor student is made after the intake interview, see the entrance examination information below.</p> <p>If you complete the full 3-year programme, you will receive a certificate.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to compose (without teacher's coaching) a musical work of modest size (chamber music piece); ▪ have substantial experience in writing music for very different ensemble types; ▪ have experience in artistic collaborations with artists from diverse backgrounds; ▪ are able to function as a composer in various circumstances.
Type of course:	Minor
Level:	Bachelor II-IV
Duration:	Group lesson of two hours, once every two weeks.
Prior qualifications/ prerequisites:	Each minor year will have to be completed in full in order to progress to the next minor year.
Entrance examination:	<p>The entrance examination comprises the following components:</p> <ol style="list-style-type: none"> 1. short motivation in English (200 words) 2. 3 compositions 3. an audition/intake interview <p>If you want to follow this minor you have to submit a brief written motivation in English (200 words) and three compositions. When you register you can upload your motivation and your compositions directly to Osiris. The deadline for uploading your motivation and compositions and submitting your application is 28 February 2023.</p> <p>The department will contact you regarding your audition. The audition includes a discussion with a committee consisting of teachers of the Composition Department in which knowledge, skills and possibilities for further development will be assessed.</p>
Teachers:	Teachers from the Composition Department
Credits:	<p>6-6-6 ECTS per academic year, divided as follows:</p> <p>Bachelor II: group lesson, Studium Generale, project: 6 ECTS</p> <p>Bachelor III: group lesson, Studium Generale, project: 6 ECTS</p> <p>Bachelor IV: group lesson, Studium Generale, project: 6 ECTS</p> <p>Extra subjects from the bachelor's curriculum will extend the total number of ECTS.</p>
Literature:	t.b.a.
Work form:	<ul style="list-style-type: none"> - Composition lessons in small group - Group lessons: Studium Generale - Project(s)
Assessment & assessment criteria:	<p>A minimum of 80% attendance for all lessons. Each year the work of the minor student is evaluated by the main teacher and colleagues. The results of these evaluations are communicated to the minor student. The Head of Department has regular meetings with the minor students to control their process and functioning in the department. At the end of bachelor IV the minor students take part in an exam. The committee exists of teachers of the Composition Department.</p>

	<p>Final examination: the minor student presents three works (with a recording, midi is possible too) that have been produced during the minor studies. The exam takes 45 minutes and exists of an interview/discussion with the candidate.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • authenticity • craftsmanship • conceptual skills • notation • the development of the student during the minor studies
Sort of grading:	Pass/Fail
Language:	English
Schedule, time, venue:	t.b.a.
Information:	Yannis Kiriakides – Head of Composition (y.kiriakides@koncon.nl)

MINOR EARLY MUSIC (6-6-6 ECTS)

Course title:	Minor Early Music							
This minor is available to all students, except (Vocal) Early Music students – written motivation and audition required								
Osiris course code:	KC-EM-MI							
Course content:	<p>The Minor Early Music is intended for students from other departments who wish to learn more about Early Music in terms of performance practice, theoretical and historical context.</p> <p>The minor entails individual lessons on an early music instrument belonging to the same instrument family as your main subject (See Appendix Framework Minor Classical Music, Minor Early Music, Minor Jazz, Minor Vocal Studies). In addition to individual lessons on the instrument, the minor comprises a set of theoretical courses from the Early Music Department.</p> <p><i>If you are offered a place after a successful audition, you yourself are responsible for obtaining an instrument. The department has a limited number of instruments available that could be borrowed, but availability cannot be guaranteed. Please contact the department in due time to check for possibilities.</i></p> <p>If you complete the full 3-year minor programme, you will receive a certificate.</p> <p>Students in the minor Early Music complete the following courses:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%;">Bachelor II</td> <td>Minor year I: Individual Lesson Minor Early Music Ornamentation & Diminution</td> </tr> <tr> <td>Bachelor III</td> <td>Minor year II: Individual Lesson Minor Early Music Early Music Seminars</td> </tr> <tr> <td>Bachelor IV</td> <td>Minor year III: Individual Lesson Minor Early Music</td> </tr> </table>		Bachelor II	Minor year I: Individual Lesson Minor Early Music Ornamentation & Diminution	Bachelor III	Minor year II: Individual Lesson Minor Early Music Early Music Seminars	Bachelor IV	Minor year III: Individual Lesson Minor Early Music
Bachelor II	Minor year I: Individual Lesson Minor Early Music Ornamentation & Diminution							
Bachelor III	Minor year II: Individual Lesson Minor Early Music Early Music Seminars							
Bachelor IV	Minor year III: Individual Lesson Minor Early Music							

Objectives:	<p>On completion of this minor, you:</p> <ul style="list-style-type: none"> ▪ are able to perform with technical control over your minor instrument (e.g. sound, bowing, intonation, breathing); ▪ have developed a basic understanding of the historical approach of music; ▪ are able to reflect awareness of style and musical language (e.g. ornamentation, articulation, basso continuo); ▪ demonstrate basic knowledge of the historical background and repertoire of the instrument; ▪ are able to function in early music ensembles efficiently; ▪ demonstrate knowledge of the theoretical context of the repertoire. 		
Type of course:	Minor		
Level:	Bachelor II-IV		
Duration:	<p>This minor has a duration of three academic years. Scheduled lesson time for individual lessons is 25 minutes per week or 50 minutes every other week, 34 weeks per academic year.</p> <p>Only students in bachelor I can audition to enter the minor in bachelor II. In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (but this will not lead to a certificate). Because of the limited number of spaces, preference is given to students who can complete the full three year programme.</p>		
Prior qualifications/ prerequisites:	Each minor year will have to be completed in full in order to progress to the next minor year. This refers to the practical exam as well as the theory course assessments.		
Entrance examination:	<p>You are expected to demonstrate the following set of skills and abilities in an entrance examination:</p> <ul style="list-style-type: none"> ▪ musical and stylistic affinity with early music ▪ physical affinity with the instrument ▪ ability to perform early music repertoire ▪ potential for development within the genre <p>The entrance examination comprises the following components:</p> <ol style="list-style-type: none"> 1. short motivation in English (200 words) 2. recording (8-10 minutes) <p>When you register you can upload your motivation and a link to your recording directly to Osiris. The deadline for uploading your motivation and recording is 28 February 2023.</p>		
Teachers:	Varies, depending on the instrument		
Credits:	6-6-6 ECTS per academic year		
Literature:	-		
Work form:	Individual lessons and group lessons		
Assessment:	Year	Course	Type of assessment
	Bachelor II	Minor year I: Individual Lesson Ornamentation and Diminution	Practical examination (15 min) See course description
	Bachelor III	Minor year II: Individual Lesson Early Music Seminars	Practical examination (15 min) See course description

	Bachelor IV	Minor year III: Individual Lesson	Practical examination (25 min)
Assessment criteria:	Individual Lesson Assessment criteria (Practical examination): <ul style="list-style-type: none"> • technical skills • programme and style • communication Ornamentation & Diminution and Early Music Seminars More information about the Ornamentation & Diminution and Early Music Seminars courses can be found in the course descriptions in this handbook. (Students are required to follow the elective version of Early Music Seminars. This means you are required to attend at least 5 out of 7 seminars and write two critical reflections.)		
Grading system:	Practical examination year II-III: qualifying result Practical examination year IV: numeric Ornamentation & Diminution and Early Music Seminars: see separate course descriptions		
Language:	English		
Schedule, time, venue:	See ASIMUT schedule		
Information:	Brigitte Rebel, Coordinator Early Music Department (b.rebel@koncon.nl)		

MINOR EARLY MUSIC – RELATED INSTRUMENT (6-6-6 ECTS)

Course title:	Minor Early Music – Related Instrument
This minor is available to Early Music students only – written motivation and audition required	
Osiris course code:	KC-EM-RI-MI
Course content:	<p>The Minor Early Music - Related Instrument is intended for students from the Early Music Department who wish to develop instrumental and musical skill and awareness on a related early music instrument in terms of performance practice and historical context and show promise and prospect for a multi-instrumental career.</p> <p>The minor entails individual lessons on a related early music instrument (for a framework of related instrument, see appendix minor Early Music – related instrument).</p> <p>If you complete the full 3-year minor programme, you will receive a certificate.</p> <p><i>If you are offered a place after a successful audition, you yourself are responsible for obtaining an instrument. The department has a limited number of instruments available that could be borrowed, but availability cannot be guaranteed. Please contact the department in due time to check for possibilities.</i></p> <p>Students in the minor Early Music – Related Instrument complete the following courses:</p>

	Bachelor II	Minor year I: Individual Lesson Minor Early Music – Related Instrument Historical Development (only if applicable)	
	Bachelor III	Minor year II: Individual Lesson Minor Early Music – Related Instrument	
	Bachelor IV	Minor year III: Individual Lesson Minor Early Music – Related Instrument	
Objectives:	<p>On completion of this minor, you:</p> <ul style="list-style-type: none"> ▪ are able to perform with technical control over your minor instrument (e.g. sound, bowing, intonation, breathing); ▪ are able to reflect awareness of style and musical language (e.g. ornamentation, articulation, basso continuo); ▪ demonstrate basic knowledge of the historical background and repertoire of the instrument; ▪ are able to function in early music ensembles efficiently; ▪ demonstrate knowledge of the theoretical context of the repertoire. 		
Type of course:	Minor		
Level:	Bachelor II-IV		
Duration:	<p>This minor has a duration of three academic years. Scheduled lesson time for individual lessons is 25 minutes per week or 50 minutes every other week, 34 weeks per academic year.</p> <p>Only students in bachelor I can audition to enter the minor in bachelor II. In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (but this will not lead to a certificate). Because of a limited number of spaces, preference is given to students who can complete the full three year programme.</p>		
Prior qualifications/ prerequisites:	Each minor year will have to be completed in full in order to progress to the next minor year. This refers to the practical exam as well as the theory course assessments.		
Entrance examination:	<p>You are expected to demonstrate the following set of skills and abilities in an entrance examination:</p> <ul style="list-style-type: none"> ▪ Physical affinity with the instrument ▪ Ability to perform early music repertoire on the instrument ▪ Potential for development on the instrument <p>The entrance examination comprises the following components:</p> <ol style="list-style-type: none"> 1. short motivation in English (200 words) 2. recording (8-10 minutes) <p>When you register you can upload your motivation and a link to your recording directly to Osiris. The deadline for uploading your motivation and recording is 28 February 2023.</p>		
Teachers:	Varies, depending on the instrument		
Credits:	6-6-6 ECTS per academic year		
Literature:	t.b.d.		
Work form:	Individual lessons and group lessons		
Assessment:	Year	Course	Type of assessment
	Bachelor II	Minor year I: Individual Lesson	Practical examination (15 min)

		Historical Development	See course description in Curriculum Handbook Bachelor of Music – Early Music
	Bachelor III	Minor year II: Individual Lesson	Practical examination (15 min)
	Bachelor IV	Minor year III: Individual Lesson	Practical examination (25 min)
Assessment criteria:	Individual Lesson: Assessment criteria (Practical examination): <ul style="list-style-type: none"> • technical skills • programme and style • communication Historical Development: see course description in the Curriculum Handbook Bachelor of Music – Early Music		
Grading system:	Instrumental Lesson: numeric Historical Development: see course description in the Curriculum Handbook Bachelor of Music – Early Music		
Language:	English		
Schedule, time, venue:	See ASIMUT schedule		
Information:	Brigitte Rebel - Coordinator Early Music Department (b.rebel@koncon.nl)		

MINOR EDUCATION (6-6 ECTS)

Course title:	Minor Education
This minor is available to all students, except sonology, composition and choral conducting students – motivation letter required	
<p>You may apply for one minor only, but it is possible to choose the Minor Education or the Minor Education for Creative Artists on top of another minor or electives.</p>	
Osiris course code:	KC-ED-MI
Course content:	<p>In Educational Skills 1&2 you had a glimpse into the world of music teaching. This minor is for students who have become inspired by the Educational Skills courses or their teachers and want to continue to develop their teaching skills. In this minor you broaden your experience as a teacher and gain specific expertise regarding a topic of your own choice in your profile project. You will also explore new challenges within the range of music education and participation.</p> <p>The Minor Education is complementary to the compulsory Educational Skills 1-2-3 courses. It consists of the following two parts:</p> <ul style="list-style-type: none"> - Minor Education Part 1 – Teaching Skills - Minor Education Part 2 – Educational Performances and Profile Project

	<p>In Part 1 of the minor you will further develop skills and knowledge regarding teaching strategies and repertoire. You will teach pupils for a longer period and you learn to work with groups.</p> <p>In Part 2 of the minor you will design a small scale school performance together with a group of students from various departments. You will also design your own profile project in which you will further develop your expertise regarding a topic of your own interest within one of the following three profiles: I Instrumental/vocal teaching, II Music in Society, III Music Education according to the Kodály concept.</p> <p>You will find further details about Part 1 and Part 2 in the course descriptions below. If you complete the full minor programme consisting of Educational Skills 1-2-3, Minor Part 1 and Minor Part 2, you will receive a certificate.</p> <p>Please note it is also possible for students of the performing departments to choose the Minor Education for Creative Artists.</p> <p>Current <u>Bachelor I students</u>: The Minor Education starts in bachelor III. If you would like to do this minor then you have to choose electives worth 6 ECTS or another minor for one year only (2022-2023), and then apply for the Minor Education when you are in bachelor II.</p>
Objectives:	<p>At the end of the minor, you:</p> <ul style="list-style-type: none"> ▪ have broadened your experience as a teacher; ▪ are able to use your musical and pedagogical knowledge and skills in one-to-one tuition and teaching group lessons; ▪ have developed educational skills and knowledge related to a topic of your own choice; ▪ are able to design and perform a musical programme in a team environment; ▪ have developed a clear picture of your possible future role in music education; ▪ can identify and reflect on your own desires and possibilities regarding your future professional development.
Type of course:	Minor
Level:	Bachelor III-IV
Duration:	Bachelor III semester 1 and 2 – Minor Education Part 1 – Teaching Skills Bachelor IV semester 1 - Minor Education Part 2 – Educational Performances and Profile Project
Prior qualifications/ prerequisites:	Educational Skills 2 Minor Education Part 1 will have to be completed in full in order to progress to Minor Education Part 2
Entrance examination:	<p>If you are interested in this minor you will need to submit a brief written motivation in English (200 words). When you register you can upload your motivation directly. The deadline for uploading your motivation and submitting your application is 28 February 2023.</p> <p>Please note it is also possible for students of the performing departments to choose the Minor Education for Creative Artists.</p>
Teachers:	Various
Credits:	Minor Education Part 1 – 6 ECTS Minor Education Part 2 – 6 ECTS

Literature:	TBD
Work form:	Teaching practice, group lessons, self-study and project work with peer learning.
Assessment:	See the Minor Education courses assessments below
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen – Education Department (m.vdbergen@koncon.nl)

Course title:	Minor Education, Part 1 – Teaching Skills
Osiris course code:	KC-ED-TS
Course content:	<p>During the first part of the Minor Education, you will further develop knowledge and teaching skills, starting with an extra internship pupil parallel to the compulsory course Educational Skills 3. The Teaching Skills course will focus on one-to-one teaching, planning and use of repertoire. You will be challenged to try out new methods and teaching techniques and to look beyond your own experiences in the learning and teaching environment. You will learn how to plan a series of lessons. Teaching materials (including repertoire, exercises and other sources) will be analysed and compared. You will also observe various lessons and gain experience in teaching groups.</p> <p>In preparation of Minor Education part two, you will write a profile project proposal. In your proposal you describe your topic of interest and how you would like to work on developing further knowledge/skills regarding this topic.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to facilitate an environment where the learner <ul style="list-style-type: none"> ○ feels safe ○ can be productive ○ can explore creativity and artistry ○ 's autonomy is guaranteed ▪ are able to formulate and communicate short-term and medium-term objectives for individuals and groups; ▪ are able to use a variety of teaching approaches; ▪ are able to adapt your teaching approaches to the characteristics of your pupils; ▪ can make informative choices of repertoire, teaching materials and other resources; ▪ know how to adapt or create materials appropriately; ▪ can design a learning trajectory for a specific pupil or other target group; ▪ are able to formulate a learning question related to music education and to translate this into your 'profile project'.
Type of course:	Minor
Level:	Bachelor III
Duration:	Coaching and lessons throughout the year: 1st pupil, which is already part of your internship for Educational Skills 3: 15 weeks 2nd pupil for Minor in Education 1 – Teaching Skills: 30 weeks
Prior qualifications/	Educational Skills 2

prerequisites:	
Teachers:	Various
Credits:	6 ECTS
Literature:	Handouts by teachers
Work form:	Teaching practice, coaching and self-study, possibly with peer learning
Assessment & assessment criteria:	<ul style="list-style-type: none"> • Internship report; reflection upon: <ul style="list-style-type: none"> ○ Private lessons ○ Group lessons ○ Observations • Learning trajectory • Annotated repertoire list • Profile Project proposal • Formative feedback meeting with your teacher <p>Assessment criteria:</p> <ul style="list-style-type: none"> • methodical insight (e.g. learning objectives, planning, repertoire choice) • teaching approaches (communication, work forms, teaching materials) • awareness of teaching styles in observations • level of reflection on your own teaching practice (e.g. teaching style, planning, use of repertoire, teacher-pupil relation) • clarity of the profile project proposal
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See Asimut schedule
Information:	Marijke van den Bergen – Education Department (m.vandenbergen@koncon.nl)

Course title:	Minor Education Part 2 – Educational Performances and Profile Project
Osiris course code:	KC-ED-EPPP
Course content:	<p>Part 2 of the Minor Education consists of two elements:</p> <ol style="list-style-type: none"> 1. Educational Performances (together with fellow students) 2. Profile Project (designed by you) <p>Educational Performances Together with the Wijkmuzikanten and with students from various departments you will develop a small scale music-theatre production which will be performed in primary schools. You will gain experience as a maker in a collaborative process and you will improve practical skills such as creative, innovative ways to communicate with and without your instrument. You will have a chance to discover which role suits you best, for example a performer, an actor, an educator or a composer/arranger. How you organise a production for schoolchildren, as well as how you can engage your audience in an interactive way, are important elements of the programme.</p> <p>Your Profile Project</p>

	<p>Regarding your personal needs to develop and prepare yourself as a music educator, you will carry out your own profile project in which you focus on a topic of your own choice. You will formulate a learning question and design a project in which you will explore and learn about a topic of your interest.</p> <p>The content of your profile project can range for instance from creating your own lesson material, getting acquainted with teaching different target groups, gaining expertise in ensemble teaching to developing a series of workshops together with a fellow student.</p> <p>You can also choose to develop, or pro-actively participate in, a socially engaged music project. It is also possible to choose music education according to the Kodály concept as a topic.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to design and perform a musical programme in collaboration with a team; ▪ have an understanding of how you can organise a music-theatre production for a special target group and how you can communicate with your audience; ▪ are able to manage and execute your own 'profile project' according to the goals set in consultation with your teacher; ▪ are able to express a personal set of values regarding instrumental or vocal teaching, socially engaged projects or teaching according to the Kodaly concept; ▪ can identify and reflect on your own desires and possibilities regarding your future professional development.
Type of course:	Minor
Level:	Bachelor IV
Duration:	Educational Performances (EP): 16 weeks during semester 1 Profile Project (PP): starts in semester 1, duration depends on your own project design
Prior qualifications/ prerequisites:	Minor Education – Part 1
Teachers:	Various
Credits:	Educational Performances (EP): 3 ECTS Profile Project (PP): 3 ECTS
Literature:	t.b.d.
Work form:	(EP) Group lessons, rehearsals and performances in schools; (PP) Self-study and teaching practice or project work with peer learning.
Assessment & assessment criteria:	<p>Educational Performances</p> <p>The Wijkmuzikanten Educational Project 80% attendance is compulsory</p> <p>Assessment criteria (the Wijkmuzikanten project):</p> <ul style="list-style-type: none"> • quality of the student's contribution to the making of the music-theatre production; • involvement in and dedication to the group outcome; • communicative skills; • professional working attitude.

	<p>Profile Project</p> <ul style="list-style-type: none"> • A project report, including: <ul style="list-style-type: none"> ○ a project description; ○ project material; ○ video material; ○ reflective reports (1 and 2) on your project experiences. • A presentation (20 minutes) of your project, followed by a discussion with your teacher(s) and fellow students about your project report and your project experiences. If applicable, you may present as a group. <p>Your result will be based upon the quality of your report (75%) and your skills to present and discuss your project during the project presentation (25%).</p> <p>Assessment criteria (Project report):</p> <ul style="list-style-type: none"> • working methods, materials and repertoire; • methodical/analytical insight, perceptive and flexible approach towards the needs of the pupil(s)/target group; • project design and translation of creative ideas into a viable project; • reflective thinking about past and future experiences in music education. <p>Assessment criteria (Presentation):</p> <ul style="list-style-type: none"> • structure and clarity of the presentation • presentation skills (e.g. addressing and engaging an audience) • discussion skills and dealing with feedback
Grading system:	Educational Performances (EP): Pass/Fail Profile Project (PP): Qualifying result
Language:	English
Schedule, time, venue:	See Asimut schedule
Information:	Marijke van den Bergen – Education Department (m.vandenbergen@koncon.nl)

MINOR EDUCATION FOR CREATIVE ARTISTS (6-6 ECTS)

Course title:	Minor Education for Creative Artists
This minor is available to all students – written motivation required	
You may apply for one minor only, but it is possible to choose the Minor Education or the Minor Education for Creative Artists on top of another minor or electives.	
Osiris course code:	KC-ED-CA-MI
Course content:	<p>Creative practices need to design new educational environments that support its learning experience. The Minor Education for Creative Artists is designed for restless creative minds in need to actively engage with new educational environments, willing to gain knowledge on pedagogical extended practices and innovative project development. The course is based on the key elements:</p> <ul style="list-style-type: none"> - Innovative & extended educational practices - Outreach of diversity and new audiences - Creative outcome - Leading and learning strategies in context (integrative/adaptive approaches) - Project management <p>This minor has a very organic structure, where the artistic and educational interests of the participants -in collaboration- will lead the content and the methodology of the sessions and the practices.</p> <p>If you complete the full minor programme consisting of Educational Skills for Creative Artists 1-2-3, and Minor Education for Creative Artists part I, II and III, you will receive a certificate.</p> <p>This minor is developed for students of the sonology and composition departments, but it is also open to students from the performing departments.</p> <p>Current <u>Bachelor I students</u>: The Minor Education starts in bachelor III. If you would like to do this minor then you have to choose electives worth 6 ECTS or another minor for one year only (2022-2023), and then apply for the Minor Education when you are in bachelor II.</p> <p><u>Part I:</u> During the first part, your knowledge and teaching skills will be extended (parallel to the compulsory course Educational Skills 3). Using the topics addressed in Educational Skills 1 & 2 as a starting point, we will zoom in and out, opening the scope of your teaching imaginary and helping you to define the key educational interests that fit your artistic approach.</p> <p>Together, we will decide and study a set of topics to reflect on personal and general creative practices and explore new learning environments in order to design and develop your unique workshops in the future. You will explore how to teach creatively and what kind of resources (pedagogies, technologies, platforms, contexts) are more suitable to teach creative topics. Through literature, practical examples and discussions, you will gain new insights in creative thinking in education and in designing sound related projects.</p> <p><u>Part II:</u> This part of the programme will focus on expanding your experience, through educational practices in different contexts of your own choice (e.g. one-to-one teaching, group teaching, e-learning, workshops, internships, lectures, events,</p>

	<p>creation of didactic materials, texts, artistic pieces with ed. background, etc.). We will help you to set up and intensify these pedagogical experiences.</p> <p>You will be challenged to try out new didactics, methods and teaching techniques and to look beyond your own experiences in the learning and teaching environment. You will learn how to plan a series of lessons. Teaching materials will be analysed and compared.</p> <p>Through multiple observations in the field, class exercises and practical recreation of workshop examples in the class, we will look deeper into project processes. You will further develop knowledge and skills, regarding teaching strategies and resources. You will learn to teach adaptively, as learners differ in the ways they learn. You will learn to do long-term planning and to design your own teaching materials.</p> <p><u>Part III:</u> The last part of the programme is focused on the development and implementation of your personal project.</p> <p>Transforming an innovative idea into a real project might require some working knowledge about project management processes. To lead an effective work proposal, interpersonal skills and communication abilities are essential.</p> <p>We will identify your project scope and its goals; elaborate a business model; build the structure of a plan and sequence the activities; explore research funding possibilities; define and allocate resources and explore different communication and leading tools. We will coach you along your practice, giving you feedback and practical strategies to enhance your experience.</p>
<p>Objectives:</p>	<p>At the end of the minor you:</p> <ul style="list-style-type: none"> ▪ have further developed your teaching skills and knowledge; ▪ have broadened your experience as a teacher; ▪ have (further) developed educational skills and knowledge related to creative practices; ▪ have developed a clear picture of your possible future role in arts & sound education; ▪ can identify and reflect on your own desires and possibilities regarding your future professional development. <p>These general goals will be achieved along the 3 different periods:</p> <p><u>At the end of Part I, you:</u></p> <ul style="list-style-type: none"> ▪ understand the value of creative thinking in music education and education in general; ▪ further develop metacognitive awareness about creative and critical thinking within yourself; ▪ are able to identify a variety of educational strategies and teaching approaches; ▪ have gained insight into how creative processes work by connecting these to qualitative and quantitative sciences (sound pedagogy, psychology, neuroscience, biographical research, cooperative learning, constructivism, PBL, etc.) and by introspection; ▪ can get in touch with the work field: seeing and evaluating different examples of teaching; involving creative processes in music and you know how to convert an idea into a project; ▪ are able to express a personal set of values regarding creative learning and teaching;

	<ul style="list-style-type: none"> ▪ can identify and reflect on your own desires and possibilities regarding your future professional development. <p><u>At the end of Part II, you:</u></p> <ul style="list-style-type: none"> ▪ are able to adapt your teaching approaches to the characteristics of your pupils; ▪ can make informative choices of teaching materials and other resources and know how to adapt or create materials appropriately; ▪ understand the particular dynamics of working in different environments and with different pupils; ▪ plan, organise and manage the teaching and learning environment; ▪ formulate and communicate short-term and medium-term objectives for different educational contexts and can design a learning trajectory for a specific learning context; ▪ recognise pupils' needs and ways of learning and are able to communicate effectively with your pupils; ▪ can recognise and acknowledge adequate and meaningful ways of teaching by observing other teachers. <p><u>At the end of Part III, you:</u></p> <ul style="list-style-type: none"> ▪ are able to express a personal set of values regarding project work in music education; ▪ are able to use entrepreneurial skills to explore new challenges and developments, providing leadership; ▪ are able to define a project's scope; ▪ are able to design a creative project for a specific context; ▪ write a project plan and have knowledge of strategies for business plan implementation; ▪ identify and allocate resources for your project's implementation; ▪ are aware of different pedagogies and communication forms and its consequences; ▪ have explored communication processes and have discovered strategies for leading; ▪ have observation tools to register, analyse, reflect and redesign your practices.
Type of course:	Minor
Level:	Bachelor III-IV
Duration:	Part I – Bachelor III semester 1 Part 2 – Bachelor III semester 2 Part 3 – Bachelor IV semester 1
Prior qualifications/ prerequisites:	Educational Skills for Creative Artists 2 For performing department students only: Educational Skills 2 Each minor year will have to be completed in full in order to progress to the next minor year.
Entrance examination:	If you want to follow this minor you have to submit a brief written motivation in English (200 words). When you register you can upload your motivation directly. The deadline for uploading your motivation and submitting your application is 28 February 2023 .
Teachers:	Irene Ruipérez Canales (sonology) & Maja Matić (composition)
Credits:	12 ECTS in total Part I: 4 ECTS Part II: 2 ECTS

	Part III: 6 ECTS
Literature:	<ul style="list-style-type: none"> - Abeles, Harold F., Charles R. Hoffer and Robert H. Klontman (1995) Foundations of music education. New York: Simon & Schuster Macmillian - Boardman, Eunice (ed.) (2002) Dimensions of musical learning and teaching – A different kind of classroom. Reston: The National Association for Music Education - Delalande, François (2017): The Ontogenesis of Musical Conducts and its Pedagogical Implications. - Dennis, Brian (1975): Projects in Sound. Universal Editions (London) - Kelchtermans, Geert (2014): Stories making sense. Teacher development from a narrative-biographical perspective. - Hamann, Donald L. (ed.) (1991): Creativity in the Music Classroom. Reston: Music Educators National Conference - Paynter, John & Aston, Peter (1970): Sound & Silence. Cambridge University Press - R. Crozier, P. Harris (2000): The Music Teacher's Companion: A Practical Guide. London: ABRSM. - Self, George (1967): New sounds in class. A contemporary approach to music. (Universal Edition) - Schafer, R. Murray (1975): The rhinoceros in the classroom. (Universal Edition) - R. Crozier (2004) All together: teaching music in groups. London: ABRSM - Thomas, Ronald B., Manhattanville music curriculum program: Final report http://eric.ed.gov/?id=ED045865. <p><u>Websites of interest:</u></p> <ul style="list-style-type: none"> - GRM pedagogical practices: https://creamus.inagrm.com/co/news.html - Sound Walk Interactions: https://soundwalkinginteractions.wordpress.com/page/2/ - Pass the Sound: http://passthesound.com/ - Scratch: https://scratch.mit.edu/ - SoundLAB: https://www.muziekgebouw.nl/pQoxDSw/voorstellingen/wo rkshops-soundlab
Work form:	Group lessons, individual coach, self-study, research, observations, teaching practice and project work.
Assessment & assessment criteria:	<p>The Minor Education for Creative Artists is based on continuous assessment of participation, engagement, and attendance (80%) along all the modules as well as the following assignments:</p> <p><u>Part I – EXPLORATION OF THE FIELD, STUDY:</u></p> <p>1) In-class 30-minute presentation of an article, book, topic or workshop example in relation to the given content.</p> <p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> • clarity and structure of argument • critical judgement • situating the presented text into the historical context of the composition teaching movements • linking the presentation to the sciences on creativity we discussed in class

- a subjective view of the text: how does it contribute to your development as a teacher in critical and creative perspective
- presentation skills

2) A 10-min presentation and a written proposal of at least 3 different educational contexts to develop the work practices in the second module.

Assessment criteria (proposal of practices):

- level of reflective thinking about your ideas and possibilities and link it with your educational vision.

Part II - PRACTICE:

Implementation of 2/3 different work practices. A presentation and a practice report, containing your practice trajectories:

- Description summary of the activity
- an observation report (e.g. logbook)
- a reflective report

Assessment criteria:

- knowledge of learning objectives and critical thinking
- awareness of appropriate methods, strategies and resources
- level of reflection on your own teaching practice (teaching style, planning, use of resources, adaptability, teacher-pupil relation, etc.)

Part III – CREATIVE PROJECT:

Implementation of a project of your choice. 30 min presentation of your project and an extended practice report, weighted at 100%, containing:

- Project Plan/ business plan
- Description of the activity & documentation (e.g. recordings, videos, materials)
- Observations
- A reflective report on your project, including a description of the development of your educational skills related to your project.

Assessment criteria (project):

- use of appropriate methodological strategies
- planning, design and execution of project
- leading the project (e.g. communication, time management, class management, adaptability)
- adaptability, emphatic understanding and engagement with students and collaborators.

Assessment criteria (report):

- deep knowledge of the project in detail and conscious decision making.
- knowledge of learning objectives and critical thinking.
- awareness of appropriate methods, strategies and resources
- level of reflection on your own teaching practice (teaching style, planning, use of resources, adaptability, teacher-pupil relation, etc.)
- level of reflective thinking about your teaching experiences related to your project
- structure, completeness and coherence

All assessments will have to be passed in order to pass this course.

Grading system:	Pass/Fail
Language:	English

Schedule, time, venue:	See ASIMUT schedule
Information:	<p><i>About course content:</i> Maja Matić, Composition Department (m.matic@koncon.nl) Irene Ruipérez Canales, Sonology Department (i.canales@koncon.nl)</p> <p><i>General information:</i> Julia Stegeman, Education Department (j.stegeman@koncon.nl)</p>

MINOR JAZZ (6-6-6 ECTS)

Course title:	Minor Jazz							
This minor is available to all students, except Jazz students – written motivation and audition required								
Osiris course code:	KC-JA-MI							
Course content:	<p>The Minor Jazz is intended for students from other departments who wish to learn more about jazz in terms of performance practice, theoretical and historical context.</p> <p>The minor entails individual lessons on a jazz instrument belonging to the same instrument family as your main subject (See Appendix Framework Minor Classical Music, Minor Early Music, Minor Jazz, Minor Vocal Studies). In addition to individual lessons on the instrument, the minor comprises a set of theoretical courses from the Jazz Department.</p> <p>If you complete the full 3-year minor programme, you will receive a certificate</p> <p><i>If you are offered a place after a successful audition, you yourself are responsible for obtaining an instrument. The department has a limited number of instruments available that can be borrowed, but availability cannot be guaranteed. Please contact the department in due time to check for possibilities.</i></p> <p>Students in the Minor Jazz complete the following courses:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%;">Bachelor II</td> <td>Minor year I: Individual Lesson Minor Jazz Music History Jazz</td> </tr> <tr> <td>Bachelor III</td> <td>Minor year II: Individual Lesson Minor Jazz Critical Music Studies I - Jazz</td> </tr> <tr> <td>Bachelor IV</td> <td>Minor year III: Individual Lesson Minor Jazz</td> </tr> </table>		Bachelor II	Minor year I: Individual Lesson Minor Jazz Music History Jazz	Bachelor III	Minor year II: Individual Lesson Minor Jazz Critical Music Studies I - Jazz	Bachelor IV	Minor year III: Individual Lesson Minor Jazz
Bachelor II	Minor year I: Individual Lesson Minor Jazz Music History Jazz							
Bachelor III	Minor year II: Individual Lesson Minor Jazz Critical Music Studies I - Jazz							
Bachelor IV	Minor year III: Individual Lesson Minor Jazz							
Objectives:	<p>On completion of this minor, you:</p> <ul style="list-style-type: none"> ▪ have developed a personal sound and an artistic vision; ▪ are able to improvise in a discernible personal way in a number of styles of jazz; ▪ have studied and performed the basic repertoire of jazz standards and originals and are able to play a number of them by heart; ▪ are able to reflect awareness of style and musical language (e.g. tempo, rhythm, timing, phrasing, dynamics); 							

	<ul style="list-style-type: none"> ▪ demonstrate knowledge of the historical background and repertoire of the instrument; ▪ demonstrate knowledge of the theoretical context of jazz repertoire. 		
Type of course:	Minor		
Level:	Bachelor II-IV		
Duration:	<p>This minor has a duration of three academic years. Scheduled lesson time for individual lessons is 25 minutes per week or 50 minutes every other week, 34 weeks per academic year.</p> <p>Only students in bachelor I can audition to enter the minor in bachelor II. In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (but this will not lead to a certificate). Because of a limited number of spaces, preference is given to students who can complete the full three year programme.</p>		
Prior qualifications/ prerequisites:	Each minor year will have to be completed in full in order to progress to the next minor year. This refers to the practical exam as well as the theory course assessments.		
Entrance examination:	<p>You are expected to demonstrate the following set of skills and abilities in an entrance examination:</p> <ul style="list-style-type: none"> ▪ musical and stylistic affinity with jazz music ▪ physical affinity with the instrument ▪ ability to improvise in a jazz context ▪ potential for development within the genre <p>The entrance examination comprises the following components:</p> <ol style="list-style-type: none"> 1. short motivation in English (200 words) 2. recording (8-10 minutes) <p>When you register you can upload your motivation and a link to your recording directly to Osiris. The deadline for uploading your motivation and recording is 28 February 2023.</p>		
Teachers:	Varies, depending on the instrument		
Credits:	6-6-6 ECTS per academic year		
Literature:	-		
Work form:	Individual lessons and group lessons		
Assessment:	Year	Course	Type of assessment
	Bachelor II	Minor year I: Individual Lesson Minor Jazz Music History Jazz	Practical examination (15 min) See course description in Curriculum Handbook Bachelor of Music - Jazz
	Bachelor III	Minor year II: Individual Lesson Minor Jazz Critical Music Studies I - Jazz	Practical examination (15 min) See course description in Curriculum Handbook Bachelor of Music - Jazz

	Bachelor IV	Minor year III: Individual Lesson Minor Jazz	Practical examination (25 min)
Assessment criteria:	Assessment criteria (Practical examination): <ul style="list-style-type: none"> • musical and stylistic awareness • musicianship (phrasing, musical interaction, dynamics, listening skills, timing) • artistry (creativity, innovation, improvisation) • technique (sound, intonation, control) Music History Jazz & Critical Music Studies I – Jazz: see course description in Curriculum Handbook Bachelor of Music - Jazz		
Grading system:	Individual Lesson minor year I & II: Pass/Fail Individual Lesson minor year III: Numeric Music History Jazz & Critical Music Studies I - Jazz: see course description in the Curriculum Handbook Bachelor of Music - Jazz		
Language:	English		
Schedule, time, venue:	See ASIMUT schedule		
Information:	Bart Suèr – Head of Jazz Department (b.suèr@koncon.nl)		

MINOR JAZZ – SECOND INSTRUMENT (6-6-6 ECTS)

Course title:	Minor Jazz – Second Instrument		
This minor is available to Jazz students only – written motivation and audition required			
Osiris course code:	KC-JA-SI-MI		
Course content:	<p>The Minor Jazz - Second Instrument is intended for students from the Jazz Department who wish to develop instrumental and musical skill and awareness on a second jazz instrument in terms of performance practice and historical context and show promise and prospect for a multi-instrumental career.</p> <p>The minor entails individual lessons on a second jazz instrument. In addition to individual lessons on the instrument, the minor comprises a set of theoretical or performance courses from the Jazz Department related to the second instrument.</p>		
	<p>If you complete the full 3-year minor programme, you will receive a certificate.</p> <p><i>If you are offered a place after a successful audition, you yourself are responsible for obtaining an instrument. The department has a limited number of instruments available that can be borrowed, but availability cannot be guaranteed. Please contact the department in due time to check for possibilities.</i></p> <p>Students in the Minor Jazz – Second Instrument complete the following courses:</p>		
	Bachelor II	Minor year I: Individual Lesson Minor Jazz – Second Instrument Historical Development	
	Bachelor III	Minor year II: Individual Lesson Minor Jazz – Second Instrument	

		<p>In consultation with the Head of Jazz, one of the following: Combo/Rhythm Section Class/Brassbook/Bassbook/PM Ensemble</p> <p>You are asked to choose your theory/performance course for Minor year II at the end of Minor Year I, in the practical examination.</p>
	Bachelor IV	Minor year III: Individual Lesson Minor Jazz – Second Instrument
Objectives:	<p>On completion of this minor, you:</p> <ul style="list-style-type: none"> ▪ have developed a personal sound and an artistic vision; ▪ are able to improvise in a discernible personal way in a number of styles of jazz; ▪ are able to reflect awareness of style and musical language (e.g. tempo, rhythm, timing, phrasing, dynamics) ▪ demonstrate knowledge of the historical background and repertoire of the instrument; ▪ demonstrate musical awareness and skill in a multi-instrumental context. 	
Type of course:	Minor	
Level:	Bachelor II-IV	
Duration:	<p>This minor has a duration of three academic years. Scheduled lesson time for individual lessons is 25 minutes per week or 50 minutes every other week, 34 weeks per academic year.</p> <p>Only students in bachelor I can audition to enter the minor in bachelor II. In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (but this will not lead to a certificate). Because of a limited number of spaces, preference is given to students who can complete the full three year programme.</p>	
Prior qualifications/ prerequisites:	Each minor year will have to be completed in full in order to progress to the next minor year. This refers to the practical exam as well as the theory course assessments.	
Entrance examination:	<p>You are expected to demonstrate the following set of skills and abilities in an entrance examination:</p> <ul style="list-style-type: none"> ▪ musical and stylistic affinity with jazz music ▪ physical affinity with the instrument ▪ ability to improvise in a jazz context ▪ potential for development on the instrument <p>The entrance examination comprises the following components:</p> <ol style="list-style-type: none"> 1. short motivation in English (200 words) 2. recording (8-10 minutes) <p>When you register you can upload your motivation and a link to your recording directly to Osiris. The deadline for uploading your motivation and recording is 28 February 2023.</p>	
Teachers:	Varies, depending on the instrument	
Credits:	6-6-6 ECTS per academic year	
Literature:	t.b.d.	
Work form:	Individual lessons and group lessons	

Assessment:	Year	Course	Type of assessment
	Bachelor II	Minor year I: Individual Lesson Historical Development	Practical examination (15 min) See course description in the Curriculum Handbook Bachelor of Music - Jazz
	Bachelor III	Minor year II: Individual Lesson Theory/perf. course	Practical examination (15 min) See relevant course description in the Curriculum Handbook Bachelor of Music – Jazz or Curriculum Handbook PM
	Bachelor IV	Minor year III: Individual Lesson	Practical examination (25 min)
Assessment criteria:	Assessment criteria (Practical examination): <ul style="list-style-type: none"> • musical and stylistic awareness • musicianship (phrasing, musical interaction, dynamics, listening skills, timing) • artistry (creativity, innovation, improvisation) • technique (sound, intonation, control) Historical Development & theory/perf. course: see relevant course description in Curriculum Handbook Bachelor of Music - Jazz or Curriculum Handbook PM		
Grading system:	Individual Lesson minor year I & II: Pass/Fail Individual Lesson minor year III: Numeric Historical Development & theory/perf. course: see relevant course description in Curriculum Handbook Bachelor of Music - Jazz or Curriculum Handbook PM		
Language:	English		
Schedule, time, venue:	See ASIMUT schedule		
Information:	Bart Suèr – Head of Jazz Department (b.suèr@koncon.nl)		

MINOR MUSIC IN CONTEXT (10-10-10 ECTS)

Course title:	Minor Music in Context (with ACPA at Leiden University)
This minor is available to all students – written motivation required	
Osiris course code:	KC-MA-AMS-MI
Course content:	Are you a music student who likes to be challenged on both an artistic and theoretical level, who aims to expand his or her intellectual horizon in close connection with artistic practice? Would you like to develop academic skills, and reflect on your practice in the context of cultural philosophy? Do you want to be prepared for artistic and academic research at master's level with the potential perspective of subsequent research on doctoral level? Are you striving for an artistic career that combines artistic with leadership skills, curatorial (programming, artistic direction, outreach) or educational skills?

The Minor Music in Context, which has been developed in close cooperation with the [Academy of Creative and Performing Arts \(ACPA\)](#) at Leiden University, may be exactly what you are looking for.

This minor not only offers you the possibility to acquire university-level academic research skills, but also invites you to a different way of thinking about music. Music is more than just a form of art, more than just entertainment. What roles does music play within our society? How does current society influence music? And vice versa: how does music influence, for instance, politics, media and technology? Music, sound design and sound art are omnipresent in our daily environment. How are music and sound used, how do they influence us? Why do we dance to music? Can music cure us when we are ill? What is the function of technology in listening to, discovering and creating music?

Students who practice, study, perform and actively listen to and enjoy music, will be able to gain an understanding of what music is and of the ways in which it functions in present day society. The creative industries encompass a wide range of jobs involving music performance, music education, music journalism, music production, music curatorship, sound technology, musicology, cultural policies, publishing, authorship and copyright. In these dynamic fields there is a growing demand for academic graduates who are able to work on complex, multidisciplinary challenges. This minor therefore aims to be a valuable extension of your job prospects.

The minor includes the following selection of Royal Conservatoire and Leiden University courses at academic level. During the minor you will follow two types of courses:

1. Courses at the Royal Conservatoire: these courses will be offered as advanced versions of the existing Bachelor course Critical Music Studies. Over the period of 3 years, you will be offered courses in the following subjects:
 - Minor year 1: Advanced Critical Music Studies 1 - Academic skills. In this course, you will acquire the following academic skills: Research skills: evaluating sources, plagiarism prevention, argumentation structure. Academic writing techniques: formulating a feasible research question, essay structure, academic writing style, referencing sources, giving and processing feedback. Oral presentation skills: structuring a presentation.
 - Minor year 2: Advanced Critical Music Studies 2 - Science philosophy. This course offers a broad introduction to the philosophy of science, giving you an insight into the nature of science in general and the humanities specifically. A connection will be made to the principles of artistic research as used at the Royal Conservatoire.
 - Minor year 3: Advanced Critical Music Studies 3 - Cultural policy. This course discusses the recent trends in cultural policy and how these relate to the modern reality of musicians.
2. A selection from the courses offered by the Academy of Creative and Performing Arts (ACPA) at Leiden University. In these courses you will study and reflect on the various roles, positions and functions of music using theories from the field of philosophy and other academic fields. Cultural theory is also studied, investigating artistic, socio-political and ethical aspects of music. Depending on your choice of course in minor year 3, you will gain insight into the history and current developments of (electronic) music and sound art, theories of music cognition, and examine terms such as 'global' and 'popular' in relation to music.
 - Minor year 1: [Music as Expressive Force](#)

	<ul style="list-style-type: none"> ▪ Minor year 2: Music – Philosophy – Politics ▪ Minor year 3: any of the ACPA courses that you have not yet completed. You can find more information on the ACPA courses here. <p>Royal Conservatoire students following the minor will be exempt from the obligatory course Critical Music Studies as part of their regular Bachelor of Music curriculum in Bachelor year 2 and 3. (This is applicable to students of the classical music, jazz, vocal and conducting departments only. For Early Music students this exemption does not apply.)</p> <p>If you complete the full three-year programme, you will receive a minor certificate.</p>
Objectives:	<p>At the end of this course, you will:</p> <ul style="list-style-type: none"> ▪ acquire practical knowledge of conducting research, writing and presenting on an academic level; ▪ gain broad insight into the nature of science in general; ▪ gain a broad insight into what music is and into the influence that music, human beings and society have on each other; ▪ gain insight into and apply theories from the field of cultural philosophy; ▪ gain insight into the latest developments in the area of cultural policy.
Type of course:	Minor
Level:	Bachelor II-IV
Duration:	<ol style="list-style-type: none"> 1. The Advanced Critical Music Studies 1-2-3 courses at the Royal Conservatoire: working group sessions of 60 mins per week during 2 semesters. Further information will be provided in specific course descriptions (currently in development). 2. The courses offered by ACPA at Leiden University: see ACPA module descriptions for schedules. The duration of the courses is normally one semester per course.
Prior qualifications/ prerequisites:	<p>The minor requires a good/proficient level of English reading, writing and speaking skills.</p> <p>Each minor year will have to be completed in full in order to progress to the next minor year.</p> <p>Students who are admitted to the minor will receive a guest account (ULCN) from Leiden University. With the ULCN account students can enrol to the chosen ACPA minor courses (please refer to Course Content, point 2.) in uSis. The ULCN account will also grant access to the various Leiden University facilities.</p>
Entrance examination:	<p>If you want to follow this minor you have to submit a brief written motivation in English (200 words). The deadline for uploading your motivation and submitting your application is 28 February 2023.</p>
Teachers:	<ol style="list-style-type: none"> 1. Advanced Critical Music Studies 1-2-3: Loes Rusch 2. Music as Expressive Force: Vincent Meelberg <p>Music – Philosophy – Politics: Tom Domnisse</p>
Credits:	<p>10-10-10 ECTS per academic year: Advanced Critical Music Studies 5 ECTS ACPA course 5 ECTS</p>
Literature:	Determined by the teachers and see ACPA course descriptions
Work form:	<ol style="list-style-type: none"> 1. Advanced Critical Music Studies 1-2-3: small working group sessions taking place at the Royal Conservatoire. 2. ACPA courses: lectures and seminars offered at Leiden University. See ACPA course descriptions for further information.
Assessment & assessment criteria:	<ol style="list-style-type: none"> 1. Advanced Critical Music Studies 1-2-3 <p>The assessment of these courses are based on class attendance; the</p>

	<p>preparation of readings; participation in discussions; in-class assignments; presentations; written assignments.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • class participation • comprehension and critical use of the material discussed • the use of the appropriate terminology • clarity of argument (in presentation and/or written assignment) <p>2. For the courses offered by ACPA: see ACPA course descriptions Music as Expressive Force Music – Philosophy – Politics</p>
Grading system:	<p>1. Advanced Critical Music Studies 1-2-3: Qualifying result</p> <p>2. For the courses offered by ACPA: see ACPA course descriptions</p>
Language:	English
Schedule, time, venue:	<p>1. Advanced Critical Music Studies 1-2-3: see ASIMUT schedule</p> <p>2. The courses offered by ACPA: see ACPA course descriptions</p>
Information:	<p>Roos Leeftang (coordinator Lectorate Music, Education & Society): r.leeflang@koncon.nl and Rogier Schneemann (ACPA): r.schneemann@kunsten.leidenuniv.nl</p>

MINOR MUSIC THEORY (6-6-6 ECTS)

Course title:	Minor Music Theory
This minor is available to all students. Selection is based on theory results – written motivation required	
Osiris course code:	KC-MT-MI
Course content:	<p>The minor Music Theory is aimed at highly motivated students who want to deepen their theoretical skills and knowledge. Over the course of three years, you will take various subjects (see list below) that extend the standard offer of theory courses in the curriculum. The tempo is high and a fair amount of self-study is expected. NB: the minor cannot be used to get exemptions for regular theory courses.</p> <p>If you complete the full 3-year programme, you will receive a certificate.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to write homophonic and polyphonic pieces of music, imitate different styles or compose your own music; ▪ are able to analyse music from different style periods on an advanced and independent level, using different analytical techniques and concepts; ▪ have developed a good aural understanding of music notation through reading and writing music; ▪ have an advanced knowledge and understanding of literature that is connected to music theory, performance practice, philosophy and aesthetics of music and art in general.
Type of course:	Minor
Level:	Bachelor II-IV
Duration:	Weekly lessons (or longer lessons every two weeks)
Prior qualifications/prerequisites:	You need to have finished all bachelor I theory courses. This minor will only run if a minimum of 4 students register.

	Each minor year will have to be completed in full in order to progress to the next minor year.			
Entrance examination:	<p>If you want to follow this minor you will need to submit a brief written motivation in English (200 words). When you register you can upload your motivation directly. The deadline for uploading your motivation and submitting your application is 28 February 2023.</p> <p>Students are selected based on first year study results in the music theory subjects and the written motivation.</p>			
Teachers:	<p>Counterpoint and Harmony: Bert Mooiman Literature, analysis and research: Patrick van Deurzen Ear Training and Solfège: Suzanne Konings Philosophy and Aesthetics of Art: Tom Dommissie, Joao Ferreira dos Santos</p>			
Credits:	6 ECTS per academic year, divided as follows:			
	Bachelor year	II	III	IV
	<i>Counterpoint and Harmony</i>	2	2	2
	<i>Literature, analysis and research</i>	2	2	2
	<i>Ear Training and Solfège</i>	2	2	
	<i>Philosophy and Aesthetics of Art</i>			2
Literature:	t.b.a.			
Work form:	Group lessons, self-study			
Assessment & assessment criteria:	<p>Written and/or aural exam at the end of each study year for Counterpoint and Harmony and for Ear Training and Solfège. Next to the exam students collect their work during the year in a digital portfolio. For Literature, analysis and research students present a final paper (± 5.000 – 10.000 words) at the end of the 3rd year of the minor on a music theory topic related to their main subject studies. For Philosophy and Aesthetics of Music students present a paper where they:</p> <ul style="list-style-type: none"> ▪ show an awareness of figures of thought in music philosophy and music- aesthetics; ▪ understand the relation that music can have to ideas and thoughts, and understand how this may enrich their own performance practice. <p>For the assessment criteria please see appendices <i>Assessment Criteria Critical Music Studies</i> and <i>Assessment Criteria Musicianship Skills</i> in this handbook.</p>			
Grading system:	Each course will be graded separately with a numeric result.			
Language:	English			
Schedule, time, venue:	See ASIMUT schedule			
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)			

MINOR ORCHESTRAL CONDUCTING (10-10-10 ECTS)

Course title:	Minor Orchestral Conducting																		
This minor is available to all students – written motivation and audition required																			
Osiris course code:	KC-DO-MI																		
Course content:	<p>This minor is designed for students who have the ambition to become a conductor. After finishing this minor, you should be able to do an entrance exam for a master’s programme in conducting. The minor in Orchestral Conducting consists of 10 ECTS per year. It is therefore more intensive than other minors.</p> <p>If you complete the full 3-year programme, you will receive a certificate.</p> <p>Students in this minor complete the following courses:</p> <p>Bachelor II / Minor year I</p> <table border="0"> <tr> <td>- Orchestral Conducting and rehearsing technique 1</td> <td>5 ECTS</td> </tr> <tr> <td>- Ear training for conductors</td> <td>3 ECTS</td> </tr> <tr> <td>- Score playing</td> <td>2 ECTS</td> </tr> </table> <p>Bachelor III / Minor year II</p> <table border="0"> <tr> <td>- Orchestral Conducting and rehearsing technique 2</td> <td>5 ECTS</td> </tr> <tr> <td>- Ear training for conductors</td> <td>3 ECTS</td> </tr> <tr> <td>- Score playing</td> <td>2 ECTS</td> </tr> </table> <p>Bachelor IV / Minor year III</p> <table border="0"> <tr> <td>- Orchestral Conducting and rehearsing technique 3</td> <td>5 ECTS</td> </tr> <tr> <td>- Ear training for conductors</td> <td>3 ECTS</td> </tr> <tr> <td>- Score playing</td> <td>2 ECTS</td> </tr> </table>	- Orchestral Conducting and rehearsing technique 1	5 ECTS	- Ear training for conductors	3 ECTS	- Score playing	2 ECTS	- Orchestral Conducting and rehearsing technique 2	5 ECTS	- Ear training for conductors	3 ECTS	- Score playing	2 ECTS	- Orchestral Conducting and rehearsing technique 3	5 ECTS	- Ear training for conductors	3 ECTS	- Score playing	2 ECTS
- Orchestral Conducting and rehearsing technique 1	5 ECTS																		
- Ear training for conductors	3 ECTS																		
- Score playing	2 ECTS																		
- Orchestral Conducting and rehearsing technique 2	5 ECTS																		
- Ear training for conductors	3 ECTS																		
- Score playing	2 ECTS																		
- Orchestral Conducting and rehearsing technique 3	5 ECTS																		
- Ear training for conductors	3 ECTS																		
- Score playing	2 ECTS																		
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it; ▪ have developed effective self-practice techniques; ▪ have studied and experienced the dynamics of an orchestra during rehearsals and performances; ▪ are able to establish a healthy working-relationship with your orchestra; ▪ are able to convey your artistic vision through effective orchestra rehearsal techniques; ▪ have experienced a variety of musical styles and have studied and performed representative repertoire; ▪ are able to create and realise your own artistic concept and have developed the necessary skills for your expression; ▪ are able to do an entrance exam for a master’s programme in orchestral conducting. 																		
Type of course:	Minor																		
Level:	Bachelor II-IV																		
Duration:	<p>This minor has a duration of three academic years.</p> <p>- Orchestral Conducting and rehearsing technique: 50 mins per week, 34 weeks per year + weekly group lessons of 120 mins per week, 30 weeks per year + 2-4 masterclasses or internships with amateur, student, or semi-professional orchestras per year</p>																		

	<p>- Ear training for conductors: combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project weeks)</p> <p>- Score playing: 30 minutes per week, 30 weeks per year</p> <p>In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (but this will not lead to a certificate). Because of a limited number of spaces, preference is given to students who can complete the full three year programme.</p>
Prior qualifications/ prerequisites:	<p>The minor conducting is available for students in bachelor II, who have completed the theory courses of the first year. A maximum of 2 students can be placed in each year.</p> <p>Each minor year will have to be completed in full in order to progress to the next minor year.</p>
Entrance examination:	<p>The entrance examination comprises the following components:</p> <ol style="list-style-type: none"> 1. short motivation in English (200 words) 2. practical examination <p>If you want to follow this minor you have to submit a brief written motivation in English (200 words). When you register you can upload your motivation directly. The deadline for uploading your motivation and submitting your application is 28 February 2023.</p> <p>An audition is organised every academic year for entrance into the minor. The department will contact you about your audition once you have applied for this minor.</p>
Teachers:	<p>Orchestral Conducting and rehearsing technique: Ivan Meylemans, Alex Schillings, Jac van Steen and guest teachers</p> <p>Ear training for conductors: theory department teachers</p> <p>Score playing: Richard Ram</p>
Credits:	10-10-10 ECTS per academic year
Literature:	Determined by the teachers
Work form:	<p>Orchestral Conducting and rehearsing technique: individual and group lessons</p> <p>Ear training for conductors: group lesson</p> <p>Score playing: individual lesson</p>
Assessment & assessment criteria:	<p>Ear training for conductors: Annual individual test. For the assessment criteria, see <i>Appendix Assessment Criteria Musicianship Skills Courses</i> in this handbook.</p> <p>Score playing: Practical exam each year</p> <p>Minor I-II: Individual test during the lesson, assessed by a jury. The student is expected to play elements of a symphonic score.</p> <p>Minor III: Individual test, assessed by a jury.</p> <p>The student is expected to play different scores, among which compositions with C-clefs and transposing instruments. Besides this the student has to prepare fragments of choir and/or orchestral compositions.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • sight reading • musical expression

	<ul style="list-style-type: none"> musical timing <p>Orchestral Conducting and rehearsing technique: practical exam each year:</p> <ul style="list-style-type: none"> - a practical conducting exam with ensemble, orchestra or piano - a meeting with the jury, discussing repertoire knowledge, rehearsing technique and dynamics in the orchestra. <p>Assessment criteria:</p> <ul style="list-style-type: none"> musical awareness (e.g. concepts, expression) communication (e.g. conveying of ideas) rehearsal technique (e.g. didactic skills) conducting technique (e.g. score, transmitting musical ideas) presentation self-reflection (e.g. practice techniques, orchestra dynamics) understanding of a score, being able to hear and sing or play all parts understanding of stylistic characteristics and being able to relate them to performance practice
Grading system:	All courses: numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Jaike Bakker – Coordinator of Conducting Department (j.bakker@koncon.nl)

MINOR SONOLOGY (18 ECTS)

Course title:	Minor Sonology
This minor is available to all students, except Sonology students – written motivation required	
Osiris course code:	KC-SO-MI
Course content:	<p>The Minor Sonology consists of separate modules in the field of</p> <ul style="list-style-type: none"> electronic music production algorithmic composition sound analysis and synthesis sound perception aesthetics of electronic music spatial reproduction live electronic music. <p>The subjects can be followed separately and in any order. When at least 18 study points (ECTS) have been earned following courses from the offerings of the Institute of Sonology, this qualifies as a Minor Sonology and you will receive a certificate. The Minor Sonology is offered to all students of the Royal Conservatoire, the KABK and Leiden University.</p> <p>The Sonology electives you can choose from are as follows:</p> <p>Composing with Algorithms (4 ECTS) Music Cognition (2 ECTS) History of Contemporary Music Composition (2 ECTS) Live Electronic Music (4 ECTS) Real-Time Processes with Max/MSP (7 ECTS)</p>

	<p>Signals and Systems (5 ECTS) Sound and Space (8 ECTS)</p> <p>The course descriptions of the above Sonology electives can be found in this handbook.</p> <p><u>Bachelor I students:</u> When you register for this minor you will be asked to choose which sonology electives you would like to do in the first year of the minor. Please note: you can also start this minor in <u>Bachelor II</u>. In that case you will need to obtain 18 ECTS in 2 years in order to receive a minor certificate.</p> <p><u>Bachelor II & III students:</u> If you have already started the Minor Sonology and are applying for year II or III, simply register for the sonology electives you want to do by applying for the elective(s) separately. This will automatically count towards your minor.</p>
Objectives:	See relevant course descriptions in the Bachelor Sonology curriculum handbook
Type of course:	Minor
Level:	Bachelor II-IV
Duration:	Weekly lessons
Prior qualifications/ prerequisites:	-
Entrance examination:	If you want to follow this minor you have to submit a brief written motivation in English (200 words) in which you explain which Sonology courses you plan to take over the next years. When you register you will be asked to choose your Sonology courses for minor year I and upload your motivation. The deadline for uploading your motivation and submitting your application is 28 February 2023 .
Teachers:	Teachers of the Sonology Department
Credits:	6 ECTS per academic year (minimum)
Literature:	t.b.a.
Work form:	Group lessons
Assessment & assessment criteria:	Varies per sonology elective, see elective course descriptions
Grading system:	Varies per sonology elective, see elective course descriptions
Language:	English
Schedule, time, venue:	t.b.a.
Information:	Kees Tazelaar – Head of the Sonology Department (k.tazelaar@koncon.nl)

MINOR VOICE (6-6-6 ECTS)

Course title:	Minor Voice
This minor is available to all students, except Vocal students – written motivation and audition required	
Osiris course code:	KC-AZ-MI

Course content:	<p>The Minor Voice is for all students who do not study in the Vocal Studies Department. Students in the Minor Voice are required to already have some experience with singing. Before entering the minor you have to do an audition. In individual voice lessons you develop your vocal skills and learn to sing repertoire that fits your vocal and musical abilities and aspirations.</p> <p>If you complete the full 3-year minor programme, you will receive a certificate.</p> <p>Students in the Minor Voice complete the following courses:</p>	
	Bachelor II	Minor year I: Individual Lesson Minor Voice
	Bachelor III	Minor year II: Individual Lesson Minor Voice
	Bachelor IV	Minor year III: Individual Lesson Minor Voice
Objectives:	<p>At the end of the minor, you:</p> <ul style="list-style-type: none"> ▪ are able to sing repertoire, suited for your voice, using the appropriate technical vocal skills; ▪ are able to communicate the repertoire with understanding of text and music; ▪ have experienced a variety of musical styles in vocal repertoire. 	
Type of course:	Minor	
Level:	Bachelor II-IV	
Duration:	Individual voice lessons: 25 minutes per week, 34 weeks per year	
Prior qualifications/ prerequisites:	<p>Some experience with singing, for example singing lessons or choir experience.</p> <p>Each minor year will have to be completed in full in order to progress to the next minor year.</p>	
Entrance examination:	<p>The entrance examination comprises the following components:</p> <ul style="list-style-type: none"> • Recording (5-7 minutes) • Written motivation in English (200 words) <p>When you register you can upload your motivation and a link to your recording directly to Osiris. The deadline for uploading your motivation and recording is 28 February 2023.</p>	
Teachers:	Teachers from the Vocal Studies Department	
Credits:	6-6-6 ECTS per academic year	
Literature:	-	
Work form:	Individual lesson	
Assessment & assessment criteria:	<p>Bachelor II / Minor year I: Presentation (15 min) Bachelor III / Minor year II: Presentation (15 min) Bachelor IV / Minor year III: Presentation (25 min)</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • control of voice • quality and variety of sound • mastering of rhythm and tempo • level of pronunciation and articulation of text 	

	<ul style="list-style-type: none"> • poetic imagination and expression • stylistic awareness and imaginative use of stylistic and musical language • ability to engage an audience. • ability to compose an attractive programme that is well-chosen within your possibilities
Grading system:	Numeric
Language:	English
Schedule, time, venue:	t.b.a.
Information:	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)

MINOR VOICE CLASSICAL MUSIC (6-6-6 ECTS)

Course title:	Minor Voice Classical Music	
This minor is available to Vocal Studies Early Music students only – written motivation and audition required		
Osiris course code:	KC-AZ-C-MI	
Course content:	<p>The minor Voice Classical Music is intended for students who study Vocal Studies Early Music and want complementary specialised instructions in the performance of classical repertoire. The course consists of individual lessons with a classical music voice teacher and related theory courses.</p> <p>If you complete the full 3-year minor programme, you will receive a certificate.</p> <p>Students in the Minor Voice complete the following courses:</p>	
	Bachelor II	Minor year I: Individual Lesson Minor Voice Classical Music Critical Music Studies 1 – Classical Music
	Bachelor III	Minor year II: Individual Lesson Minor Voice Classical Music Critical Music Studies 2 – Classical Music
	Bachelor IV	Minor year III: Individual Lesson Minor Voice Classical Music Critical Music Studies 3 – Classical Music
Objectives:	<p>At the end of the minor, you:</p> <ul style="list-style-type: none"> ▪ are able to sing the classical music repertoire according to the current performance practice, reflecting awareness of style, musical language and text. ▪ have experienced a variety of musical styles within the classical music vocal repertoire. 	
Type of course:	Minor	
Level:	Bachelor II-IV	
Duration:	<p>This minor has a duration of three academic years. Individual voice lessons: 25 minutes per week, 34 weeks per year Theory course: depends on chosen course.</p> <p>Only students in bachelor I can audition to enter the minor in bachelor II.</p>	

	In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (but this will not lead to a certificate). Because of a limited number of spaces, preference is given to students who can complete the full three year programme.
Prior qualifications/ prerequisites:	Only open to students who study Voice Early Music. Entry is based on an audition. Limited spaces available. Each minor year will have to be completed in full in order to progress to the next minor year.
Entrance examination:	The entrance examination comprises the following components: <ol style="list-style-type: none"> 1. Recording with Classical repertoire (8-10 minutes) 2. Written motivation in English (200 words) <p>When you register you can upload your motivation and a link to your recording directly to Osiris. The deadline for uploading your motivation and recording is 28 February 2023.</p>
Teachers:	Teachers from the Vocal Studies Department
Credits:	6-6-6 ECTS per academic year
Literature:	t.b.a.
Work form:	Individual and group lessons
Assessment & assessment criteria:	<p>Voice Lessons Bachelor II / Minor year I: Presentation (15 min) Bachelor III / Minor year II: Presentation (15 min) Bachelor IV / Minor year III: Presentation (25 min)</p> <p>Programme requirements: the programme needs to contain at least one composition from the 20th or 21st century.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • musical awareness • textual awareness • communication • ensemble playing • control of instrument/voice • sound • timing • programme • programme notes/Presentation • 19th century till the 21st century repertoire • mastering the appropriate vocal technique to realise Classical repertoire <p>Critical Music Studies 1-2-3 – Classical Music See assessment and assessment criteria in the course description in the Bachelor Vocal Studies Curriculum Handbook</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	t.b.a.
Information:	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)

MINOR VOICE EARLY MUSIC (6-6-6 ECTS)

Course title:	Minor Voice Early Music							
This minor is available to Vocal Studies Classical Music students only – written motivation and audition required								
Osiris course code:	KC-AZ-E-MI							
Course content:	<p>The Minor Voice Early Music is intended for students who study Vocal Studies Classical Music and want complementary specialised instructions in historical performance of early repertoire. The minor consists of individual lessons with an early music voice teacher and the course Early Music Studies for Minor Voice Early Music.</p> <p>Early Music Studies for Minor Voice Early Music envisages a general introduction to historical practices of vocal music. Supported by old sources on performance and composition from both a theoretical and practical perspective, the main themes approached are:</p> <p>Year 1</p> <ul style="list-style-type: none"> - Introduction to the Historical Performance Philosophy - Historical Declamation and Acting - Basic Vocal forms and Compositional Devices - Vocal Performance Practice in the 18th Century <p>Year 2</p> <ul style="list-style-type: none"> - Solmization and Vocal Counterpoint - Elements of Keyboard Skills and Basso Continuo - Vocal Performance Practice Prior to the 18th Century - Sources on Historical Vocal Technique (Analysis of Solfeggi) - Continuation of Topics from the 1st Year <p>Year 3</p> <ul style="list-style-type: none"> - Individual Research - Continuation of Topics from 1st and 2nd Year - The Authenticity Debate <p>If you complete the full 3-year minor programme, you will receive a certificate.</p> <p>Students in the Minor Voice Early Music complete the following courses:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%;">Bachelor II</td> <td>Minor year I: Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music</td> </tr> <tr> <td>Bachelor III</td> <td>Minor year II: Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music</td> </tr> <tr> <td>Bachelor IV</td> <td>Minor year III: Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music</td> </tr> </table>		Bachelor II	Minor year I: Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music	Bachelor III	Minor year II: Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music	Bachelor IV	Minor year III: Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music
Bachelor II	Minor year I: Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music							
Bachelor III	Minor year II: Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music							
Bachelor IV	Minor year III: Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music							
Objectives:	<p>On completion of this minor, you:</p> <ul style="list-style-type: none"> ▪ are equipped with conceptual and practical tools to perform and understand the music of historical styles; 							

	<ul style="list-style-type: none"> ▪ are able to sing the early music repertoire in a historically informed way and are able to communicate it with understanding of text and music; ▪ have experienced a variety of musical styles within the early music vocal repertoire; ▪ have independence in the use of historical sources and in the discovery of historical performance practices; ▪ are acquainted with the main practices in vocal music of earlier periods. 		
Type of course:	Minor		
Level:	Bachelor II-IV		
Duration:	<p>This minor has a duration of three academic years.</p> <p>Individual voice lessons: 25 minutes per week, 34 weeks per year</p> <p>Early Music Studies for Minor Voice Early Music: 90 minutes per week, 24 weeks per year (depending on group size)</p>		
Prior qualifications/ prerequisites:	<p>Only open to students who study Voice Classical Music. Entry is based on an audition. Limited spaces available.</p> <p>Each minor year will have to be completed in full in order to progress to the next minor year.</p>		
Entrance examination:	<p>The entrance examination comprises the following components:</p> <ul style="list-style-type: none"> • Recording with Early Music repertoire (8-10 minutes) • Written motivation in English (200 words) <p>When you register you can upload your motivation and a link to your recording directly to Osiris. The deadline for uploading your motivation and recording is 28 February 2023.</p>		
Teachers:	<p>Voice lesson: teachers from the Vocal Studies Department</p> <p>Early Music Studies for Minor Voice Early Music: João Carlos F. de M. Santos, João Luís Veloso Paixão.</p>		
Credits:	6-6-6 ECTS per academic year		
Literature:	t.b.a.		
Work form:	<p>Voice lesson: individual lessons</p> <p>Early Music Studies for Singers: group lessons</p>		
Assessment:	Year	Course	Type of assessment
	Bachelor II	Minor year I: Individual Lesson Early Music Studies for Minor Voice Early Music I	Presentation (15 min) see below
	Bachelor III	Minor year II: Individual Lesson Early Music Studies for Minor Voice Early Music II	Presentation (15 min) see below
	Bachelor IV	Minor year III: Individual Lesson Early Music Studies for Minor Voice Early Music III	Presentation (25 min) see below
Assessment criteria:	<p>The assessment criteria (Presentation):</p> <ul style="list-style-type: none"> • musical awareness • textual awareness • communication • ensemble playing 		

	<ul style="list-style-type: none"> • control of instrument/voice • sound • timing • programme • programme notes/Presentation <p>Early Music Studies for Minor Voice Early Music Assessment and assessment criteria</p> <p>Bachelor II: Focus on Historical Techniques of Delivery /Historical Theories of Music</p> <p><u>Performances of Poem/Fragment of Play/Musical Piece (50 points)</u></p> <ul style="list-style-type: none"> • Personal engagement with techniques discussed in class • Personal development during the learning process <p><u>Analysis of Musical Piece (50 points)</u></p> <ul style="list-style-type: none"> • Correctness in the application of concepts discussed to given repertoire • Thoroughness of Analysis <p>Bachelor III: Focus on Historical Techniques of Delivey/Historical Theories of Music, Basic Historical Academic Skills.</p> <p>Assessment: <u>Performance of Poem/Fragment of Play/Musical end of year (40 points)</u></p> <ul style="list-style-type: none"> • Personal engagement with techniques • Personal development during the learning process <p><u>Handing reading/summary assignments : (20 points)</u></p> <ul style="list-style-type: none"> • Quantity of summaries handed in (average of 5 summaries required) • Thoroughness and precision of ideas contained in summaries <p><u>Individual Presentation on Chosen Topic (40 point)</u></p> <ul style="list-style-type: none"> • Thoroughness and Correctness in Analysis of Historical Sources <p>Bachelor IV: Historical aspects of Music Practica and Historical Counterpoint/Composition</p> <p>One exam in the middle of the course (30 points) and one exam at the end of the course (70 points). Each exam assesses:</p> <ol style="list-style-type: none"> a) Level of sight reading a piece of the style and level of difficulty that has been worked on during the year. b) Improvising using the relevant historical skills that have been developed during the year
Grading system:	Voice lessons: numeric Early Music Studies for Minor Voice Early Music: numeric
Language:	English
Schedule, time, venue:	t.b.d.
Information:	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)

MINOR WIND BAND CONDUCTING (10-10-10 ECTS)

Course title:	Minor Wind Band Conducting
This minor is available to all students – written motivation and audition required	
Osiris course code:	KC-DI-MI
Course content:	<p>This minor is designed for students who have the ambition to become a wind band conductor. After finishing this minor, you should be able to do an entrance exam for a master's programme in wind band conducting. The minor in Wind Band Conducting consists of 10 ECTS per year. It is therefore more intensive than other minors.</p> <p>If you complete the full 3-year programme, you will receive a certificate.</p> <p>The minor Wind Band Conducting consists of the following courses:</p> <p>Bachelor II / Minor year I</p> <ul style="list-style-type: none"> - Wind Band Conducting 1 5 ECTS <i>(Including orchestration/instrumentation, rehearsing techniques, historical development of wind band music, repertoire & programming, 2-4 practicums, Entornos)</i> - Ear training for conductors 3 ECTS - Score playing 2 ECTS <p>Bachelor III / Minor year II</p> <ul style="list-style-type: none"> - Wind Band Conducting 2 5 ECTS <i>(Including orchestration/instrumentation, rehearsing techniques, historical development of wind band music, repertoire & programming, 2-4 practicums, Entornos)</i> - Ear training for conductors 3 ECTS - Score playing 2 ECTS <p>Bachelor IV / Minor year III</p> <ul style="list-style-type: none"> - Wind Band Conducting 3 5 ECTS <i>(Including orchestration/instrumentation, rehearsing techniques, historical development of wind band music, repertoire & programming, 2-4 practicums, Entornos)</i> - Ear training for conductors 3 ECTS - Score playing 2 ECTS
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed effective self-practice techniques; ▪ have studied and experienced the dynamics of a wind band during rehearsals and performances; ▪ are able to establish a healthy working-relationship with your wind band; ▪ are able to convey your artistic vision through effective wind band rehearsal techniques; ▪ have experienced a variety of musical styles and have studied and performed representative repertoire; ▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it; ▪ are able to create and realise your own artistic concept and have developed the necessary skills for your expression; ▪ are able to communicate and cooperate with various wind band managements and members; ▪ are able to demonstrate an entrepreneurial spirit, by connecting basic research and educational skills with a proactive approach;

	<ul style="list-style-type: none"> ▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it; ▪ are able to do an entrance exam for a master's programme in wind band conducting.
Type of course:	Minor
Level:	Bachelor II-IV
Duration:	<p>This minor has a duration of three academic years.</p> <p>Wind Band Conducting: 50 mins per week, 34 weeks per year</p> <p>Weekly group lessons in orchestration/instrumentation, historical development of wind band music, repertoire & programming: 60 mins per week, 28 weeks per year</p> <p>2-4 practicums with amateur wind band orchestras</p> <p>Taking part in annual Wind Band Project Entornos (4 days per year)</p> <p>Ear training for conductors: combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project weeks)</p> <p>Score playing: 30 minutes per week, 30 weeks per year</p> <p>In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (but this will not lead to a certificate). Because of a limited number of spaces, preference is given to students who can complete the full three year programme.</p>
Prior qualifications/ prerequisites:	<p>The minor is available for all students in bachelor II who have completed the theory courses of the first year. A maximum of 2 students can be placed in each year.</p> <p>Each minor year will have to be completed in full in order to progress to the next minor year.</p>
Entrance examination:	<p>The entrance examination comprises the following components:</p> <ol style="list-style-type: none"> 1. short motivation in English (200 words) 2. practical examination <p>If you want to follow this minor you have to submit a brief written motivation in English (200 words). When you register you can upload your motivation directly. The deadline for uploading your motivation and submitting your application is 28 February 2023.</p> <p>An audition is organised every academic year for entrance into the minor. The department will contact you about your audition once you have applied for this minor.</p>
Teachers:	<p>Wind Band Conducting: Alex Schillings, Ivan Meylemans and guest teachers</p> <p>Orchestration/instrumentation, historical development of wind band music, repertoire & programming: Alex Schillings</p> <p>Practicum with amateur wind band orchestras: Alex Schillings and various guest teachers</p> <p>Entornos: Alex Schillings and various guest teachers</p> <p>Ear training for conductors: via theory department</p> <p>Score playing: Richard Ram</p>
Credits:	10-10-10 ECTS per academic year
Literature:	Determined by the teachers
Work form:	<p>Wind Band Conducting: individual and group lessons</p> <p>Ear training for conductors: group lesson</p> <p>Score playing: individual lesson</p>
Assessment & assessment criteria:	<p>Ear training for conductors:</p> <p>Annual individual test. For the assessment criteria, see <i>Appendix Assessment Criteria Musicianship Skills Courses</i> in this handbook.</p>

	<p>Score playing: Practical exam each year Minor I-II: Individual test during the lesson, assessed by a jury. The student is expected to play elements of a symphonic score. Minor III: Individual test, assessed by a jury. The student is expected to play different scores, among which compositions with C-clefs and transposing instruments. Besides this the student has to prepare fragments of choir and/or orchestral compositions.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • sight reading • musical expression • musical timing <p>Wind Band Conducting and rehearsing technique: practical exam each year: - a practical conducting exam with ensemble or orchestra or piano; - a meeting with the jury, discussing repertoire knowledge, rehearsing technique, dynamics in the orchestra and the role of a conductor in amateur wind bands.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • musical awareness (e.g. concepts, expression) • communication (e.g. conveying of ideas) • rehearsal technique (e.g. didactic skills) • conducting technique (e.g. score, transmitting musical ideas) • programme/Presentation • self-reflection (e.g. practice techniques, wind band dynamics) • understanding of a score, being able to hear and sing or play all parts • understanding of stylistic characteristics and being able to relate them to performance practice
Grading system:	All courses: numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Jaïke Bakker – Coordinator of Conducting Department (j.bakker@koncon.nl)

Music Theory Elective Course Descriptions – BII Students Only (Classical Music, Vocal Studies, Conducting & Jazz)

BII Classical Music / Vocal Studies / Conducting students in 22/23

In addition to your chosen minor and/or electives for next academic year:

Students of the Classical Music, Vocal Studies, and Conducting departments are required to follow a **Music Theory Elective** as part of their Bachelor III curriculum, for 4 ECTS.

BII Jazz students in 22/23:

In addition to your chosen minor and/or electives for next academic year:

- Jazz students are required to follow a **Music Theory Elective** as part of their Bachelor III curriculum, for 4 ECTS.
- Jazz students are required to obtain 3 ECTS from **ATV3 projects** in Bachelor III. Each project is organised in short periods rather than by semester. One period is worth 0.75 credits. Students must choose a minimum of 4 periods which combined will give you 3 ECTS.
- Jazz students must choose either **Jazz Solfège 3** or **Ear Training 3** as part of their Bachelor III curriculum.

ANALYSIS: ANALYSING TECHNIQUES

Course title:	Analysis: Analysing Techniques
Osiris course code:	KC-TE-AAT
Course content:	The most important techniques for analysing music that have been developed in the recent centuries will be studied and applied to the repertoire of the students in the group. For example Heinrich Schenker's musical theories will be critically reviewed and studied. You learn to apply Schenkerian techniques and relate these to the performance practice. Other topics can be Koch (late 18th century) or pitch class set theory (20th century).
Teachers:	Music theory teachers
Credits:	4 ECTS
Literature:	tba
Work form:	Group lesson
Assessment:	Written and practical exam at the end of the course. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

WRITING: MODAL COUNTERPOINT

Course title:	Writing: Modal Counterpoint
Osiris course code:	KC-TE-MCP
Course content:	You learn to write two and three part vocal works in Renaissance style. Areas covered will be modality, melodic structure, rhythmic theory, text placement, treatment of consonance and dissonance. Scores from the Renaissance period serve as examples.
Teachers:	Music theory teachers
Credits:	4 ECTS
Literature:	Peter Schubert – Modal Counterpoint: Renaissance Style
Work form:	Group lesson
Assessment:	Portfolio with collected assignments, exam assignment at the end of the course. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

WRITING: TONAL COUNTERPOINT

Course title:	Writing: Tonal Counterpoint
Osiris course code:	KC-TE-TCP
Course content:	Tonal counterpoint focuses on the polyphonic style of J.S. Bach and his contemporaries, in which clear polyphony and a strong harmonic design go together. By working on writing assignments in various genres, the student develops his or her own contrapuntal technique.
Teachers:	Music theory teachers
Credits:	4 ECTS
Literature:	Peter Schubert – Baroque Counterpoint
Work form:	Group lesson
Assessment:	Portfolio with collected assignments, exam assignment at the end of the course. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

WRITING: ARRANGING / INSTRUMENTATION

Course title:	Writing: Arranging / Instrumentation
Osiris course code:	KC-TE
Course content:	A variety of works (for chamber music ensembles, the classical and more romantic orchestra) from the 18th and 19th century are studied with regard to how composers work with instrumentation, form, melody, accompaniment and harmony. Instrumentations for 18th and 19th chamber music ensembles and

	orchestras are made from piano works and songs deemed suitable for this purpose. Arrangements from works (any ensemble, any period) are made for the student's own ensembles.
Teachers:	Music theory teachers
Credits:	4 ECTS
Literature:	Samuel Adler – The study of Orchestration (3rd edition)
Work form:	Group lesson
Assessment:	Practical exam, portfolio with own work. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

WRITING: STYLE COPY CLASSICAL AND ROMANTIC PERIOD

Course title:	Writing: Style Copy Classical and Romantic Period
Osiris course code:	KC-TE-SCCR
Course content:	By analysing compositions, singing songs, listening to many examples from the classical and romantic period, we try to come closer to what is called “style”. We will make a number of exercises, for example writing a piano-accompaniment, creating a melody on a given text, constructing sentences and small lied-forms.
Teachers:	Music theory teachers
Credits:	4 ECTS
Literature:	Charles Rosen – The Classical Style Nicolas Cook – Analysis through Composition
Work form:	Group lesson
Assessment:	Portfolio with collected assignments, exam assignment at the end of the course. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

WRITING: COMPOSING FOR CLASSICAL MUSICIANS

Course title:	Writing: Composing for Classical Musicians
Osiris course code:	KC-TE-CCM
Course content:	Your compositional activities are central in this course. You are invited to bring your own work, which will be discussed. You will look at compositions from other composers to learn techniques that are beneficial for your own work. Issues of instrumentation and aesthetics will also be discussed (if necessary).
Teachers:	Patrick van Deurzen
Credits:	4 ECTS
Literature:	Scores, parts of Schönberg's Fundamentals of musical composition, Samuel Adler, The study of Orchestration W.W. Norton 2001 (3rd edition)

Work form:	Group and individual lesson
Assessment:	Portfolio with collected assignments, exam assignment at the end of the course. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

WRITING: COMPOSING FOR JAZZ MUSICIANS

Course title:	Writing: Composing for Jazz Musicians
Osiris course code:	KC-TE-CJM
Course content:	The aim is to look at writing jazz pieces from different angles. We will also analyse compositions. You will receive assignments, either within a harmonical, melodical or rhythmical framework or free.
Teachers:	Niels Tausk
Credits:	4 ECTS
Literature:	
Work form:	Group lesson
Assessment:	Portfolio with collected assignments, exam assignment at the end of the course. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

AESTHETICS AND PHILOSOPHY OF MUSIC

Course title:	Aesthetics and Philosophy of Music
Osiris course code:	KC-TE-CSAP
Course content:	<p>The importance of philosophy for musicians is crucial and manifold. From understanding the relation of music to the world of ideas and concepts to boosting creativity and reflection upon your own work, philosophy can enrich and help solve many issues related to music. The course will be divided into 4 main topics:</p> <ul style="list-style-type: none"> • Philosophy of performance and music practice. You will investigate an understanding of the musical experience, focusing on questions relevant to performance practice such as: What is the nature or ethics of performance and composition? What does interpretation mean? What is the nature of the artistic experience? • History of aesthetical ideas with focus on music. An overview of the history of aesthetics and reflections on the nature of music and beauty and its crucial problems. • Philosophical ideas in musical form. An attempt will be made to demonstrate how musical forms represent historical and current philosophical ideas. Is there a mirroring in the musical repertoire of ideas going on in other areas of human experience such as other arts forms, politics, society and philosophy? • Contemporary philosophical problems for today's musicians. What are the main problems we should be dealing with now and how can we articulate them with the

	help of philosophy? Here we also intend to investigate questions of musical education and institutionalization.
Teachers:	Tom Dommissie, Joao Ferreira de Miranda Santos
Credits:	4 ECTS
Literature:	
Work form:	Group lesson
Assessment:	Portfolio and presentations. For the assessment criteria, see Appendix Assessment Criteria Critical Music Studies in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

PLAYING & IMPROVISATION: HARMONY AT THE PIANO 3 FOR JAZZ STUDENTS

Course title:	Playing & Improvisation: Harmony at the Piano 3 for Jazz students
Osiris course code:	KC-TE-HAP3
Course content:	This elective can be chosen as a follow-up of Jazz Harmony at the Piano 2. Topics are: non-functional slash chords, poly chords and Clare Fishers approach of harmonies.
Teachers:	Eric Gieben
Credits:	4 ECTS
Literature:	
Work form:	Group lesson
Assessment:	Portfolio with collected assignments, exam assignment at the end of the course You need to write and perform your own arrangements. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

PLAYING & IMPROVISATION: RHYTHM CLASS 3 FOR CLASSICAL MUSIC STUDENTS

Course title:	Playing & Improvisation: Rhythm Class 3 for Classical Music students
Osiris course code:	KC-TE-RC3
Course content:	A comprehensive and advanced course in rhythm. Performing rhythmic exercises, studying excerpts from music literature, as well as practical performance of complex rhythmic patterns (such as African and Latin American indigenous rhythms) will be the main focus in this course.
Teachers:	Niels van Hoorn
Credits:	4 ECTS

Literature:	Material handed out by the teacher; students also bring their own repertoire to the lessons.
Work form:	Group lesson
Assessment:	Portfolio and practical exam at the end of the course. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

PLAYING & IMPROVISATION: RHYTHM CLASS 3 FOR JAZZ STUDENTS

Course title:	Playing & Improvisation: Rhythm Class 3 for Jazz students
Osiris course code:	KC-TE-RPRJ3
Course content:	Rhythmic modulations, odd meters, groove, changing metres.
Teachers:	Niels Tausk
Credits:	4 ECTS
Literature:	Material handed out by the teacher; reader and standards from the jazz repertoire
Work form:	Group lesson
Assessment:	Portfolio and practical exam at the end of the course. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

PLAYING & IMPROVISATION: IMPROVISATION FOR CLASSICAL MUSIC STUDENTS

Course title:	Playing & Improvisation: Improvisation for Classical Music students
Osiris course code:	KC-TE-ICM
Course content:	<p>Many modern classical musicians, performers of music from the common practice era tend to perform from scores only, and to treat a score like a text which should be converted into sound as precisely as possible. As a result of this attitude, the musical languages of the common practice period have become dead languages, more or less like Latin and Ancient Greek, which are (with very few exceptions) no longer spoken actively but only translated into modern languages. More and more musicians become aware of the artistic limitations of this approach. In order to become, like musicians from the past, creative performers who are able to enter into a living relationship with the music, learning how to improvise seems to be a valuable means. In this course, an integrated approach of harmony and improvisation will be advocated. Depending on the experience of the students, aspects of practical harmony like partimenti, modulations and melody harmonization will be touched on in an intuitive way. Improvising on a repeating harmonic pattern (from 16th century diminutions to a Schubert style waltz) will be a good way to explore the relation between melody and harmony, but we will certainly also look for adventure in a freely improvised 'Song without Words' with piano accompaniment, or a tonally free duo for two non-keyboard instruments.</p>

	Also, improvised (vocal or instrumental) cadenzas and ornamentation can be addressed.
Teachers:	Bert Mooiman
Credits:	4 ECTS
Literature:	
Work form:	Group lesson
Assessment:	Practical exam (presentation) at the end of the course. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

PLAYING & IMPROVISATION: INTRODUCTION TO JAZZ HARMONY

Course title:	Playing & Improvisation: Introduction to Jazz Harmony
Osiris course code:	KC-TE-IJH
Course content:	You perform standards from the jazz repertoire with the appropriate harmonies (4- or 5-part voice leading with and without the melody) in different ways: you perform on your own instrument in a combo situation, play simple sequences on the piano, sing harmonies and write short arrangements. Improvisation in the jazz idiom is also part of the course as well as harmonisation of melodies. Classical students learn to understand the jazz style and repertoire from the inside out. You can play, sing, improvise and write in simple to more advanced jazz harmonic idioms.
Teachers:	Erik Albjerg
Credits:	4 ECTS
Literature:	
Work form:	Group lesson
Assessment:	Portfolio and practical exam at the end of the course. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 semesters
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

Jazz ATV3 Projects

ATV3: You are required to obtain 3 ECTS worth of ATV3 projects in Bachelor III. Each project is organised in periods. One period is worth 0,75 ECTS. Students must choose a minimum of 4 periods which combined will give you 3 ECTS. Please note that some projects count for 0,75 ECTS, while others last for two periods and thus count for 1,5 ECTS.

ATV3 BIG BAND (2 PERIODS)

Course title:	ATV3 Big Band (2 periods)
---------------	----------------------------------

Osiris course code:	KC-JX-ATV3-BB
Course content:	First part of the course is devoted to listening to different big band styles and auditive analysis of arrangements. Second part is reading and decoding big band scores with a focus on form and type of voicings. Main literature is "Inside The Score", with the arranging styles of Sammy Nestico and Thad Jones. Additional scores by Thad Jones and Duke Ellington/Billy Strayhorn.
Teachers:	Patrick Schenkus
Credits:	1,5 ECTS
Literature:	The teacher provides the material in the lesson. "Inside the score" is also available in the library.
Work form:	Group lessons
Assessment:	Written exam; the student has to make an auditive analysis. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 periods of 9 weeks
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)

ATV3 CLASSICAL HARMONY (2 PERIODS)

Course title:	ATV3 Classical Harmony (2 periods)
Osiris course code:	KC-JX-ATV3-CH
Course content:	Classical Harmony will be taught by analysing harmony in Bach chorales and making 4 part exercises with a given melody or bass. Writing rules for 4-part writing will gradually be covered: learning by doing. Concerning voicing leading and harmony, the relationship between classical and jazz will be made.
Teachers:	Patrick Schenkus
Credits:	1,5 ECTS
Literature:	The teacher provides the material.
Work form:	Group lessons
Assessment:	Written exam: transcription of a 4-part choral as preparation for the exam. This choral is the subject of harmonic and melodic analysis at the exam; the second part is a 4-part voicing with a given melody. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 periods of 9 weeks
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)

ATV3 JOHN SCOFIELD/PAT METHENY (2 PERIODS)

Course title:	ATV3 John Scofield/Pat Metheny (2 periods)
Osiris course code:	KC-JX-ATV3-SM
Course content:	You will analyse compositions by John Scofield and Pat Metheny (mainly trio and quartet albums) for form and harmonic structures. Theoretical subjects are slash chords, form and melodic structure. The form is often influenced by motifs, which

	sometimes causes irregular sentences. Influences from other musical styles or outer musical influences will also be considered. You are required to participate in the discussion during every lesson.
Teachers:	Patrick Schenkus
Credits:	1,5 ECTS
Literature:	Material handed out by the teacher
Work form:	Group lessons
Assessment:	Written exam: one transcription or comparative analysis will be made at home and pre-analysed to prepare for the written exam. All of the analytical aspects discussed in the lessons return in the questions in the written exam. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 periods of 9 weeks
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)

ATV3 MILES DAVIS/WAYNE SHORTER (2 PERIODS)

Course title:	ATV3 Miles Davis/Wayne Shorter (2 periods)
Osiris course code:	KC-JX-ATV3-DS
Course content:	A comparison between the two great quintets by Miles between '55 and '65. The form experiments as well as the interaction between the members of the bands and the transitions in Miles playing style are analysed. Wayne Shorter: Early compositions for the Jazz Messengers, his own group, as well as for Miles Davis, are analysed. Focus is on the experiments in form and harmony. You are required to participate in the discussion during every lesson.
Teachers:	Patrick Schenkus
Credits:	1,5 ECTS
Literature:	All written material will be handed out by the teacher. Three versions of 'My Funny Valentine' are available in the Study Lab.
Work form:	Group lessons
Assessment:	Written exam: the student should prepare three versions of 'My Funny Valentine', including one transcription of the oldest version. All focus points of analysis discussed in the lessons should return in these three versions. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 2 periods of 9 weeks
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)

ATV3 CHARLIE PARKER (1 PERIOD)

Course title:	ATV3 Charlie Parker (1 period)
Osiris course code:	KC-JX-ATV3-CP

Course content:	Analysis of the work of Charlie Parker, with the emphasis on the specific melodic, harmonic and rhythmic features. Transcriptions will be made, as well as performances of themes and solos in order to fully understand Parker's music.
Teachers:	Erik Albjerg
Credits:	0.75 ECTS
Literature:	Literature will be provided by the teacher.
Work form:	Group lessons
Assessment:	Written exam and presentations: analysis of a solo. Every aspect of the analysis discussed in the course must be used in the exam. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 1 period of 9 weeks
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)

ATV3 GIL EVANS (1 PERIOD)

Course title:	ATV3 Gil Evans (1 period)
Osiris course code:	KC-JX-ATV3-GE
Course content:	Analysis of arrangements (Moon Dreams, Boplicity, My Ship, Jambangle, intro So What). Due to the complexity of Evans' work, most aspects of arranging will be discussed: harmonisation, re-harmonisation, orchestration, part-writing and form. An article about "Moon Dreams" for "Birth Of The Cool" album will be discussed.
Teachers:	Erik Albjerg
Credits:	0,75 ECTS
Literature:	Reader with scores and article on Moon Dreams should be acquired beforehand.
Work form:	Group lessons
Assessment:	Written exam: analysis of an arrangement. Every aspect of the analysis discussed in the course must be used in the exam. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 1 period of 9 weeks
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)

ATV3 JAZZ AUDITIVE ANALYSIS (1 PERIOD)

Course title:	ATV3 Jazz Auditive Analysis (1 period)
Osiris course code:	KC-JX-ATV3-AA
Course content:	Creating an analysis based solely on listening; no scores or sheet music will be used. Emphasis is on description and recognition of the formal elements of the arrangement of the recordings.
Teachers:	Erik Albjerg
Credits:	0,75 ECTS
Literature:	Recordings provided by the teacher (musicweb) and by students.
Work form:	Group lessons

Assessment:	Written exam and presentation: creating an aural analysis of an arrangement. Every aspect of the analysis discussed in the course must be used in the exam. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 1 period of 9 weeks
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)

Jazz theory courses (Ear Training 3 & Jazz Solfege 3)

Jazz students must choose Ear Training 3 or Jazz Solfege 3

EAR TRAINING 3

Course title:	Ear Training 3
Osiris course code:	KC-JX-GT3
Course content:	Ear Training 3 is an extension of Ear Training 2. You learn to make transcriptions of more complex repertoire.
Teachers:	Erik Albjerg
Credits:	1 ECTS
Literature:	Materials on MusicWeb
Work form:	Group lessons and self-study
Assessment:	One final exam at the end of the semester: 1. oral exam where the student has to sing with recordings according to specific guidelines 2. written exam consisting of one transcription. For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 1 semester
Schedule, time, venue:	See Asimut schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

JAZZ SOLFÈGE 3

Course title:	Jazz Solfege 3 (one semester)
Osiris course code:	KC-JX-SP3
Course content:	In the lessons many exercises connected with upper structure and the more complex relationship between melody and harmony are sung. You accompany yourself on the piano in modulating sequences in every key. A number of assignments are performed a prima vista.
Teachers:	Erik Albjerg
Credits:	1 ECTS
Literature:	Solfège reader and materials distributed by the teacher

Work form:	Group lessons and self-study
Assessment:	One final exam at the end of the semester: two improvisations written by the students themselves and a so-called 'special chorus' must be submitted and performed (vocal with piano). For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Duration:	75 minutes per week, 1 semester
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)

Appendix Framework: Minor Classical Music, Minor Early Music, Minor Jazz, Minor Vocal Studies

Framework Minor Classical Music, Minor Early Music, Minor Jazz and Minor Vocal Studies

NB: Only a horizontal combination is possible. For example: when you study Classical Flute, you can only choose Traverso or Jazz Flute.

x = this instrument is not available in that department

* = this instrument can only be chosen in consultation with the Head of the Department

NB 2: Classical Music / Early Music vocal students can choose a minor Jazz Vocal. Jazz vocals (and all instrumentalists with some singing experience) can do a minor Voice(not a minor Voice Classical Music/Early Music!).

NB 3: these minors may also be selected by students from the Creative Departments (upon audition).

Minor Classical Music	Minor Early Music	Minor Jazz	Vocal Studies
Choice	Choice	Choice	
Classical Flute	Traverso/ Recorder	Jazz Flute	
Classical Oboe	Baroque Oboe	*	
Classical Clarinet	Baroque Clarinet	Jazz Clarinet	
Classical Bassoon	Baroque Bassoon	*	
Classical Saxophone	X	Jazz Saxophone	
Classical Horn	Natural Horn	*	
Classical Trumpet	Natural Trumpet	Jazz Trumpet	
Classical Trombone	Baroque Trombone	Jazz Trombone	
Classical Tuba	X	*	
Classical Percussion	X	Vibraphone	
Classical Harp	Baroque Harp	*	
Classical Guitar	Lute	Jazz Guitar	
Classical Accordion	X	*	
Classical Piano	Fortepiano/ Clavecimbel/ Organ	Jazz Piano	
Classical Violin	Baroque Violin	Jazz Violin	
Classical Viola	Baroque Viola	Jazz Viola	
Classical Cello	Baroque Cello/ Viola da Gamba	Jazz Cello	
Classical Double Bass	Violone	Jazz Double Bass	
		Jazz Voice	Minor Voice

Appendix: Minor Early Music – Related Instrument

NB: You have to read this table from the left to the right. For example: if you study baroque violin, you can choose viola or viola da gamba.		
Main subject	Related	Alternative
Baroque violin	Viola	Viola da gamba
Baroque viola	Violin	
Baroque cello	Viola da gamba	Violone
Viola da gamba	Baroque cello	Violone
Violone	Viola da gamba	
Traverso	Recorder	
Recorder	Traverso	Oboe/Bassoon
Oboe	Recorder	
Bassoon	Dulcian	Recorder/Oboe
Harpsichord	Fortepiano	Organ
Fortepiano	Harpsichord	Organ
Organ	Harpsichord	
Trombone	Natural Trumpet/Slide Trumpet	
Natural Trumpet	Natural Horn	
Natural Horn	Natural Trumpet	
* For Clarinet, Harp and Lute students: there are no related instruments within the Early Music Department. You may audition to enter the minor Classical Music or Jazz.		

Appendix: Assessment Criteria & Rubric – Piano elective

Assessment criteria	Fail -----	-----	Pass
Choice of repertoire	The performed piece is too easy for the student	The performed piece is at the upper limit of what the student can do	The performed piece matches well with the student's level of ability
Musical overview, including phrasing and expression	The student dutifully plays all the notes without much expression and with little sense of style	The student plays with direction and expression and shows understanding of style	The student plays very expressively and in style
Correct use of pedal	The student is not yet able to use the pedal and make differences in colour and dynamics	The student uses the pedal and already makes differences in timbre and dynamics	The student plays with correct pedal use and applies differences in timbre and dynamics to emphasise the character of the music
Tempo	The student plays the piece too slowly at an unconvincing pace	The student plays the piece at a convincing pace that suits the character of the piece but is not yet steady	The student plays the piece at a convincing pace that suits the character of the piece and is very steady
Convincing musicality on the piano	The student is not able to convey their musicality on the piano	The student is able to show their musicality on the piano but the finish/refinement of the piece could be better	The student is clearly very musical, is able to show this on the piano, and has properly refined the piece
Preparation & collaboration: listening and reacting to soloist	The accompaniment was insufficiently prepared together and there was no real cooperation and interaction	The performance was reasonably well prepared and there was real cooperation and interaction	The performance was excellently prepared and there was good cooperation as well as interaction and adaptability of the pianist
Overall finish and refinement of the piece	The student did not master the notes and therefore could not listen well to the soloist	The student knew their own part well and was able to listen to the soloist	The student knew their own part very well and therefore was able to properly listen to the soloist and breathe with the soloist
Balance between piano and soloist	The balance between piano and soloist was not good, the pianist was much too loud or much too soft	The balance between piano and soloist was reasonably good, only here and there the pianist was too loud or too soft	The balance between piano and soloist was excellent, the pianist was never too loud or too soft

Appendix: Assessment Criteria Critical Music Studies

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

Appendix: Assessment Criteria Musicianship Skills Courses

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

