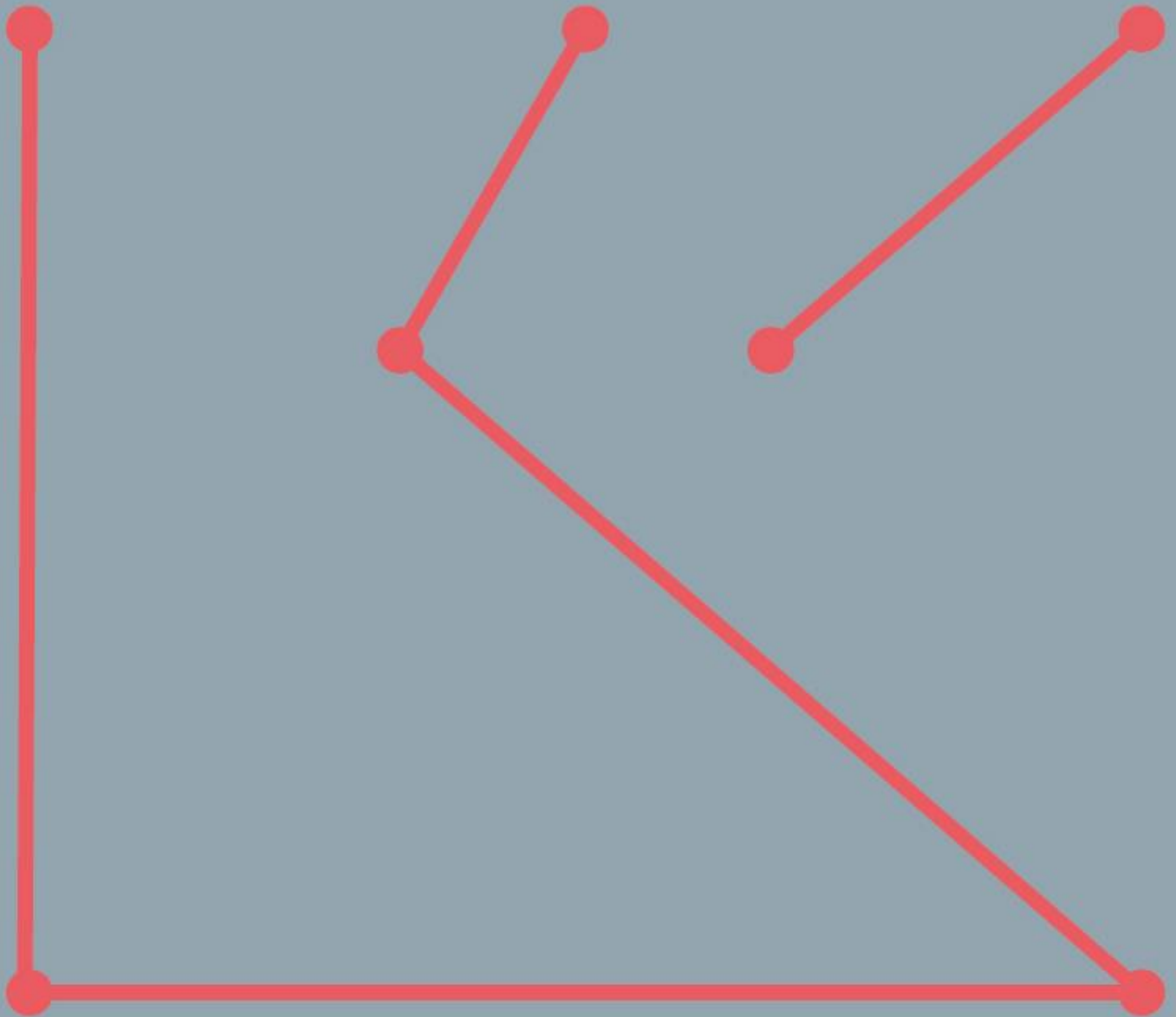


Bachelor Electives & Minors Handbook 2025/26



**Royal
Conservatoire
The Hague**



**Universiteit
Leiden**

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Your bachelor curriculum in 25-26: 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 (25-26). 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 10 - 28 February 2025.
- Minors have limited places only.

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 2 - 13 June 2025.
- There is a minimum number of students needed for an elective to run and most electives also have a maximum number.

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.



How many credits do you need?

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

Bachelor year II	electives or a minor	6 ECTS
Bachelor year III	electives or a minor	6 ECTS
Bachelor year IV	External Activities – CDO or continuing a minor	6 ECTS

Art of Sound / Composition / Sonology

Bachelor year II	electives or a minor	6 ECTS
Bachelor year III	electives or a minor	6 ECTS
Bachelor year IV	electives or continuing a minor	6 ECTS

Docent Muziek

Bachelor year IV	electives	4 ECTS
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How does the application process work for bachelor students?

The application system for the minors and electives consists of the following deadlines:

Deadline 1	KC Minors	16.00, 28 February 2025
Deadline 2	KC Electives Leiden University Electives KC Music Theory Curriculum Electives (For relevant BII students in 24/25 only)	16.00, 13 June 2025
Deadline 3	KC extra electives	12.00, 4 September 2025

Please note: If you lack any credits for the elective/minor space at the start of the academic year In BII or BIII you will automatically be enrolled in the [External Activities – CDO elective](#) for a maximum of 4 ECTS, to give you the opportunity to obtain some credits every year.

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 for next year.
- Take note of the deadline that applies to you: minor and/or elective(s).
- Make sure you apply by the given deadline(s) as **there are no second opportunities**.
- Are you interested in doing electives plus a Minor Education? Then make sure you register for the Minor Education first at the minors deadline.
- Are you interested in doing extra electives? Then keep an eye out for the announcement email at the start of next academic year.
- Are you currently a B2 student? Check if you need to choose a Theory curriculum elective in addition to a minor and/or elective.
- Are you currently a B2 jazz student? Make sure you choose your ATV3 projects for B3.



KC Minors: Deadline 28 February 2025

Please note: minors only have limited places. This is a competitive process: many students are interested and the level of students who apply is high. Places are therefore not guaranteed.

Information regarding your minor application:

- Applications for minors open from 10-28 February 2025 for students who are interested in doing a minor. **You have until 16.00 on Friday 28 February to apply.**
- You can find the [minors course descriptions for 25-26](#) and [step-by-step information on how to register](#) in this handbook.
- 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 Composition & Sonology** on top of another minor (or electives).
- You may not start a minor in Bachelor IV.
- 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.
- 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.
- If you are currently doing a minor and you are not interested in continuing your minor, 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.
- 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, 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.
- If you are not continuing a minor in Bachelor IV, you are expected to do the External Activities - Career Development Office (CDO) elective for 6 ECTS. You will automatically be enrolled in this course.¹

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

How to register for a KC minor: step-by-step

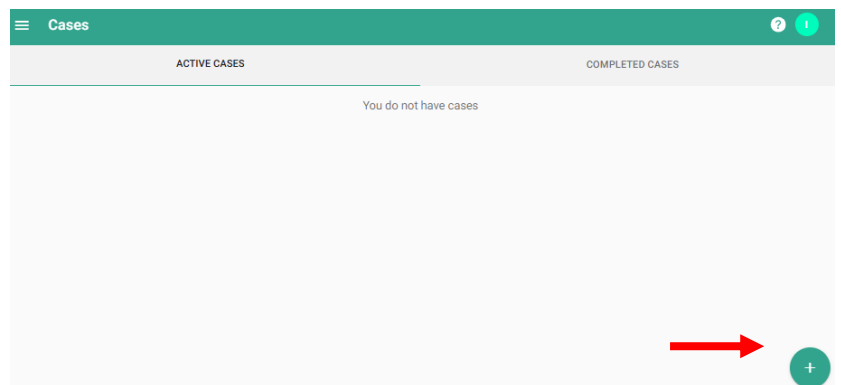
You can choose your minor by opening a case in Osiris Student. The case, your application including any entrance exam materials, will be sent and evaluated by the relevant department. In Osiris Student you will be able to check the progress and the outcome of your request.

1. Go to [Osiris Student](#).

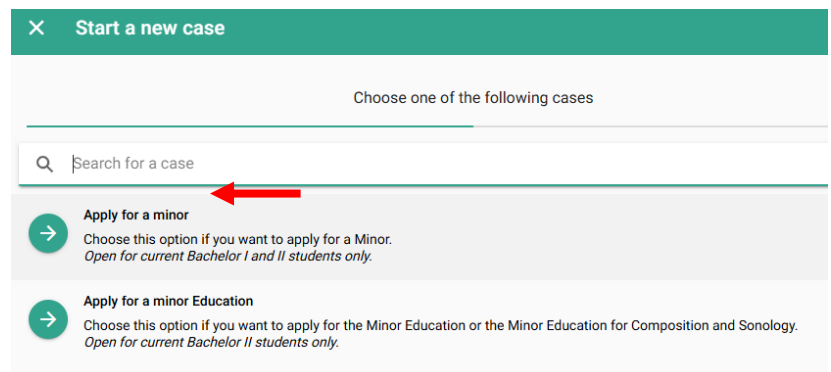
2. Click on **Cases**.



3. Click on  to start the application.



4. Click on ***Apply for a minor.***



5. Choose the minor you wish to follow and add additional audition material and click on **Submit**.

The screenshot shows a web form titled 'Start a new case' with a sub-header 'Fill in form - Apply for a minor'. The main heading is 'Minor Application Form'. There are three red arrows pointing to specific fields: the first points to the 'Choose your KC minor*' dropdown menu; the second points to the 'Upload your motivation letter here (in PDF).*' section, which includes a 'BROWSE...' button and the text '.PDF, Maximum 15MB'; the third points to the 'SUBMIT' button at the bottom, which is preceded by the text '* Mandatory field'.

6. After your application, click on your active case to see the progress of your case.

The screenshot shows a 'Cases' overview page with a green header. It is divided into two sections: 'ACTIVE CASES' and 'COMPLETED CASES'. Under 'ACTIVE CASES', there is one entry: 'Apply for a minor' with a sub-entry 'Violin' and 'Case number: 41131'. A red arrow points to this entry. On the right side, it says 'Started on: 20-01-2025'.

The screenshot shows a detailed view of a case. At the top, it says 'Cases' and 'WITHDRAW CASE'. Below this, it shows 'Violin', 'Case number: 41131', 'Started on: 20 January 2025', and 'Apply for a minor'. The main content is divided into two tabs: 'OVERVIEW' and 'DOCUMENTS & FORMS'. The 'OVERVIEW' tab is active and shows a 'Progress' section with a red arrow pointing to it. The progress is shown as a list of steps: 'Application is submitted' (20-01-2025), 'The documents you have uploaded are being checked by the studentadministration' (20-01-2025), 'Your application is checked and complete', 'Your application is being assessed by the department', and 'Your application process is finished'. Below this, it shows 'Current activity/activities' and 'Actor' as 'Controleren' and 'Studentenadministratie' respectively. At the bottom, it shows 'Type of case' as 'General'.

7. If you are interested in applying for the Minor Education or Minor Education for Composition & Sonology please click on ,

choose **Apply for a minor Education**, and follow step 1 to 5. You can also do this if you are interested in applying for the Minor Education or Minor Education for Composition & Sonology *in addition to* another minor (or electives).

Start a new case

Choose one of the following cases

Search for a case

Apply for a minor
Choose this option if you want to apply for a Minor.
Open for current Bachelor I and II students only.

Apply for a minor Education
Choose this option if you want to apply for the Minor Education or the Minor Education for Composition and Sonology.
Open for current Bachelor II students only.

Need help? Take a look at the tutorial on the [KC Portal](#). For general questions about applying for your minor(s) or electives you can contact studentadministration@koncon.nl

KC Electives, Leiden University Electives & Music Theory Curriculum Electives: Deadline 13 June 2025

KC Electives

This electives deadline is for:

- 1) Students who are not enrolled in or admitted to a minor
- 2) Students who are interested in taking electives alongside their Minor Education

Information regarding your electives application:

- Applications for electives open from 2-13 June 2025 for students who are interested in doing electives. **You have until 16.00 on Friday 13 June to apply.** 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.
- You can find the [electives course descriptions for 25-26](#) and [step-by-step information on how to register](#) in this handbook.
- Limited places: Electives have a minimum and a maximum number of students. Most electives will only take place if a minimum of 6 students are enrolled. This means that some electives may not run 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. Therefore, 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 in total. If one elective is already full, the system will know automatically which other electives you are interested in.
- It is not possible to repeat an elective you have already completed in a previous year. Be aware that it is your responsibility to make sure you do not apply for the same elective again. There are exceptions, the following electives may be repeated:

Yoga for Musicians; Bodywork – Dance; Alexander Technique; External Activities – Career Development Office (CDO); Art of Sound Projects

- When you are officially enrolled in one or more electives, please note that this is final. Your choice cannot be changed at the start of the academic year. Your SVO will include your chosen elective(s) and state 'absent' if you decide not to follow your elective(s).
- 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 [Leiden University Electives](#) 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.



Universiteit
Leiden

Leiden University Electives

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 around 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 courses with a level of 100 or 200. Once you have an active guest student 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 2024-2025, in case the course descriptions for next academic year are 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

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

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 meet the chosen course's admission requirements.

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

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 13 June 2025

Step 2: register for a Leiden elective via Osiris Student before 13 June 2025

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 13 June 2025.*

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 13 June 2025.*

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.

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 during academic year 24/25 to make their choice for next year.

Classical Music / Vocal Studies / Conducting students

This applies to students who will be in BIII in academic year 25/26. *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 25/26. *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 worth 1.5 credits, therefore you must choose 2 projects which combined will give you 3 ECTS.

Extra Electives: Deadline 4 September 2025

The September deadline is for:

- 1) New bachelor students who are starting their studies in BII, BIII or BIV
- 2) Incoming bachelor Erasmus Exchange students
- 3) BIV students who are behind with their electives
- 4) BII & BIII students who are interested in doing *extra* electives

Once all elective applications are in and the schedule has been produced, there will be places left in some elective courses. This reduced available offer is for the students of the four categories mentioned above. Students will receive an email announcing the September round at the start of the next academic year. If you are interested in taking *extra* electives on top of your minor, or your chosen electives, you can select electives during the September round. A lottery system will divide these empty places in electives amongst the students who are interested. Please note that priority is given in the order 1-4 as outlined above.

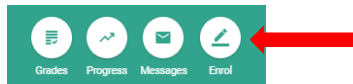
Important information about extra electives:

- Any extra electives that you are able to follow on top of the necessary 6 ECTS, are in addition to your curriculum. You will receive a confirmation email if you have been given a place.
- Extra electives are *not* offered to BIV students.

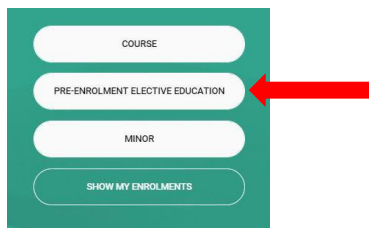
How to register for a KC elective: step-by-step

1. Go to [Osiris Student](#).

2. Click on enrol.



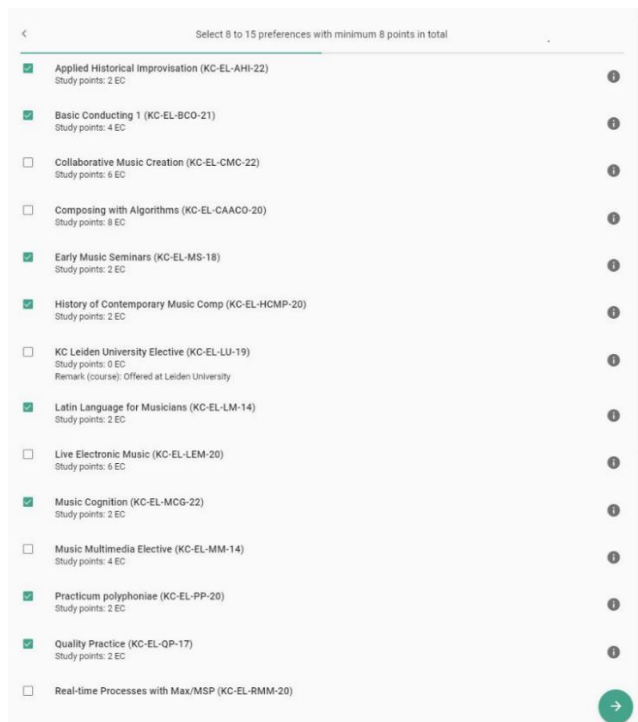
3. Choose pre-enrolment elective education.



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



5. 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 than necessary in order to ensure that you will be enrolled for at least 6 ECTS. Click on the green button to enter your chosen electives.



6. 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.

Create preference order by dragging your courses

- 1 Applied Historical Improvisation (KC-EL-AHI-22)
Study points: 2 EC
- 2 Basic Conducting 1 (KC-EL-BCO-21)
Study points: 4 EC
- 3 Early Music Seminars (KC-EL-MS-18)
Study points: 2 EC
- 4 History of Contemporary Music Comp (KC-EL-HCMP-20)
Study points: 2 EC
- 5 Latin Language for Musicians (KC-EL-LM-14)
Study points: 2 EC
- 6 Music Cognition (KC-EL-MCG-22)
Study points: 2 EC
- 7 Practicum polyphoniae (KC-EL-PP-20)
Study points: 2 EC
- 8 Quality Practice (KC-EL-QP-17)
Study points: 2 EC

→

7. To complete the process, please check if you have chosen the correct electives and confirm your pre-enrolment.

Check data

Check your choices on the right and confirm pre-enrolment.

CONFIRM PRE-ENROLMENT

Selected courses

- 1 Applied Historical Improvisation (KC-EL-AHI-22)
Study points: 2 EC
- 2 Basic Conducting 1 (KC-EL-BCO-21)
Study points: 4 EC
- 3 Early Music Seminars (KC-EL-MS-18)
Study points: 2 EC
- 4 History of Contemporary Music Comp (KC-EL-HCMP-20)
Study points: 2 EC
- 5 Latin Language for Musicians (KC-EL-LM-14)
Study points: 2 EC
- 6 Music Cognition (KC-EL-MCG-22)
Study points: 2 EC
- 7 Practicum polyphoniae (KC-EL-PP-20)
Study points: 2 EC
- 8 Quality Practice (KC-EL-QP-17)
Study points: 2 EC

EDIT

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

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

KC electives

Alexander Technique (4 ECTS)

Course title	Alexander Technique
Department responsible	Various
OSIRIS course code	KC-EL-AT-22
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students
Prerequisites	Motivation to practice the exercises and to write the written assignments.
Course content	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. It is essential to do short daily practice (3-5 minutes) when following this course. Attendance at the first introductory lesson is obligatory in order to follow this elective as it lays the foundation principles for the whole course.
Programme objectives	1.A.1, 1.A.2, 1.A.7, 1.A.8, 1.A.13, 1.A.14, 1.A.15, 1.A.16, 1.B.1, 1.B.7, 1.B.9, 1.C.1, 1.C.2, 1.C.3, 1.C.7, 1.C.11.
Course objectives	At the end of this course, you: - 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.
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons (live and online) and individual lessons
Literature	F.M. Alexander – The Use of the Self Michael Gelb – Body Learning
Language	English
Scheduling	Introduction workshop of 2,5 hrs 10 live workshops of 2 hrs 12 online workshops of 2 hrs Performance class of 3 hrs Final workshop of 2,5 hrs A maximum of 4 individual sessions of 45 minutes
Date, time & venue	See ASIMUT
Teachers	Fiona Tree
Contact information	Teacher: Fiona Tree (f.tree@koncon.nl) Head of the Vocal Department: Marjolein Niels (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Attendance and participation
Assignment description	presence and practice for learning new skills
Assignment requirements	80% attendance and active participation
Assignment planning	Continuous assessment
Assessment criteria	- Focus/open attitude: ability to concentrate, willingness to expand your horizons - Collaboration/communication: ability to work together, sharing ideas with others - Willingness to receive and apply feedback
Weighting	25%
Grading scale	Pass/Fail
Re-assignment description	
Re-assignment planning	
Assignment	Assignment 2
Assignment type	Written assignment
Assignment description	A short written summary of each class
Assignment requirements	reflection of the learning process
Assignment planning	The summary has to be submitted weekly
Assessment criteria	ability to integrate and understand the process and an enquiring /curiosity
Weighting	25%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Performance assignment

Assignment description	You are expected to prepare a concert performance for the videoed Performance Class in December. Your performance video will be analysed and feedback will be given in your next 1:1 session.
Assignment requirements	stepping out on stage to perform brings entirely different challenges to studying at home . This assignment is one of the most important of the whole course . The student prepares a concert style performance , performs for colleagues and guests, receives feedback/guidance from the teacher and peers to help realise more ease freedom and expressive sound qualities. Later the video analysis of each performance helps develop objective self analysis for improved practice and performance.
Assignment planning	December
Assessment criteria	- preparation - ability to assimilate the AT principles into performance and practice
Weighting	25%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Essay
Assignment description	Writing the essay , is a moment for more intense self reflection of all the information the student has leaned thus far, and how to integrate the new skills on a more long term basis .Its a moment 2/3 of the way through the course to investigate where any gaps in understanding may be ,and what questions the student might have and to asses which areas could be more fully addressed .
Assignment requirements	Your final essay needs to be approximately 1500 words and 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.
Assignment planning	March 15th is the deadline
Assessment criteria	- 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
Weighting	25%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Yoga for Musicians (2 ECTS)

Course title	Yoga for Musicians
Department responsible	Various

OSIRIS course code	KC-EL-YM-15, KC-EL-YM2-15, KC-EL-YM3-15
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students
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.
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 will vary from subtle to demanding and can be adjusted to all levels of physical condition. 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. 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.
Programme objectives	1.A.7, 1.C.2, 1.C.6
Course objectives	At the end of this course, you: - 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.
Credits	2 ECTS
Level	Bachelor
Work form	Group lessons
Literature	
Language	English
Scheduling	20 lessons of 75 minutes during the whole academic year
Date, time & venue	See ASIMUT
Teachers	Florencia Gómez
Contact information	Florencia Gómez (f.gomez@koncon.nl) Head of Department: Teunis van der Zwart (t.vanderzwaard@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1

Assignment type	Active participation
Assignment description	
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	- Focus/open attitude: ability to concentrate, willingness to expand your horizons - Willingness to receive and apply feedback
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Bodywork – Dance (2 ECTS)

Course title	Bodywork – Dance
Department responsible	Various
OSIRIS course code	KC-EL-CD-15, KC-EL-CD2-15, KC-EL-CD3-15
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students
Prerequisites	Non applicable
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.
Programme objectives	1.A.2, 1.A.7, 1.A.8, 1.A.13, 1.A.14, 1.A.15, 1.A.16, 1.A.17, 1.A.19, 1.A.20, 1.B.1, 1.C.1, 1.C.2, 1.C.6, 1.C.8, 1.C.10, 1.C.11, 1.C.14, 1.C.16.
Course objectives	At the end of the course, you: - 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.
Credits	2 ECTS
Level	Bachelor
Work form	Group lessons
Literature	
Language	English
Scheduling	30 lessons of 90 minutes during Sem 1 and 2
Date, time & venue	See ASIMUT
Teachers	Fajo Jansen
Contact information	Teacher: Fajo Jansen (f.jansen@koncon.nl) Head of the Vocal Department: Marjolein Niels (m.niels@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation and attendance
Assignment description	
Assignment requirements	Continuous assessment
Assignment planning	
Assessment criteria	- Focus/open attitude: ability to concentrate, willingness to expand your horizons - Collaboration/communication: ability to work together, sharing ideas with others - Willingness to receive and apply feedback - Ability to realize progression by applying the input of the lessons in your (daily) artistic practice
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	
Re-assignment planning	

Effective Practice (2 ECTS)

Course title	Effective Practice
Department responsible	Education
OSIRIS course code	KC-EL-ES-24
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students
Prerequisites	Non applicable
Course content	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 Music 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? 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, Music Performance Anxiety (MPA) and the FFF response and we will see how thin the line is between joy and frustration. Please note: attending the first and last class is compulsory.
Programme objectives	1.A.2, 1.A.7, 1.A.9, 1.A.13, 1.A.14, 1.A.15, 1.B.11, 1.C.3, 1.C.7, 1.C.11
Course objectives	At the end of this course, you: - 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 performance anxiety and have developed basic strategies to deal it.
Credits	2 ECTS
Level	Bachelor
Work form	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.
Literature	Handouts provided by teacher http://web.uniarts.fi/practicingtipsformusicians/ (For Dutch speaking students only: In de Muziek, Wieke Karsten)
Language	English
Scheduling	10 x 75 minutes, plus 45 minutes for each individual student, 1st semester
Date, time & venue	See ASIMUT
Teachers	Wieke Karsten
Contact information	Wieke Karsten (w.karsten@koncon.nl). Head of Department: Margi Kirschenmann (m.kirschenmann@koncon.nl)
Assessment	Both assignments need to be passed in order to pass this course. Active participation with a minimal attendance of 80%. This must include the first and the last session.
Assignment	Assignment 1
Assignment type	Essay
Assignment description	A reflective essay about the course, including a description of the specific elements in the course that have meant most to you.
Assignment requirements	300-1000 words
Assignment planning	At the end of the first semester.
Assessment criteria	Reflection on how the course has influenced: - the quality of your focus, your practicing and your performance preparation; - your physical wellbeing and your performances. Formulation of future goals, inspired by the content of the course.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Practicing and performing repertoire through mental practicing
Assignment description	The student prepares a piece in 2 weeks, which is learned through mental practicing only. You perform this piece in class 10 and reflect on the process.
Assignment requirements	
Assignment planning	Lesson 10.

Assessment criteria	Performance of a piece, followed by a reflection in which you demonstrate: - you are able to practice more effectively; - you have a better understanding in the process of learning and practicing from start to stage.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as above
Re-assignment planning	To be discussed with the teacher

Quality Practice (2 ECTS)

Course title	Quality Practice
Department responsible	Education
OSIRIS course code	KC-EL-QP-17
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students
Prerequisites	Non applicable
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 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: - 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?
Programme objectives	1.A.2, 1.A.7, 1.A.9, 1.A.13, 1.A.14, 1.A.15, 1.B.11, 1.C.3, 1.C.7, 1.C.11
Course objectives	At the end of this course, you: - are able to work autonomously, effectively and are able to plan and reflect on your process; - have practical tools to build your self-confidence and motivation; - 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.
Credits	2 ECTS
Level	Bachelor
Work form	Group lessons, practical group work and one individual session per student

Literature	Musician's Manual: Guidelines for Quality Practice (Susan Williams), plus extra literature provided according to the students' needs during the course.
Language	English
Scheduling	This course consists of: - 6 information sessions of 60 minutes (online) - 6 practical sessions of 120 minutes (live) - one 50 minute session per student for individual coaching
Date, time & venue	See ASIMUT
Teachers	Susan Williams
Contact information	Susan Williams (s.williams@koncon.nl) Head of Department: Margi Kirschenmann (m.kirschenmann@koncon.nl)
Assessment	This course is assessed using the following assignments. The assignments need to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Preparing a performance
Assignment description	In their preparation the student uses self-regulatory (goals, strategies and reflection) and explorative practice tools to prepare a piece, perform it and writes a report on their process.
Assignment requirements	Preparation and performance of a short piece, duration 3-5 minutes. Performance takes place within the course. The student submits a short report describing their process and reflections.
Assignment planning	During the second half of the course.
Assessment criteria	The student: - shows understanding of use of goals and strategies in preparing a short performance (or presenting work); - is able to reflect on their process.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	The student presents what they have learned about practicing or their insights into a particular topic from the course.
Assignment requirements	10-minute presentation.
Assignment planning	During the group lessons at the end of the course.
Assessment criteria	The student - demonstrates an understanding and practical application of the material from the course; - is able to objectively assess their practicing; - can show how they can continue to develop their learning process.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Collaborative Music Creation (6 ECTS)

Course title	Collaborative Music Creation
Department responsible	Various
OSIRIS course code	KC-EL-CMC-22
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students
Prerequisites	Collaborative Music Creation is open to all departments. Proficiency on an instrument to be used in the workshops is required. (Voices and electronic instruments are welcome.)
Course content	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 and the imaginative realisation of open scores, enabling students to bring diverse skills together and learn from each other in a way that enhances their approach to their main subject. 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. Each 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. Classes led by the principal coaches, alongside several sessions with guest coaches, 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, while taking in history, theory and technology. This elective is organised in cooperation with the European METRIC Network (www.metricimpro.eu).
Programme objectives	1.A.1, 1.A.3, 1.A.5, 1.A.7, 1.A.16, 1.B.10, 1.C.5, 1.C.7
Course objectives	At the end of this course, you: - 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 compositions 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 own repertoire enabling fresh ideas on interpretation and communication to audiences; - have become knowledgeable about the theoretical, reflective and historical aspects of making music.
Credits	6 ECTS
Level	Bachelor
Work form	Group lessons, lectures, workshops, intensive projects
Literature	Literature/video list will be provided during the lessons
Language	English
Scheduling	A total of 15 group sessions of two hours per semester, combining collective music making with theoretical/reflective aspects. One, two or all three of the main coaches will lead the group in most sessions, while six sessions are set aside for guests from various departments. Students of different years can potentially have different roles in the process.
Date, time & venue	See ASIMUT
Teachers	Richard Barrett, Anne La Berge, Milana Zarić and guest teachers
Contact information	Richard Barrett – Collaborative Music Creation coordinating teacher (r.barrett@koncon.nl) Kees Tazelaar – Head of Sonology department (k.tazelaar@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Attendance and active participation
Assignment description	
Assignment requirements	Active participation in at least 80% of classes and sessions.
Assignment planning	A total of 15 group sessions of two hours each
Assessment criteria	- Focus/open attitude: ability to concentrate, willingness to expand your horizons - Collaboration/communication: ability to work together - Willingness to receive and apply feedback - Organisational ability; preparation for class
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 2
Assignment type	Final presentation
Assignment description	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.
Assignment requirements	

Assignment planning	A total of 15 group sessions of two hours each
Assessment criteria	- performance on an acoustic and/or electronic instrument/voice - collaborative and solo skills - communication skills - stylistic awareness - reflection (see METRIC criteria for further info on assessment criteria)
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Proactive Diversity (2 ECTS)

Course title	Proactive Diversity
Department responsible	Various
OSIRIS course code	KC-EL-PD-20
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students
Prerequisites	Non applicable
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.
Programme objectives	1.C.3, 1.C.10, 1.C.11, 1.C.12, 1.C.13
Course objectives	At the end of this course, you: - will have developed through reading and discussion an awareness of the current issues we all face with regards to diversity and inclusion; - will have developed tools to discuss, analyse and stand behind your views with regards to diversity and inclusion; - will have developed communication tools to proactively change your interactions with people who are not recognising you as a diverse individual.
Credits	2 ECTS
Level	Bachelor
Work form	Group lessons
Literature	Literature will be provided prior to and during the lessons
Language	English
Scheduling	12 x 120 minutes in semester 2
Date, time & venue	See ASIMUT
Teachers	Anne La Berge
Contact information	Orsi Toldi – Coordinator Composition Department (o.toldi@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active attendance
Assignment description	Students are assessed on the basis of their active contribution to the group sessions.
Assignment requirements	Minimum attendance 80%
Assignment planning	Continuous assessment
Assessment criteria	- Focus/open attitude: ability to concentrate, willingness to expand your horizons - Collaboration/communication: ability to work together, sharing ideas with others - Willingness to receive and apply feedback
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Music Education according to the Kodály Concept (6 ECTS)

Course title	Music Education according to the Kodály Concept
Department responsible	Theory
OSIRIS course code	KC-EL-MV-14
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students, except Bachelor II students.
Prerequisites	
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. 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. - 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.
Programme objectives	1.A.16, 1.A.17, 1.B.15, 1.C.11

Course objectives	At the end of the course, you: - 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 will learn to develop and structure lesson plans for your pupils that show a longer and clear line of learning in and through music.
Credits	6 ECTS
Level	Bachelor
Work form	Group lesson and teaching
Literature	Reader and literature specified by the teacher
Language	English
Scheduling	8 Saturdays of 7 hours and 2 study weekends
Date, time & venue	See ASIMUT
Teachers	Daniel Salbert, Tim Tomassen, Anouk Vinders, Suzanne Konings, László Nemes, Carolijn Moulen Janssen and international guest teachers
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Methodology assignment
Assignment description	The assignment contains 25 song analyses and / or 25 other type of materials to be used in your own music lessons.
Assignment requirements	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.
Assignment planning	At the end of the course.

Assessment criteria	- 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
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Piano (elective) (2 ECTS)

Course title	Piano (elective)
Department responsible	Various
OSIRIS course code	KC-EL-PN-23
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students, except main subject Piano, Jazz Piano, Organ, Fortepiano, Harpsichord, Accordion, Choral Conducting, Docent Muziek students and Art of Sound students with piano as their instrument. See the prerequisites for more info.
Prerequisites	Please note: The Piano elective is not available to students with the Piano course in their B1 curriculum who have not successfully completed this. There are no other prerequisites, but you are expected to work on and improve your personal level of piano
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.
Programme objectives	1.A.1, 1.A.2, 1.A.5, 1.B.2, 1.B.4
Course objectives	At the end of this course, you: - 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.
Credits	2 ECTS
Level	Bachelor
Work form	Individual lessons
Literature	
Language	English
Scheduling	30 minutes per week, 34 weeks per year.
Date, time & venue	Schedule to be agreed upon with the teachers

Teachers	Kamilla Bystrova, Diana Djindjikhvili, Thomas Herrmann, Emiel Janssen, Rixt van der Kooij, Ksenia Kouzmenko, Laura Sandee, Claudette Verhulst, Wim Voogd
Contact information	Rixt van der Kooij, coordinator of piano as a secondary subject (r.vanderkooij@koncon.nl) & Eleonoor Tchernoff (e.tchernoff@koncon.nl), Head of Classical Music department
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam
Assignment description	Students will play in a concert together with other candidates. - A solo piece at your own level. - Accompany a fellow student, preferably in a composition of your main melodic instrument/voice or in an ensemble
Assignment requirements	The solo piece and accompaniment should be in two contrasting styles. Total duration of the two pieces: 10 minutes maximum
Assignment planning	The exam takes place in June
Assessment criteria	- 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 You can find the complete assessment criteria & rubric in the appendix in this handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

External Activities - Career Development Office (CDO) (2-4 ECTS)

Course title	External Activities - Career Development Office (CDO)
Department responsible	Various
OSIRIS course code	KC-EL-CDO4-20
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students
Prerequisites	Non applicable
Course content	In this course, you obtain credits for professional activities that you undertake outside of the conservatoire. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO). 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, take a look at the CDO-Podiumbureau sharepoint pages or contact Dominy Clements on d.clements@koncon.nl The course is compulsory in the 4th year for students who are not completing or continuing a KC minor in year 4. The course is available as an elective in the 2nd and 3rd years, and you will need to enrol for this in the usual way. There are no scheduled lessons for CDO. You are asked to complete an assignment in MS Teams which involves filling in a form which includes a reflective section, and upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits. Proactive engagement with the field of work can take numerous forms, including: - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating your own ensemble, band, or individual performing profile, investing time in promoting your activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses. - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participating in other educational activities - producing online content (recordings, tutorials, etc.) - small scale research activities Further information: Bachelor II-III: elective Bachelor IV: compulsory for students not completing or continuing a KC minor (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS) Should students find they require extra CDO credits in Bachelor IV then an additional 2 to 4 ECTS can be obtained in addition to the required 6 ECTS, but only for activities completed in their Bachelor IV year. Retrospective applications for CDO credits in Bachelor II-III will no longer be accepted.
Programme objectives	1.A.7, 1.A.10, 1.A.11, 1.A.12, 1.A.14, 1.B.14, 1.C.2, 1.C.3, 1.C.4, 1.C.9, 1.C.10, 1.C.11
Course objectives	Following these activities, you: ▪ 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.
Credits	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)
Level	Bachelor
Work form	Individual work; work relevant towards the achieving of career aims
Literature	See CDO portal pages for recommendations and further information: https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau
Language	English
Scheduling	n/a
Date, time & venue	n/a
Teachers	Carolien Drewes (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Peter Adriaansz (composition) Kees Tazelaar (sonology)
Contact information	Dominy Clements (D.Clements@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	External activities
Assignment description	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). Bachelor IV CDO forms must be submitted by 1 May 2026. See the appendix for further information and the assessment criteria below.
Assignment requirements	Procedure When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections on 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). 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.

Assignment planning	Bachelor II and III students: you can obtain CDO credits from activities from 01-09-25 to 31-08-26, but the assignment should be completed in the 2025-26 academic year. Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-25 to 01-05-26 (deadline for completing your CDO requirement). Bachelor IV CDO assignments should be submitted by 1 May 2026. If the activity occurs outside those dates it will not be valid for the 25/26 academic year.
Assessment criteria	Assessment criteria including Pass/Fail indications: ● Basic information (hours invested etc.) Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary. Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year. ● Learning experience/ability to reflect Pass: Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with points for improvement where necessary. Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity. ● Project content Pass: Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion/management etc.). Fail: Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses. ● Proofs/ publicity material (where possible) Pass: Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission. Fail: Photos, programme or other proofs not present.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	B2/B3 students who are enrolled in CDO but have not submitted anything at the end of that year are offered a resit. Students can only earn points retrospectively, the activities used for the assignment must have taken place in that academic year.

CDO APPENDIX	<u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF <u>EXAMPLES</u>:</u> GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study. - 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. - Teaching for a few hours per week for a year = on average 3 ECTS. - Making a website = maximum 2 ECTS.
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	- 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. CLASSICAL MUSIC: - 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. CONDUCTING: 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. - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. VOCAL STUDIES: - 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 0,5 ECTS. - Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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KC electives from the Early Music department

Applied Historical Improvisation (2 ECTS)

Course title	Applied Historical Improvisation
Department responsible	Early Music
OSIRIS course code	KC-EM-AHI-22; KC-EM-AHI2-22
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students who have successfully completed Ornamentation & Diminution (with instrument pitches a=415Hz and a=440Hz), except for Early Music students
Prerequisites	Ornamentation & Diminution

Course content	In this course, you are introduced to 'building blocks' of historical improvisation, which are also stylistic formulae or compositional methods in repertoire of the same period. Combining theory and practice, you will explore specific musical material in a creative way, apply improvisation techniques to your repertoire, and create your own music inspired by historical models. During Applied Historical Improvisation 1 (available to non-Early Music students as an elective) you will gain basic improvisational skills as well as confidence playing without sheet music. During Applied Historical Improvisation 2 you will further develop your ability to use improvisational skills. This course will also develop your aural awareness and your ability to react spontaneously, such as dealing with mistakes or unexpected situations. By the end of the course, you will be able to apply the tools you learned to your own projects, and use improvisation to understand, practise, and approach your repertoire in a creative way. You will have the skills you need to keep developing in the future according to your own interests within (historical) improvisation.
Programme objectives	1.A.1, 1.A.4, 1.A.6, 1.A.7, 1.B.6, 1.C.5, 1.C.6
Course objectives	At the end of Applied Historical Improvisation 1, you can: - improvise on a bourdon, with techniques of ensemble interaction; - apply diminutions to repertoire; - improvise a short prelude and canon; - improvise counterpoint on a cantus firmus; - synthesise the skills you have learned in an end-of-year presentation. At the end of Applied Historical Improvisation 2, you can: - improvise on a ground bass; - apply 'building blocks' (such as harmonic formulae) to create frameworks for improvisation; - develop your individual improvisation project inspired by your own repertoire.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson in various formats
Literature	Reader from the teachers and material collected by students
Language	English
Scheduling	90 minutes per week, 24 weeks, spread over 2 semesters
Date, time & venue	See ASIMUT
Teachers	Robert de Bree and James Hewitt
Contact information	Robert de Bree (r.debree@koncon.nl), James Hewitt (j.hewitt@koncon.nl), Teunis van der Zwart – Head of Early Music (t.vanderzwardt@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation

Assignment description	Active participation and attendance of at least 80% of all classes.
Assignment requirements	Active participation and attendance of at least 80% of all classes.
Assignment planning	Continuous assessment
Assessment criteria	- willingness to experiment and challenge boundaries - collaboration/ communication - development of improvisations based on feedback and self-reflection
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the teachers
Re-assignment planning	In consultation with the teachers
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	An in-class presentation with performances (small ensemble and solo)
Assignment requirements	5-10 minutes
Assignment planning	End of semester 2
Assessment criteria	- application of a variety of improvisation skills - knowledge of stylistic language and frameworks - creativity with the chosen material - flexibility and spontaneity in performance - individual development in connection with own focus and interests
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teachers
Re-assignment planning	In consultation with the teachers

Baroque Dance (2 ECTS)

Course title	Baroque Dance
Department responsible	Early Music
OSIRIS course code	KC-EL-BD-11
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students
Prerequisites	Non applicable
Course content	This course aims to develop a comprehensive understanding of dance and music from the late 17th century, focusing on the relationship between movement and music. Students will engage in a multi-faceted approach to learning by studying specific choreographies in the dance notation developed by Raoul Feuillet. Through dancing, reading, and writing, students will explore the intricate relationship between movement and music of this period. Additionally, the course focuses on engaging and improving motor coordination and auditory skills through dancing. By applying theoretical knowledge to physical practice, students

	will enhance their overall skills and understanding, integrating both cognitive and physical aspects of dance education. The course also emphasizes the artistic decisions involved in interpreting musical form, style, and tempo through dance. Students will be encouraged to develop a deeper connection between dance and music, leading to informed artistic choices and a nuanced perception of musical compositions. To support a deeper knowledge of the baroque style, the course includes workshops and retrospection in renaissance dance. This will provide students with insights into the evolution of dance styles and their historical context, enriching their understanding of the baroque era.
Programme objectives	1.A.14, 1.A.16, 1.A.17
Course objectives	At the end of the course, you: - can recognize and respond to the relationship between movement and music ca. 1700; - have experienced learning a specific choreography in dance notation; - have worked on your motor coordination and listening skills; - have developed a deeper connection between dance and music through interpretation; - have developed a deeper knowledge of the baroque style; - have trained to share knowledge and collaborate with fellow students during the sessions.
Credits	2 ECTS
Level	Bachelor
Work form	Class and training
Literature	R. Feuillet, Choreographie, Paris, 1700 R. Feuillet, Orchesography, London 1715 (J. Weaver) F. Caroso, Il Ballarino, Venice, 1581 T. Arbeau, Orchesographie, Langres, 1589
Language	English
Scheduling	32 lessons of 90 minutes, spread over 2 semesters
Date, time & venue	see ASIMUT
Teachers	Ricardo Rodríguez Miranda
Contact information	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Students are expected to actively participate during the lessons and workshops throughout the course, including homework assignments which involve reading and writing.
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	- engagement and collaboration during lessons and workshops - level of reflection and analysis during in-class discussions regarding movement and music - accuracy in execution of the studied choreography - precision of movements in choreography

	- synchronization and coordination with the music - creativity, artistic expression and interpretation
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Critical Music Studies 1 (Early Music) (5 ECTS)

Course title	Critical Music Studies 1 (Early Music)
Department responsible	Theory
OSIRIS course code	KC-EL-CMS1-22; KC-TH-EMS1-22
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students except for Early Music students
Prerequisites	
Course content	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. 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. 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. List of specific themes seen: 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 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 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
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.16, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.11, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.12
Course objectives	At the end of this course, you: ▪ 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.
Credits	5 ECTS
Level	Bachelor
Work form	Group lesson
Literature	To be announced during the course
Language	English
Scheduling	Lessons of 100 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	João Carlos F. de M. Santos
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments.
Assignment	Assignment 1
Assignment type	Written exam
Assignment description	Writing of small summaries regarding the texts discussed in class
Assignment requirements	
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Appendix Assessment Criteria Critical Music Studies in this Curriculum Handbook.
Weighting	40%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	Presentation on individual research, 15 minutes
Assignment requirements	
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Appendix Assessment Criteria Critical Music Studies in this Curriculum Handbook.
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Essay assignment/Analyses
Assignment description	Essay assignment/Analyses
Assignment requirements	
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Appendix Assessment Criteria Critical Music Studies in this Curriculum Handbook.
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Early Music Seminars (2 ECTS)

Course title	Early Music Seminars
Department responsible	Early Music
OSIRIS course code	KC-EM-HD1-20; KC-EM-HD2-11; KC-EM-HD3-20; KC-EM-HD4-20
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students except for Early Music and Minor Early Music students
Prerequisites	Non applicable
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.
Programme objectives	1.A.7, 1.A.8, 1.A.9, 1.A.10, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.11, 1.C.1, 1.C.5, 1.C.6, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: ▪ 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.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Literature preparation, to be announced.
Language	English
Scheduling	7 seminars of 2 hours each, divided over two semesters
Date, time & venue	See ASIMUT

Teachers	Invited experts
Contact information	Inês de Avena Braga (I.deAvenaBraga@koncon.nl), Brigitte Rebel, Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Critical Reflections
Assignment description	Bachelor I & II: Two written critical reflections per academic year. Bachelor III & IV: Three written critical reflections per academic year. Elective / Minor II: Two written critical reflections per academic year.
Assignment requirements	Each critical reflection should have between 300-400 words. Deadlines: Each semester you are required to submit a minimum of 50% of the critical reflections (meaning 2 at the end of the first semester in the case of 3 required reflections).
Assignment planning	Deadline 1st semester: 15 February Deadline 2nd semester: 15 May
Assessment criteria	• insight into current knowledge and developments in early music • critical thinking • clarity of argumentation and opinion
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2
Assignment	Assignment 2
Assignment type	Active participation
Assignment description	Attendance and discussion participation during the live seminars.
Assignment requirements	Bachelor students need to attend 6 out of 7 seminars per academic year. Minor/elective students need to attend 4 out of 7 seminars per academic year. During the live seminar students need to be able to ask questions and participate in discussions on the given topic.
Assignment planning	Continuous assessment: the seminars take place 7 times during the year, once a month. Exact dates will be put in the student's asimut agenda.
Assessment criteria	- focus/open attitude: ability to concentrate, willingness to expand your horizons - cooperation / communication: Ability to collaborate with colleagues and lecturers in discussions - responsiveness
Weighting	50%
Grading scale	Participation sufficient/participation insufficient
Re-assignment description	Visiting Master research presentation(s) for the amount of missed seminars

Re-assignment planning	Re assignment takes place in the second semester, during the Master Research presentation weeks
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Ornamentation and Diminution (2 ECTS)

Course title	Ornamentation and Diminution
Department responsible	Early Music
OSIRIS course code	KC-EM-DO-22
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students except Early Music, Vocal Early Music and Minor Early Music students
Prerequisites	Non applicable
Course content	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. This class is taught in three groups: Melodic instruments/voice, harmonic instruments and brass instruments. During the lessons the teacher will share more instrument group specific information. 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 familiarizing them with ornamentation styles.
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.B.7, 1.C.1, 1.C.6, 1.C.11
Course objectives	At the end of this course, you will be able to: - create and apply diminutions and ornaments to your repertoire; - determine how a composition can be embellished in such a way that the integrity of the music and its style remain intact; - recognize and adopt different national styles of ornamentation.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Hand out from teacher
Language	English
Scheduling	120 min weekly
Date, time & venue	See ASIMUT
Teachers	Joao Carlos F. de M. Santos (melodic instruments and vocals), Bert Mooiman (harmonic instruments), Wim Becu (brass)
Contact information	Brigitte Rebel - Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Performance 1
Assignment description	In class presentation
Assignment requirements	Total duration of the individual presentation will be 10 minutes
Assignment planning	November/December in consultation with the teacher

Assessment criteria	During the in-class presentation the student needs to be able to demonstrate the acquired skills on the topics as mentioned in the hand out of the teacher. Assessment criteria will include: - Creativity and originality of applied ornamentations & diminutions - Application of ornamentations, suitable within musical style and structure - Variety of different styles of ornamentation
Weighting	50%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, in consultation with the teacher
Assignment	Assignment 2
Assignment type	Performance 2
Assignment description	In class presentation
Assignment requirements	Total duration of the individual presentation will be 10 minutes
Assignment planning	February/March in consultation with the teacher
Assessment criteria	During the in-class presentation the student needs to be able to demonstrate the acquired skills on the topics as mentioned in the hand out of the teacher. Assessment criteria will include: - Creativity and originality of applied ornamentations & diminutions - Application of ornamentations, suitable within musical style and structure - Variety of different styles of ornamentation
Weighting	50%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, in consultation with the teacher

Practicum Polyphoniae (2 ECTS)

Course title	Practicum Polyphoniae
Department responsible	Early Music
OSIRIS course code	KC-EM-PP-11
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students, except Early Music students
Prerequisites	Non applicable
Course content	The aim of this course is to learn the essential elements of 15th and 16th 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. There will be regular informal and practical

	assignments throughout the course to check your progress and prepare you for the assessments. These assignments include: resolution of mensural ligatures; naming the solmization syllables for a given polyphonic work; transcription of a piece from white mensural notation to modern notation, following the specified transcription criteria.
Programme objectives	1.A.1, 1.A.4, 1.B.3, 1.C.7
Course objectives	At the end of this course, you: ▪ 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.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Syllabus "White mensural notation" provided by the teacher
Language	English
Scheduling	90 minutes per week, 22 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Adrián Rodríguez van der Spoel
Contact information	Adrián Rodríguez van der Spoel (A.vanderSpoel@koncon.nl) Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	The student is required to attend at least 80% of the total lessons and needs to actively prepare for and participate in the lessons. This includes the preparation of various assignments.
Assignment requirements	The student is required to attend at least 80% of the total lessons and needs to actively prepare for and participate in the lessons. This includes the preparation of various assignments.
Assignment planning	Continuous assessment
Assessment criteria	- attendance (at least 80%): includes punctuality - focus/open attitude: ability to concentrate and react on instructions - group skills: working together and the ability to give and receive constructive feedback - level of reading and transcribing mensural notation - level of solmisation syllables knowledge - vigilance in personal vocal progress
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 2
Assignment type	Presentation

Assignment description	An in-class presentation during the last lessons of the course.
Assignment requirements	Presentation in small vocal groups: every student participates in one small group. Every group performs one piece of 2-3 minutes.
Assignment planning	At the end of the course, in semester 2
Assessment criteria	- understanding of 15th and 16th century polyphonic music - level of application of this new knowledge in performance
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as the assignment above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Rhetoric (2 ECTS)

Course title	Rhetoric
Department responsible	Early Music
OSIRIS course code	KC-EL-RE-11
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students
Prerequisites	This course is open to everyone who is interested. A good command of English is essential.
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.
Programme objectives	1.A.7, 1.A.8, 1.B.1
Course objectives	At the end of this course, you: - are able to distinguish between the three rhetorical modes of argumentation (ethos-pathos-logos); - will be encouraged to prepare your performances using the five canons of rhetoric; - will learn to recognize a number of basic rhetorical figures, as well as how to perform them as an orator would.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Chapters of M. Conley, Rhetoric in the European Tradition and a special reader.
Language	English
Scheduling	11 lessons of 120 minutes, semester 1
Date, time & venue	See ASIMUT
Teachers	Jed Wentz

Contact information	Brigitte Rebel - Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Attendance
Assignment description	Continuous assessment
Assignment requirements	80% attendance and active participation
Assignment planning	11 lessons of 120 minutes, 2nd semester
Assessment criteria	- Focus/open attitude: ability to concentrate, willingness to expand your horizons - Collaboration/communication: ability to work together, sharing ideas with others - Willingness to receive and apply feedback
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	
Re-assignment planning	

KC electives from the Jazz department

The Collective Approach (4 ECTS)

Course title	The Collective Approach
Department responsible	Jazz
OSIRIS course code	KC-EL-TCA-21
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students
Prerequisites	Maximum of 10 students. The course intends to admit students from different departments and aims to keep a manageable balance in instrumentation.
Course content	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. Organisation, creation and curation: 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 searching for new formats to finance and organise musical performances and projects. The course has regular meetings and block lessons. The block lessons include project days with external partners and mini-internships. Near the end of the course you as a collective will

	prepare, organise and perform two concerts in collaboration with external partners. An example of topics and elements that will be covered in the course: - 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
Programme objectives	1.A.5, 1.A.14, 1.A.19, 1.B.12, 1.C.4, 1.C.8, 1.C.11, 1.C.13, 1.C.14
Course objectives	At the end of this course, you: - 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 as well as with cultural institutions outside of the conservatoire.
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons, project days, mini-internship at external organisation
Literature	tab
Language	English
Scheduling	2 semesters: Semester 1: 8 x 2h / Semester 2: 8 x 2h; 2 student-guided peer project days; 2 project days with external partners; Two mini-internships at external organisations (e.g. Splendor Collective Amsterdam, Stichting DOEK Amsterdam, The Hague Jazz Collective, Batavierhuis Collective Rotterdam)
Date, time & venue	See ASIMUT
Teachers	Felix Schlarmann
Contact information	Bart Suèr – Head of Jazz Department (b.suèr@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Organising, curating and performing two concerts
Assignment description	Organising, curating and performing two concerts - Composing and creating music in a collective work-form - Rehearsing material - Producing a concert or show
Assignment requirements	
Assignment planning	2nd semester
Assessment criteria	- artistic performance - collaboration - organization
Weighting	33,3%
Grading scale	Pass/Fail

Re-assignment description	
Re-assignment planning	
Assignment	Assignment 2
Assignment type	Written assignment
Assignment description	- Designing a project plan / performance script - Handing in a written feedback-form and reflection in the end of the course
Assignment requirements	
Assignment planning	
Assessment criteria	- self-reflection skills - organization
Weighting	33,3 %
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Active participation
Assignment description	
Assignment requirements	80% attendance
Assignment planning	continuous assessment
Assessment criteria	- focus and open attitude - collaboration - self-reflection
Weighting	33,3%
Grading scale	Participation sufficient/insufficient
Re-assignment description	
Re-assignment planning	

Jazz Choir (2 ECTS)

Course title	Jazz Choir
Department responsible	Jazz
OSIRIS course code	KC-JA-KOOR1-11; KC-JA-KOOR2-11
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This elective is available to jazz instrumentalists only
Prerequisites	This elective is available to jazz instrumentalists 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.
Course content	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. In the choir lessons, the sense of rhythm and/or swing feel and 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. In the jazz choir lessons, you put into practice what you have

	learned in your main subject lessons, the secondary subject lessons (for jazz voice students) and the theory subject lessons.
Programme objectives	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.A.17, 1.B.2, 1.B.3, 1.B.4, 1.C.11
Course objectives	At the end of this course, you; ▪ have rehearsed and performed with the jazz choir of various sizes; ▪ know the repertoire of selected standards and/or originals for a jazz choir by heart; ▪ are able to sing in close harmony; ▪ have improved your rhythmic awareness and connection between body and voice; ▪ have participated in the choir in one or more public performances.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	Standards and originals of the jazz repertoire
Language	English or Dutch
Scheduling	48 hours per year divided into weekly lessons as well as project-based lessons
Date, time & venue	See ASIMUT
Teachers	Anka Koziel and guest teachers
Contact information	Bart Suër - Head of Jazz Department (b.suer@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed to pass this course.
Assignment	Assignment 1
Assignment type	Active participation and continuous assessment
Assignment description	Compulsory attendance 80% with active participation in the lessons, jazz choir performances and vocal nights throughout the year.
Assignment requirements	Performances are assessed both individually and as a group.
Assignment planning	Continuous assessment
Assessment criteria	Attendance Focus / openness Cooperation / communication Receptiveness to feedback / progression Quality of close harmony singing Development of rhythmical awareness
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

KC electives from the Vocal department

Voice Basic (4 ECTS)

Course title	Voice Basic
Department responsible	Vocal Studies

OSIRIS course code	KC-EL-VB-22
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students, except vocal students.
Prerequisites	Non applicable
Course content	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. The lessons Minor Voice Basic 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.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.8, 1.A.12, 1.A.13, 1.A.15, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.10, 1.B.12, 1.C.2, 1.C.6, 1.C.7, 1.C.10, 1.C.11, 1.C.13, 1.C.16
Course objectives	At the end of the course, you: - 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.
Credits	4 ECTS
Level	Bachelor
Work form	Voice lessons in groups of 3-5 students, ensemble classes.
Literature	t.b.a.
Language	English
Scheduling	32 lessons of 60 min during semester 1 and 2. Final concert of 3 hrs
Date, time & venue	See ASIMUT
Teachers	Stephanie Gericke
Contact information	Stephanie Gericke – Teacher (s.gericke@koncon.nl) Marjolein Niels – Head of the Vocal Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Attendance and active participation
Assignment description	Being present during classes and having studied the repertoire and your part independantly before attending the class.
Assignment requirements	80% attendance and active participation
Assignment planning	Continuous assessment.
Assessment criteria	- Preparedness: having studied the music before entering the classes - Collaboration/communication: ability to work together, sharing ideas with others

	- Willingness to receive and apply feedback - Progression in vocal abilities
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 2
Assignment type	Public presentation
Assignment description	Singing test in the form of a public concert at the end of each academic year.
Assignment requirements	Each ensemble member participates in at least three pieces. The choice of pieces for the concert is related to the size of the group and voice types.
Assignment planning	At the end of the year.
Assessment criteria	- 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
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Gregorian Chant and Choir (2 ECTS)

Course title	Gregorian Chant and Choir
Department responsible	Vocal Studies
OSIRIS course code	KC-DI-G&K-16
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students except for Choral Conducting students
Prerequisites	Non applicable
Course content	This course introduces you to the basics of Gregorian Chant: modern and historical forms of notation, interpretation, history and liturgy, modality. The different styles and genres of chant are explored by singing characteristic pieces from the vast repertoire. The chants are also used to illustrate capita selecta of the early history of music.
Programme objectives	1.A.1, 1.A.4, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.C.7
Course objectives	At the end of this course, you: ▪ are able to read and transcribe early chant notation forms into modern notation; ▪ are able to perform a piece of chant and make an interpretation with the help of early neume notation; ▪ are able to perform and conduct chant in a choir in a liturgical and historical setting; ▪ are able to analyse a chant in terms of its structure, style and modality;

	▪ are able to place a chant in its liturgical and historical context
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	David Hiley: Gregorian Chant. Cambridge 2009
Language	English or Dutch
Scheduling	100 minutes per week, 20 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	To be confirmed
Contact information	Marjolein Niels - Head of Choral Conducting (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written exam
Assignment description	Written exam in which your knowledge of theory, history and modality is tested. 55% of the answers must be correct in order to pass.
Assignment requirements	
Assignment planning	Early March
Assessment criteria	
Weighting	33,3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Group performance
Assignment description	A group performance, preferably in liturgical context. Presence is compulsory.
Assignment requirements	
Assignment planning	May
Assessment criteria	
Weighting	33,3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Aural exam
Assignment description	You perform a prepared chant and are able to evaluate your choices concerning the interpretation.
Assignment requirements	
Assignment planning	June
Assessment criteria	• presentation of the chant is correct • interpretation is well-founded with arguments from the neumes, the text and the historical context
Weighting	33,3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
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KC electives from the Classical Music/Conducting department

Basic Conducting (4 ECTS)

Course title	Basic Conducting
Department responsible	Conducting
OSIRIS course code	KC-EL-BCO-21
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students, except main subject Conducting students
Prerequisites	This course is open to everyone who is interested. This elective will only run if a minimum of 6 students register. A maximum of 12 students will be accepted.
Course content	This course is open to students of all departments (except students with a main subject in conducting) 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. 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.
Programme objectives	1.A.1; 1.A.3; 1.A.8; 1.A.14; 1.A.17; 1.B.1; 1.B.4; 1.C.1; 1.C.2; 1.C.3; 1.C.7; 1.C.8; 1.C.11; 1.C.12;
Course objectives	At the end of this course, you: - 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.
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons, ensemble lessons
Literature	
Language	English
Scheduling	2 semesters, 90 minutes per week (15 weeks per semester) There will be 1 group of maximum 12 students.
Date, time & venue	See ASIMUT
Teachers	Joost Geevers and guest teachers
Contact information	Eleonoor Tchernoff - Head of Classical Music (e.tchernoff@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.

Assignment	Assignment 1
Assignment type	Attendance
Assignment description	Continuous assessment based on attendance and active participation.
Assignment requirements	Compulsory attendance: 80%
Assignment planning	You will be assessed during the course.
Assessment criteria	- Focus/open attitude: ability to concentrate, willingness to expand your horizons - Collaboration/communication: ability to work together, sharing ideas with others - Willingness to receive and apply feedback
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	It is not possible to re-assign Assignment 1.
Re-assignment planning	
Assignment	Assignment 2
Assignment type	Conducting assignment
Assignment description	Final presentation: conducting a group of students or 2 pianists. The repertoire is free of choice and will be chosen in consultation with the teacher.
Assignment requirements	Programme: two pieces of approximately 5 minutes.
Assignment planning	The end of the second semester
Assessment criteria	- 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
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

KC electives from the Sonology department

Composing with Algorithms (8 ECTS)

Course title	Composing with Algorithms
Department responsible	Sonology
OSIRIS course code	KC-SO-CAACO; KC-EL-CAACO-20
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students, except Sonology students
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.
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.
Programme objectives	1.B.1, 1.B.10
Course objectives	At the end of this course, you: - 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.
Credits	8 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Materials are available on the class website
Language	English
Scheduling	2 semesters, 120 minutes per week
Date, time & venue	Thursdays, 13:00-15:00, Computer Studio 1 TBC
Teachers	Bjarni Gunnarsson
Contact information	Bjarni Gunnarsson (gunnarssonb@koncon.nl) Kees Tazelaar – Head of Sonology (k.tazelaar@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Algorithmic composition
Assignment description	
Assignment requirements	
Assignment planning	
Assessment criteria	- computer programming capacity - clarity in expressing technical ideas - knowledge of Computer Music fundamentals
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Music Cognition (2 ECTS)

Course title	Music Cognition
Department responsible	Sonology
OSIRIS course code	KC-SO-MC-20; KC-SO-MC-22
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students, except Sonology students
Prerequisites	Not applicable
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.
Programme objectives	1.C.1, 1.C.7, 1.C.11
Course objectives	At the end of this course, you: • have a broad overview of the field of music cognition and its main relevant topics and findings; • 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.
Credits	2 ECTS
Level	Bachelor
Work form	Seminars
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
Language	English
Scheduling	15 two-hour sessions in semester 1
Date, time & venue	See ASIMUT
Teachers	Rebecca Schaefer
Contact information	Rebecca Schaefer (r.schaefer@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Attendance & active participation
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	- awareness of relevant music cognition topics, such as building blocks and research methods - contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others - communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary
Weighting	20%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Weekly quiz questions
Assignment description	Weekly quiz questions on the reading.
Assignment requirements	

Assignment planning	weekly throughout the first semester
Assessment criteria	- basic knowledge of the field of music cognition - understanding of musical building blocks - understanding of methods
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Assignment and presentation
Assignment description	Design assignment and 15 to 20-minute presentation.
Assignment requirements	
Assignment planning	A schedule for the presentations is made towards the end of the first semester
Assessment criteria	• integration of course topics into design • cohesive communication of design idea • critical discussion of design idea
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks.

History of Contemporary Music Composition (2 ECTS)

Course title	History of Contemporary Music Composition
Department responsible	Sonology
OSIRIS course code	KC-SO-HCMP-14
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students, except Sonology students
Prerequisites	Music Theory 1
Course content	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. 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 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.
Programme objectives	1.B.1, 1.B.3, 1.B.4, 1.B.9, 1.C.1

Course objectives	At the end of this course, you: ▪ 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
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.c.
Language	English
Scheduling	2nd semester, 15 weeks, 120 minutes per week
Date, time & venue	See ASIMUT
Teachers	Gabriel Paiuk and guests
Contact information	Gabriel Paiuk (g.paiuk@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	A Critical Essay
Assignment description	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.
Assignment requirements	80% Attendance is required.
Assignment planning	At the end of the semester
Assessment criteria	• knowledge of relevant compositional approaches and ideas from the last 70 years • critical understanding of musical creation • structure of argument
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Writing Skills (4 ECTS)

Course title	Writing Skills
Department responsible	Sonology
OSIRIS course code	KC-AS-SO-WS
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students, except Sonology students
Prerequisites	Non applicable
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.
Programme objectives	1.A.9, 1.A.11, 1.B.7, 1.B.8, 1.C.1, 1.C.8, 1.C.10
Course objectives	At the end of this course, you will: ▪ 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.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Course kit and in-class presentations
Language	English
Scheduling	120-minute group lesson per week during the 1st semester, 60-minute group lesson per week during the 2nd semester
Date, time & venue	See ASIMUT
Teachers	Thomas Aldrich
Contact information	Thomas Aldrich (t.aldrich@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active contribution
Assignment description	Students are assessed on the basis of their active contribution to the group sessions.
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary • Attendance (at least 80%): includes punctuality
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Assignments
Assignment description	Students are assessed on a selection from their responses to assignments given throughout the year (Biography, Programme Notes, Text Summary, Research Proposal, Bibliography, Outline and Introduction of Thesis).
Assignment requirements	
Assignment planning	end of second semester
Assessment criteria	• coherence and incisiveness of thought • use of sources • language and tone • clarity of written discourse • logic, relevance, and strength of argument
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Live Electronic Music (4 ECTS)

Course title	Live Electronic Music
Department responsible	Sonology
OSIRIS course code	KC-SO-LEM-12
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students, except Sonology students
Prerequisites	Non applicable
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.
Programme objectives	1.A.1, 1.A.5, 1.A.6, 1.A.13, 1.A.17, 1.B.3, 1.B.6, 1.B.9, 1.B.12, 1.C.10, 1.C.13
Course objectives	At the end of this course, you: ▪ 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
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson

Literature	Reading and listening material will be provided
Language	English
Scheduling	1 semester, 120 minutes per week, 15 weeks
Date, time & venue	See ASIMUT
Teachers	Johan van Kreij
Contact information	Johan van Kreij (j.vankreij@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Project 1
Assignment description	Throughout the semester, smaller improvisation groups are formed of approximately 3 students. Within these groups, the subject of improvisation with electronic means is investigated. In addition, a public presentation is organised with the entire class at the end of the semester, in which each group shows their results. The assessment is based on these results.
Assignment requirements	Group size approximately 3 students, equipment will be provided.
Assignment planning	Towards the end of the first semester
Assessment criteria	• 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
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Real-Time Processes with Max/MSP (7 ECTS)

Course title	Real-Time Processes with Max/MSP
Department responsible	Sonology
OSIRIS course code	KC-SO-RMM
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students, except Sonology students
Prerequisites	Digital Studio Introduction course
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.
Programme objectives	1.A.3, 1.A.11, 1.B.1, 1.B.10
Course objectives	At the end of this course, you:

	▪ 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.
Credits	7 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Online documentation of Max/MSP
Language	English
Scheduling	2 semesters, 120 minutes per week, 24 weeks
Date, time & venue	See ASIMUT
Teachers	Johan van Kreij
Contact information	Johan van Kreij (j.vankreij@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Assignment 1
Assignment description	The first assignment focusses on interactive aspects of real-time processes.
Assignment requirements	
Assignment planning	January
Assessment criteria	Assessment criteria (most important criteria first): • 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
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks.
Assignment	Assignment 2
Assignment type	Assignment 2
Assignment description	The second assignment focusses on generative processes that can function autonomously.
Assignment requirements	
Assignment planning	June
Assessment criteria	Assessment criteria (most important criteria first): • 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
Weighting	50%
Grading scale	numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
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Signals and Systems (5 ECTS)

Course title	Signals and Systems
Department responsible	Sonology
OSIRIS course code	KC-SO-S&ST
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students, except Sonology and Art of Sound students
Prerequisites	Basic (undergraduate) mathematics: algebra, trigonometry, functions, complex numbers
Course content	The course provides a solid background on the mathematical and computational representations of sound signals and sound processing systems. You will learn the fundamental concepts defining continuous and discrete signals and systems, and you will get familiar with mathematical tools such as the Fourier Transform and its applications. Covered topics include: digital filters, modulation, convolution, impulse response, stability and feedback. Along with the theoretical part, practical examples are provided in programming languages such as Max/MSP and Python.
Programme objectives	1.B.1, 1.B.3
Course objectives	At the end of this course, you: - are able to describe the basic properties of sound signals, continuous and discrete-time systems, synthesis and processing methods - are familiar with the mathematical representations of signals and systems - are familiar with the Fourier Transform and its applications - are able to put this knowledge into practice in analyzing and generating audio signals in a programming environment and/or sound editor
Credits	5 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Materials (slides and code) provided during the course. Steiglitz, K., A Digital Signal Processing Primer Tempelaars S., Signal Processing, Speech and Music. Puckette M., The Theory and Technique of Electronic Music.
Language	English
Scheduling	2 semesters, 120 minutes per week, 30 weeks
Date, time & venue	See ASIMUT
Teachers	Riccardo Marogna
Contact information	Riccardo Marogna (r.marogna@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written test 1
Assignment description	A written test

Assignment requirements	
Assignment planning	At the end of the first semester.
Assessment criteria	- understanding of the fundamental theoretical concepts introduced during the course - ability to use the proper mathematical tools to describe sound signals and systems
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Same as assignment(s) above
Assignment	Assignment 2
Assignment type	Written test 2
Assignment description	A written test
Assignment requirements	
Assignment planning	At the end of the second semester
Assessment criteria	- understanding of the fundamental theoretical concepts introduced during the course - ability to use the proper mathematical tools to describe sound signals and systems
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Same as assignment(s) above
Assignment	Assignment 3
Assignment type	Practical assignment 1
Assignment description	You will have to submit a practical assignment, such as an implementation in a programming environment of a signal processing technique studied during the course, the analysis or synthesis of a sound signal, or a measurement of the properties of an acoustic system.
Assignment requirements	You will have to submit: - A report containing a detailed description of the methodology, techniques and results. - Required audio renderings - code/scripts used for the given task
Assignment planning	At the end of the first semester.
Assessment criteria	- understanding of the fundamental theoretical concepts introduced during the course - ability to use the proper mathematical tools to describe sound signals and systems - ability to put this knowledge into practice in a programming environment and/or sound editor
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Same as assignment(s) above
Assignment	Assignment 4
Assignment type	Practical assignment 2
Assignment description	You will have to submit a practical assignment, such as an implementation in a programming environment of a signal

	processing technique studied during the course, the analysis or synthesis of a sound signal, or a measurement of the properties of an acoustic system.
Assignment requirements	Same as Assignment 3
Assignment planning	At the end of the second semester.
Assessment criteria	Same as Assignment 3
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Same as assignment(s) above

Sound and Space (8 ECTS)

Course title	Sound and Space
Department responsible	Sonology
OSIRIS course code	KC-AL-SO-K&R
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to all students, except Sonology students
Prerequisites	Non applicable
Course content	Sound & Space is a seminar exploring interconnections between modes of sonic attention and concepts of space. The seminar is grouped around the themes of echo, resonance and oscillation, 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.
Programme objectives	1.A.9, 1.A.11, 1.A.20.KC, 1.C.1, 1.C.7
Course objectives	At the end of this course, you: ▪ 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.
Credits	8 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Reading lists and weekly hand-outs will be provided during the lessons
Language	English
Scheduling	2 semesters, 120 minutes per week, 30 weeks
Date, time & venue	See ASIMUT
Teachers	Raviv Ganchrow
Contact information	Raviv Ganchrow (r.ganchrow@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Sound work (B4 students)

Assignment description	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 sitespecificity of sound.
Assignment requirements	You are required to submit a sound work with accompanying text & diagrams, which explores spatial affordances of a specific sonic site.
Assignment planning	June
Assessment criteria	• 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
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Paper (students from other departments who chose Sound & Space as an elective)
Assignment description	The paper will address and elaborate upon the spatial ontologies of sound in that given context, and should display an analytical approach to the subject matter, and express novel approaches to the historicity of hearing.
Assignment requirements	You are required to submit a paper, which explores a specific context of spatial sound.
Assignment planning	June
Assessment criteria	• 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
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

KC electives from the Composition department

Improv Lab (2 ECTS)

Course title	Improv Lab
Department responsible	Composition
OSIRIS course code	KC-CO-IL1-14
Type of course	Compulsory course
If available as elective, who is this elective for?	This course is available as an elective to jazz students in particular and also to other instrumentalists and vocalists who are interested in free improvisation, except Composition students.
Prerequisites	

Course content	Improvisation and composition are inseparably linked. Under the guidance of Oscar-Jan Hoogland, students use improvisation to search for new sounds, forms of ensemble playing and new forms of communication through music. The improvisations can be free, but also (rigidly) structured on the basis of schemas, graphic scores or any other conceivable musical scenario. Students develop solo and group improvisation skills with a strong emphasis on the concept of counterpoint. They learn to improvise a composition as a group, with a clear structure that everybody is aware of. They learn to work at the intersection of improvisation and composition, from both the composers' and the improvisers' perspective. They learn to compose based on the input of the other people present. They are introduced to, and learn to make an efficient, so-called 'instant composers'-composition that consists of very minimal material but gives maximum result through using the creativity of the performers. They learn to lead a small ensemble in an experimental set-up. They are introduced to different schools of improvisation as present in different scenes, times and cities in order to obtain a 'non-singular' idea of what improvised and composed music can be. They connect the content of the class to their general practice as artists outside the class and bring that practice into the class. Improv Lab is a group lesson and a group process. The lesson consists mainly of playing (improvising) and listening together, and the verbal analyses of these results. This course includes the following exercises and assignments: ▪ Block 1: counterpoint exercises for group improvisation, exercises in form-awareness and responsibility ▪ Blocks 2 & 3: working within the realm of specific scenes in the history of improvised music and reflection there upon: Berlin 90's and early 00's Chicago (Afro American music: Sun Ra and Art Ensemble of Chicago), Amsterdam (ICP duo Mengelberg Bennink), Tokyo (noise scene), New York (90's John Zorn Cobra) ▪ Block 4: the meeting of composition and improvisation: 1) studying and playing in class of compositions for improvisers 2) creating and playing in class of original compositions by the students.
Programme objectives	1.A.1, 1.A.5, 1.A.6, 1.A.7, 1.A.8, 1.A.10, 1.B.6, 1.B.9, 1.C.1, 1.C.4, 1.C.11
Course objectives	At the end of this course, you: ▪ 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); ▪ are able to use composition and improvisation to each other's benefit: improv as a laboratory for finding new sounds and

	interaction, and composing-strategies used as scenarios to improvise on; ▪ understand group-processes and learning to work with what your fellow artists have to offer rather than what you want them to do.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	-
Language	English
Scheduling	2 x 6 sessions of 3 hours
Date, time & venue	See ASIMUT
Teachers	Oscar Jan Hoogland
Contact information	Mayke Nas (Head) & Orsi Toldi (Coordinator) - composition@koncon.nl
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course. (See course content for more information.)
Assignment	Assignment 1
Assignment type	Active contribution to the group sessions
Assignment description	In this lesson we use the talents and specifics of the student to create the best possible program for the development of the student. Since artists can be very different and are often selected for this education because of a special uniqueness, the classes can accordingly be very different from year to year. The name of the course reflects this attitude: 'Improv Lab' - a place to learn and actively engage in the creative process. For this to work optimally the entire class is conceived as one big assignment: be creative and learn as a composer within the world of improvisation.
Assignment requirements	You are assessed on the basis of your active contribution to the group sessions. 80% attendance is required.
Assignment planning	Block 1 lessons: general exercises on improvisation and counterpoint. Block 2 & 3 lessons: visiting scenes in the history of improvised music. Block 4 lessons: composing for improvisers.
Assessment criteria	• flexibility and growth: opening up to new possibilities • listening and form-awareness in improvisation and instant composing • initiative in group creation, giving room to others to flourish in group creation • presence, commitment and personal input
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Music Multimedia (2 ECTS)

Course title	Music Multimedia
Department responsible	Composition

OSIRIS course code	KC-TC-MM-24
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to Sonology and ArtScience students only
Prerequisites	Non applicable
Course content	The aim of the course is to introduce students to how technology can be used in creating new forms of music multimedia/intermedia and expanded performance practices, from traditional contexts such as opera or contemporary dance to new contexts such as sound installation and new media. The history of early paradigms in composing with non-musical elements is analysed, as well as current practices in sound art and contemporary forms of multimedia. The course also takes a practical form, in learning technologies that could be useful in creating expanded performance practices, such as analogue and digital sound manipulation, video and basic interactive software programming. There will be a special focus on 'hyperscores'/media scores where the group will create and perform their own scores using electronic instruments in part.
Programme objectives	1.A.9, 1.A.11, 1.A.12, 1.A.13, 1.B.1, 1.B.10, 1.C.9
Course objectives	At the end of this course, you: ▪ 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.
Credits	2 ECTS
Level	Bachelor
Work form	Group lessons in combination with individual lessons
Literature	-
Language	English
Scheduling	Regular meetings of 120 minutes on Wednesday afternoons and some project/ensemble-based activity, 12 weeks per year in semester 2.
Date, time & venue	See ASIMUT
Teachers	Yannis Kyriakides, guest teachers
Contact information	Yannis Kyriakides (y.kyriakides@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Assessment takes place on the basis of your active participation in the group lessons.
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	• 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
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 2
Assignment type	Composition
Assignment description	A media score
Assignment requirements	A media score that can be performed by the group at the end of the course.
Assignment planning	Due in May
Assessment criteria	• 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) • ability to operate with selective live electronics
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Exchange Workshops (2 ECTS per workshop)

Course title	Exchange Workshops
Department responsible	Composition & Sonology
OSIRIS course code	KC-CD-WS15-20; KC-SO-EWS1-19
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This elective is available to Composition, Sonology, and ArtScience students only
Prerequisites	Non applicable
Course content	ArtScience, Composition and Sonology organise annual exchange workshops, covering different topics related to composition, sonology, media arts and artscience. The workshops are mostly led by guest teachers.
Programme objectives	1.A.8, 1.B.7, 1.B.9, 1.B.13, 1.C.11
Course objectives	At the end of this course, you: ▪ have gained insight into the artistic ideas and working methods of ArtScience, Composition and/or Sonology; ▪ have developed skills and knowledge about the working field.
Credits	Exchange Workshop 1 = 2 ECTS Exchange Workshop 2 = 2 ECTS
Level	Bachelor
Work form	Workshop
Literature	-
Language	English
Scheduling	5 days of 5 hours
Date, time & venue	See the workshop description document
Teachers	Guest teachers

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

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
Department responsible	Art of Sound
OSIRIS course code	KC-EL-MTM1-21
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students except for Art of Sound students
Prerequisites	Maximum of 8 students per group. 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. Hardware: Laptop com
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.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.9, 1.A.10, 1.A.11, 1.B.1, 1.B.12, 1.B.13, 1.B.14
Course objectives	At the end of this course, you: - 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.
Credits	2 ECTS
Level	Bachelor

Work form	Group lesson
Literature	
Language	English
Scheduling	8 lessons of 2 hours
Date, time & venue	See ASIMUT
Teachers	Lilita Dunska, Micha de Kanter
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical assignment
Assignment description	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.
Assignment requirements	The assignment has to be made available to the teacher through MS Teams.
Assignment planning	Art the end of the course
Assessment criteria	- 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)
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Written assignment
Assignment description	A written proposal for a recording in a professional setting, including budget.
Assignment requirements	The assignment has to be made available to the teacher through MS Teams.
Assignment planning	At the end of the course
Assessment criteria	- basic understanding of the music recording and production practice - realistic time planning - realistic budget planning - realistic crew planning
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Music Technology for Musicians – Basic Electronic Music Production (2 ECTS)

Course title	Music Technology for Musicians – Basic Electronic Music Production
Department responsible	Art of Sound
OSIRIS course code	KC-EL-MTM2-21
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students except for Art of Sound students
Prerequisites	Maximum of 8 students per group. 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. Hardware: Laptop compu
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.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.9, 1.A.10, 1.A.11, 1.B.1, 1.B.12, 1.B.13, 1.B.14
Course objectives	At the end of this course, you: - 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.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	
Language	English
Scheduling	8 lessons of 2 hours
Date, time & venue	See ASIMUT
Teachers	Stefan Schmid
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical assignment
Assignment description	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.

Assignment requirements	Assignment has to include: looping, programming, sampling, synthesis. The assignment has to be made available to the teacher through MS Teams.
Assignment planning	At the end of the course.
Assessment criteria	- 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
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Music Technology for Musicians – Basic Multitrack Production (2 ECTS)

Course title	Music Technology for Musicians – Basic Multitrack Production
Department responsible	Art of Sound
OSIRIS course code	KC-EL-MTM3-21
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to all students except for Art of Sound students
Prerequisites	Maximum of 8 students per group. 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. Hardware: Laptop compu
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.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.9, 1.A.10, 1.A.11, 1.B.1, 1.B.12, 1.B.13, 1.B.14
Course objectives	At the end of this course, you: - 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.
Credits	2 ECTS
Level	Bachelor
Work form	Group lessons
Literature	
Language	English
Scheduling	8 lessons of 2 hours
Date, time & venue	See ASIMUT
Teachers	Jasper Ras
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical assignment
Assignment description	Present a multitrack production
Assignment requirements	The production has to be 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). The assignment has to be made available to the teacher through MS Teams.
Assignment planning	
Assessment criteria	- correct session structure and signal routings - application of recording techniques - mixdown: balance, spectral balance, dynamics, stereo imaging
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Electro Acoustics 2 (2 ECTS)

Course title	Electro Acoustics 2
Department responsible	Art of Sound
OSIRIS course code	KC-AS-EA2-14
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to Sonology students only
Prerequisites	Electro Acoustics 1
Course content	The course covers the electrical and acoustical properties of loudspeakers and loudspeaker systems and their applications. The following subjects are discussed: • 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; • basic measurement techniques of single and multiple loudspeaker systems using a dual channel FFT measurement system; • a systematic approach to the evaluation of sound system designs in terms of coverage, (spatial) frequency response and direct to reverberant ratio.
Programme objectives	1.A.11, 1.A.14, 1.B.7, 1.C.14
Course objectives	At the end of this course, you: ▪ 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; ▪ 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.
Credits	2 ECTS
Level	Bachelor
Work form	Group Lesson
Literature	Loudspeakers: For Music Recording and Reproduction, Second Edition by Phillip Newell and Keith Holland. ISBN 9781138554825. Audio Metering, measurements, standards and practice by Eddy B. Brixen. ISBN 9781138909113. Sound Systems: Design and Optimization, third edition, by Bob McCarthy. ISBN 9780415731010. Handouts.
Language	English
Scheduling	12 lessons à 2:00
Date, time & venue	See ASIMUT
Teachers	Jeroen Bas
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written Test
Assignment description	There is one written test
Assignment requirements	The test will take place in class, according to the Asimut schedule.
Assignment planning	At the end of the course
Assessment criteria	• knowledge and understanding of the working principles of loudspeakers and loudspeaker systems; • knowledge and understanding of the principles of the behaviour of sound and sound systems in an electro acoustical environment;

	the ability of evaluation of sound system designs in terms of coverage, (spatial) frequency response and direct to reverberant ratio.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Within 30 days after Assignment 1

Psycho Acoustics (4 ECTS)

Course title	Psycho Acoustics
Department responsible	Art of Sound
OSIRIS course code	KC-AS-PSA
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to Sonology students only
Prerequisites	Non applicable
Course content	Psychoacoustics is the branch of science that explores the perceptual and cognitive aspects of sound. This course provides an in-depth understanding of the capacities and limitations of human hearing, covering a wide range of topics such as level perception, pitch perception, critical bands, spatial perception, basic ear anatomy, and the nonlinearity of the hearing system. Through theoretical concepts and practical examples, students will develop a comprehensive understanding of the relationship between the physical properties of sound and its perceptual manifestations. By studying these topics, students will gain valuable insights into the complex mechanisms that shape our auditory perception and learn how to apply this knowledge in various domains such as arranging, composition, and sound engineering.
Programme objectives	1.A.11, 1.A.9, 1.A.10, 1.B.1
Course objectives	At the end of this course, you: - have an understanding of the capacities and limitations of human hearing and can develop 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 basic anatomy of the ear, and risks of exposure to (high) sound levels and know which preventive measures to take in order to avoid hearing impairment; - are able to read and understand academic literature (recent research papers) on psychoacoustical topics.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	The Sense of Hearing, Christopher J. Plack, 3rd edition, Routledge, 2018, ISBN: 9781138632592 Lecture handouts
Language	English
Scheduling	12 lessons à 02:00

Date, time & venue	See ASIMUT
Teachers	Lilita Dunska
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	You are required to make a presentation about one of the three topics below: - A scientific paper provided by the teacher - Your own research/analysis of psychoacoustical phenomena used in music (like Schoenberg's <i>Farben, Op.16</i>) - Your own research/analysis of psychoacoustical phenomena used in Sound engineering (ex. Why do we EQ in 1/3 octave bands?)
Assignment requirements	The length of the presentation is 15 minutes, Q&A included
Assignment planning	During the course
Assessment criteria	Identification and processing of relevant source materials (20%) good 2, OK 1, bad 0 Persuasive structure (20%) good 2, OK 1, bad 0 Rigor of argument (20%) good 2, OK 1, bad 0 Visual presentation (ppt, Prezi, etc., 20%) good 2, OK 1, bad 0 Live presentation (performance, language, etc.; 20%) good 2, OK 1, bad 0
Weighting	30%
Grading scale	Numeric
Re-assignment description	A written report (1200 - 1500 words) on any of the presentation topics.
Re-assignment planning	Re-assignments take place in Semester 2, see the Year Schedule for the exact weeks.
Assignment	Assignment 2
Assignment type	Written Exam
Assignment description	Written exam based on the topics covered during the lectures: - The basic anatomy of the ear - Level perception - Pitch perception - Spatial perception - Critical bands - Masking - Psychoacoustic phenomena
Assignment requirements	The length of the presentation is 15 minutes, Q&A included.
Assignment planning	At the end of the course
Assessment criteria	- Knowledge and understanding of psychoacoustics concepts and their applications.
Weighting	70%
Grading scale	Numeric
Re-assignment description	A written exam
Re-assignment planning	Re-assignments take place in Semester 2, see the Year Schedule for the exact weeks.

Room Acoustics 1 (2 ECTS)

Course title	Room Acoustics 1
Department responsible	Art of Sound
OSIRIS course code	KC-AS-RA1
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to Sonology students only
Prerequisites	Non applicable
Course content	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). Note that this course deals with the technical aspects of room acoustics in relation to evaluation of sound in a room, for instance a performance space or recording room. Less focus goes out to the artistic application of room acoustics.
Programme objectives	1.A.14, 1.B.1, 1.B.7, 1.C.1
Course objectives	At the end of this course, you: ▪ 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.
Credits	2 ECTS
Level	Bachelor
Work form	Group Lesson
Literature	Presentation handouts
Language	English
Scheduling	6 two-weekly in-class lessons à 02:00 6 homework assignments à 02:00, to be completed in between class lessons (without teacher)
Date, time & venue	See ASIMUT

Teachers	Remy Wenmaekers
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written Test
Assignment description	There is one written test at the end of the course. 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.
Assignment requirements	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. Homework is given to assist learning and the answers are discussed in the next class.
Assignment planning	At the end of the course
Assessment criteria	• understanding of concepts in room acoustics • ability to apply sound fields equations by making calculations
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1

Room Acoustics 2 (2 ECTS)

Course title	Room Acoustics 2
Department responsible	Art of Sound
OSIRIS course code	KC-AS-RA
Type of course	Compulsory course also available as elective
If available as elective, who is this elective for?	This course is available as an elective to Sonology students who have completed Room Acoustics 1
Prerequisites	Room Acoustics 1
Course content	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. 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. Next to a series of lectures you will perform acoustic measurements in a control room to evaluate its acoustic properties based on standards, together with another student. You will present your findings in an individual report and do a written test (exam). Note that this course deals with the technical aspects of room

	acoustics in relation to evaluation of sound in a room, for instance a performance space or recording room. Less focus goes out to the artistic application of room acoustics.
Programme objectives	1.A.14, 1.B.1, 1.B.7, 1.C.1
Course objectives	At the end of this course, you: ▪ are able to describe a control room, listening room or recording studio by acoustic measurements and architectural inventory; ▪ 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; ▪ 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.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Presentation handouts ITU standard
Language	English
Scheduling	6 two-weekly in-class lessons à 02:00 6 homework assignments à 02:00, to be completed in between class lessons (without teacher)
Date, time & venue	See ASIMUT
Teachers	Remy Wenmaekers
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical Assignment
Assignment description	There is one practical assignment during the course period. The practical assignment is assessed through a report (approximately 15 pages A4, the content requirements are given in the written assignment) on the acoustical design of the control room of an existing recording studio and/or home studio. Acoustic measurements are performed in groups of 2 to 3 students, after which the report is made individually.
Assignment requirements	The assignment and the test have equal weight, and both need to be passed with a sufficient grade ($\geq 5,5$)
Assignment planning	During the course. The report has to be handed in within 14 days after the last lesson.
Assessment criteria	• 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.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	End of semester 1
Assignment	Assignment 2
Assignment type	Written Test
Assignment description	There is one written test at the end of the course. 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.
Assignment requirements	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.
Assignment planning	At the end of the course
Assessment criteria	• understanding of concepts in room acoustics for small spaces • ability to apply sound fields equations by making calculations
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of the course

Art of Sound Projects (1-6 ECTS)

Course title	Art of Sound Projects (elective)
Department responsible	Art of Sound
OSIRIS course code	KC-AS-EL-tbc
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to Art of Sound students only
Prerequisites	Non applicable
Course content	Please note: This course is similar to the bachelor Projects & Portfolio course in the Art of Sound curriculum, but in this elective you choose beforehand for how many ECTS you want to follow this course, minimum 1 ECTS - maximum 6 ECTS. You will choose your project(s) in consultation with the department. 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.

	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. A project must be carefully planned and documented. The physical evidence of the projects is kept in your portfolio. 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. 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. 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: - principal responsibility for and contact person for the entire project; - 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. 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.
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	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.
Programme objectives	1.A.9, 1.A.11, 1.A.13, 1.A.17, 1.A.19, 1.B.7, 1.B.12, 1.C.1, 1.C.2, 1.C.10, 1.C.13, 1.C.16
Course objectives	At the end of this course, you: - 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.
Credits	minimum 1 ECTS maximum 6 ECTS
Level	Bachelor
Work form	n/a
Literature	n/a
Language	English
Scheduling	n/a
Date, time & venue	n/a
Teachers	n/a
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignment
Assignment description	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.
Assignment requirements	The report must include at least: - 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. 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. The project report and, when applicable, the audio (and/or video) file in linear format must be included in your e-portfolio.
Assignment planning	Assignment has to be submitted to the project coordinator for assessment before May 1 of the current study year.
Assessment criteria	- Educational value of the project - Invested time - Quality of the technical documentation - Evidence of the project

Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Soldering Practical 1 (1 ECTS)

Course title	Soldering Practical 1
Department responsible	Art of Sound
OSIRIS course code	KC-EL-SP-12
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to Art of Sound students only
Prerequisites	Non applicable
Course content	Mastering the art of creating and identifying high-quality soldering connections is essential when working with audio and video cables. In this course, you'll develop the skills to produce reliable solder joints by following fundamental soldering principles. You'll also learn to safely and effectively use specialized tools for different types of cables while maintaining a clean and organized workspace. The course culminates in completing a Printed Circuit Board (PCB) project, allowing you to apply and refine your soldering techniques.
Programme objectives	1.A.3, 1.A.13, 1.C.3
Course objectives	At the end of this course, you will be able to: - Create and identify high-quality soldering connections. - Understand the configuration of common audio connections. - Assemble and complete Printed Circuit Boards (PCBs). - Select and utilise appropriate tools for creating or repairing audio and video connections.
Credits	1 ECTS
Level	Bachelor
Work form	Individual lessons / practise
Literature	
Language	English
Scheduling	6 x 2 hours individual lessons
Date, time & venue	Location 6.72 / lesson on appointment
Teachers	Lex van den Broek
Contact information	Lex van den Broek (l.vandenbroek@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical assignment
Assignment description	- 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

Assignment requirements	
Assignment planning	The assignment has to be submitted before July 1st.
Assessment criteria	• 3D Object: Accuracy and precision of working • Cables: Quality of soldering connections and functionality of the cables • Device: quality of soldering connections and functionality of the device
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Soldering Practical 2 (1 ECTS)

Course title	Soldering Practical 2
Department responsible	Art of Sound
OSIRIS course code	KC-EL-SP2-13
Type of course	Elective
If available as elective, who is this elective for?	This elective is available to Art of Sound students who have completed Soldering Practical 1
Prerequisites	Soldering Practical 1
Course content	In Soldering Practical 2, students will research, design, build, test, and apply their own small, fully functional electronic device. Throughout each stage of the project, students will receive guidance, coaching, and feedback from the instructor.
Programme objectives	1.A.3, 1.A.13, 1.C.3
Course objectives	At the end of this course, you will: - Gain a deeper understanding of the architecture and design of electronic devices. - Enhance your knowledge of selecting and applying appropriate materials (e.g., cable types, housing, component heating, grounding, switches) for building your own electronic device.
Credits	1 ECTS
Level	Bachelor
Work form	Individual sessions
Literature	
Language	English
Scheduling	Depending on the complexity of the project, the duration will at least be 26 hours divided over 2 semesters.
Date, time & venue	Location 6.72 / lesson on appointment
Teachers	Lex van den Broek
Contact information	Lex van den Broek (l.vandenbroek@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical assignment
Assignment description	Make a fully functioning electronic device.
Assignment requirements	
Assignment planning	The assignment has to be submitted before July 1st.

Assessment criteria	- Project research skills - Self-reliance on research and implementation - Practical implementation of the design. - Technical skills when creating physical device - Stability of the self-made electronics (does it work)
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

KC minors

Minor Art of Sound - Music Recording (6-6 ECTS)

Course title	Minor Art of Sound - Music Recording
Department responsible	Art of Sound
OSIRIS course code	KC-AS-REC-MI
Type of course	Minor
Who is this minor for?	For AoS students during B3 and B4 only – written motivation required
Prerequisites	B3: Music Recording 2 B4: All B1/B2 subjects, Music Recording 3 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.
Course content	The Minor Music Recording consists of the following courses: Minor Year I (Bachelor 3): Music Recording 3 (4 ECTS) Classical Recording 2 (2 ECTS) Minor year II (Bachelor 4): Music Recording 4 (4 ECTS) Jazz Recording (2 ECTS) You can find the course descriptions of the above courses, including content and assessment, in the Art of Sound Bachelor Curriculum Handbook. The first two years of the four-year Music Recording course are mandatory for all AoS students. In the third and fourth years the course is compulsory for students who have chosen Music Recording as their specialisation and for the other students it is a part of the minor in Music Recording. During Music Recording 3 and 4, 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. During the first three years of the general Music Recording course a distinction is made between making recordings in large spaces (concert hall recording) and making recordings in small spaces (studio recording).
Programme objectives	See the individual course descriptions
Course objectives	See the individual course descriptions
Credits	6 ECTS per academic year
Level	Bachelor
Work form	See the individual course descriptions
Literature	See the individual course descriptions

Language	English
Scheduling	See the individual course descriptions
Date, time & venue	See ASIMUT
Teachers	See the individual course descriptions
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	See the individual course descriptions

Minor Art of Sound – Studio Production (6-6 ECTS)

Course title	Minor Art of Sound – Studio Production
Department responsible	Art of Sound
OSIRIS course code	KC-AS-PR-MI
Type of course	Minor
Who is this minor for?	For AoS students in B3 and B4 only – written motivation required
Prerequisites	B3: Studio Production 2 B4: All B2 subjects, Studio Production 3 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.
Course content	The Minor Studio Production consists of the following courses: Minor Year I (Bachelor 3): Studio Production 3 (4 ECTS) Electronic Music Production 2 (2 ECTS) Minor year II (Bachelor 4): Studio Production 4 (4 ECTS) Studio Practicum (1 ECTS) Creative Coaching (1 ECTS) You can find the course descriptions of the above courses, including content and assessment, in the Art of Sound Bachelor Curriculum Handbook. The first two years of the four-year Studio Production course are mandatory for all AoS students. In the third and fourth years the course is compulsory for students who have chosen Studio Production as their specialisation and for the other students it is a part of the minor in Studio Production. 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 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. 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.

	Besides the practical side of music production, the organisational side will also be discussed. You will learn how to oversee and organise more complicated recording and production situations in regard to the professional work-field. 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.
Programme objectives	See the individual course descriptions
Course objectives	See the individual course descriptions
Credits	6 ECTS per academic year
Level	Bachelor
Work form	See the individual course descriptions
Literature	See the individual course descriptions
Language	English
Scheduling	See the individual course descriptions
Date, time & venue	See ASIMUT
Teachers	See the individual course descriptions
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	See the individual course descriptions

Minor Art of Sound – Sound Reinforcement (6-6 ECTS)

Course title	Minor Art of Sound – Sound Reinforcement
Department responsible	Art of Sound
OSIRIS course code	KC-AS-SR-MI
Type of course	Minor
Who is this minor for?	For AoS students in B3 and B4 only – written motivation required
Prerequisites	B3: Sound reinforcement 2 B4: Sound reinforcement 3 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.
Course content	The Minor Sound Reinforcement consists of the following courses: Minor Year I (Bachelor 3): Sound Reinforcement 3 (4 ECTS) Sound Systems: Design and Optimization (1 ECTS) Sound Reinforcement Design 1 (1 ECTS) Minor year II (Bachelor 4): Sound Reinforcement 4 (4 ECTS) Sound Reinforcement Design 2 (2 ECTS)

	You can find the course descriptions of the above courses, including content and assessment, in the Art of Sound Bachelor Curriculum Handbook. The first two years of the four-year Sound Reinforcement course are mandatory for all AoS students. In the third and fourth years the course is compulsory for students who have chosen Sound Reinforcement as their specialisation and for the other students it is a part of the minor in Sound Reinforcement. 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. 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. 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. You learn to work with analog and digital mixing platforms, with the emphasis on: - the organisation of the signal distribution in a mixing platform; - creating a functional connection structure between source, mixing platform and destination; - 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. 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,
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	keeping records of the project and communicating with musicians and other stakeholders. You learn to work safely and under time pressure.
Programme objectives	See the individual course descriptions
Course objectives	See the individual course descriptions
Credits	6 ECTS per academic year
Level	Bachelor
Work form	See the individual course descriptions
Literature	See the individual course descriptions
Language	English
Scheduling	See the individual course descriptions
Date, time & venue	See ASIMUT
Teachers	See the individual course descriptions
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	See the individual course descriptions

Minor ArtScience (10-12-8 ECTS)

Course title	Minor ArtScience
Department responsible	ArtScience
OSIRIS course code	KC-ASC-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students – written motivation and audition required
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.
Course content	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. 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. Part 1 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 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. Part 2 Free choices from the courses offered by ArtScience (based on the needs of the student): 12 ECTS 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/. Part 3 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 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'.) 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 If you complete the full 3-year programme (30 ECTS), you will receive a certificate.
Programme objectives	See programme objectives of the available ArtScience electives on www.interfaculty.nl
Course objectives	See course descriptions of the available ArtScience electives on www.interfaculty.nl
Credits	10 ECTS (B2), 12 ECTS (B3), 8 ECTS (B4)
Level	Bachelor
Work form	Group lessons
Literature	t.b.a.
Language	English
Scheduling	Weekly lessons
Date, time & venue	t.b.a.
Teachers	Teachers of the ArtScience Department
Contact information	Taconis Stolk – Head of the ArtScience Department (taconis.stolk@interfaculty.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Separate assignments and final project

Assignment description	Separate assignments per course plus final individual project assessment.
Assignment requirements	
Assignment planning	
Assessment criteria	Assessment criteria Final Project: - creative ability - critical reflection - capacity for growth and innovation - organisational ability - communicative ability - external awareness - capacity for collaboration
Weighting	100%
Grading scale	Varies per ArtScience elective
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Chamber Music (6-6-6 ECTS)

Course title	Minor Chamber Music
Department responsible	Classical Music
OSIRIS course code	KC-KI-MCM1-19; KC-KI-MCM2-19; KC-KI-MCM3-19
Type of course	Minor
Who is this minor for?	This minor is available to Classical Music ensembles consisting of at least three members only – written motivation and audition required
Prerequisites	This minor is only open for existing ensembles from the Classical Music Department consisting of at least three members. 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 ensemble
Entrance examination	The entrance examination comprises the following components: - short motivation in English (200 words) - 15-minute audition. When you register for this minor you will be asked to upload your motivation. The deadline for uploading your motivation and recordings is 28 February. The department will contact you about your audition once you have applied for this minor.
Course content	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. 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. 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. If you complete the full 3-year programme, you will receive a certificate.
Programme objectives	1.A.2, 1.A.5, 1.B.1, 1.B.3, 1.B.11
Course objectives	At the end of this course, you: - 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.
Credits	6 ECTS per academic year
Level	Bachelor
Work form	Group lessons
Literature	
Language	English
Scheduling	26 lessons of 60 minutes
Date, time & venue	See ASIMUT
Teachers	Various teachers
Contact information	Blanca Sanchez, b.sanchez@koncon.nl
Assessment	This course is assessed using the following assignments per minor year. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Performance
Assignment description	
Assignment requirements	Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.
Assignment planning	December
Assessment criteria	- technique - musicianship & performance - artistry
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Final performance

Assignment description	Final presentations are held in the form of a concert during the Chamber Music Festival. Students are assessed by a committee and receive feedback.
Assignment requirements	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. Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.
Assignment planning	During Chamber Music Festival in March/April
Assessment criteria	- technique - musicianship & performance - artistry
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Choral Conducting (10-10-10 ECTS)

Course title	Minor Choral Conducting
Department responsible	Conducting
OSIRIS course code	KC-DK-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students – written motivation and audition required. Note: the number of available places is very limited.
Prerequisites	This minor is available for students in bachelor II, who have completed the theory courses of the first year. In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (in bachelor III & IV) (but this will not le
Entrance examination	The entrance examination comprises the following components: - short motivation in English (200 words) - practical 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 is 28 February. 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.
Course content	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. If you complete the full 3-year programme, you will receive a certificate. Students in the Minor Choral Conducting complete the following courses per minor year: - Choral conducting (3 ECTS per academic year) - Choir Building (2 ECTS per academic year) - Ear training for Conductors (3 ECTS per academic year) - Score playing (2 ECTS per academic year) Please note: if you are a main subject Wind Band conducting student you will be exempt from the Ear training for conductors and Score playing courses as these are already part of your main subject curriculum.
Programme objectives	1.A.1; 1.A.3; 1.A.8; 1.A.14; 1.A.17; 1.B.1; 1.B.4; 1.C.1; 1.C.2; 1.C.3; 1.C.7; 1.C.8; 1.C.11; 1.C.12;
Course objectives	At the end of this course, you: - are able to work with an amateur choir using appropriate rehearsal techniques and repertoire to perform interesting and achievable programmes.
Credits	10 ECTS per academic year
Level	Bachelor
Work form	Choral conducting: group and individual lesson. Choir building: group lesson Ear training for conductors: group lesson Score playing: individual lesson
Literature	Determined by the teachers
Language	English
Scheduling	Choral Conducting: 50 minutes per week, 34 weeks per year Choir Building: 75 minutes per week, 15 weeks per year Ear training for conductors: combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project weeks) Score playing: 25 minutes per week, 14 weeks per year
Date, time & venue	See ASIMUT
Teachers	Choral Conducting: Krista Audere, László Nemes and guest teachers Choir Building: Krista Audere, László Nemes and guest teachers Ear training for conductors: teachers from the theory department Score playing: Alessandro Soccorsi
Contact information	Marjolein Niels, Head of Vocal and Choral Conducting (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Choral Conducting

Assignment description	Minor year I and II: practical presentation of 15 minutes with a vocal ensemble or 2 pianists, assessed by a jury. Minor year III: practical presentation of 20-25 minutes with a vocal ensemble assessed by a jury.
Assignment requirements	Minor year I and II: practical presentation of 15 minutes with a vocal ensemble or 2 pianists, assessed by a jury. Minor year III: practical presentation of 20-25 minutes with a vocal ensemble assessed by a jury.
Assignment planning	At the end of the academic year
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 - 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
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Choir Building
Assignment description	Minor year I: 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. Minor year II: 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. Minor year III: 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.
Assignment requirements	Minor year I: 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. Minor year II: 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. Minor year III: 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.
Assignment planning	At the end of the academic year
Assessment criteria	- 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 - 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
Weighting	20%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Ear training: written and practical test
Assignment description	Minor year I, II and III: written and practical test. For the assignment 3 description, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment requirements	Minor year I, II and III: written and practical test. For the assignment 3 criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment planning	At the end of the academic year
Assessment criteria	- 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
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Score playing: practical exam
Assignment description	Minor year I, II and III: practical test. For the assignment 4 description, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment requirements	Minor year I, II and III: practical test. For the assignment 4 criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment planning	At the end of the academic year
Assessment criteria	- 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
Weighting	20%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Classical Music (6-6-6 ECTS)

Course title	Minor Classical Music
Department responsible	Classical Music
OSIRIS course code	KC-KI-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students, except Classical Music students – written motivation and audition required. Note: the number of available places is very limited.
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	You are expected to demonstrate the following set of skills and abilities in an entrance examination: - musical and stylistic affinity with classical music - physical affinity with the instrument - ability to perform classical repertoire - potential for development within the genre The entrance examination comprises the following components: - short motivation in English (200 words) - recording (8-10 minutes) 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. It is not compulsory to play on a modern instrument for the entrance examination if you are not able to arrange this.
Course content	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. The minor entails individual lessons on a classical instrument and a set of theoretical courses from the Classical Department. If you complete the full 3-year minor programme, you will receive a certificate. 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. Students in the minor Classical Music complete the following courses: Minor Year I (B2): Instrumental Lesson Minor Classical Music Critical Music Studies I – Classical Music Minor year II (B3): Instrumental Lesson Minor Classical Music Critical Music Studies II – Classical Music Minor year III (B4): Instrumental Lesson Minor Classical Music
Programme objectives	1.A.3, 1.A.4, 1.A.7, 1.B.1, 1.B.2, 1.C.6
Course objectives	On completion of this minor, you: - 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.
Credits	6 ECTS per academic year
Level	Bachelor
Work form	Individual lessons and group lessons
Literature	
Language	English
Scheduling	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. 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.
Date, time & venue	See ASIMUT
Teachers	Varies, depending on the instrument
Contact information	Else van Ommen, Coordinator Classical Music Department (e.vanommen@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Instrumental Lesson: Practical examination
Assignment description	
Assignment requirements	Minor year I and II: Practical examination of 15 minutes. Minor year III: Practical examination of 25 minutes.
Assignment planning	
Assessment criteria	Instrumental Lesson: The assessment criteria for the practical examination are the same as for the main subject in the Classical Department: - technique

	- musicianship & performance - artistry
Weighting	Minor year I and II: 50%; Minor year III: 100%
Grading scale	Minor year I and II: pass-fail, Minor year III: numeric.
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Critical Music Studies – Classical Music I and II: See course description in Bachelor Classical Music Curriculum Handbook
Assignment description	
Assignment requirements	
Assignment planning	
Assessment criteria	Critical Music Studies: see course description in the Bachelor Classical Music Curriculum Handbook.
Weighting	50%
Grading scale	see course description in the Bachelor Classical Music Curriculum Handbook
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Composition (6-6-6 ECTS)

Course title	Minor Composition
Department responsible	Composition
OSIRIS course code	KC-CO-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students, except Composition students – written motivation and audition required
Prerequisites	The Minor Composition is designed for students who already have experience in composition and want to improve their level towards a professional standard. 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: - short motivation in English (200 words) - 3 compositions (scores and/or audio) - an intake interview 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. The department will contact you regarding your application. The interview 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.
Course content	▪ The Minor Composition consists of individual and group lessons. You develop craftsmanship, notation, conceptual abilities and aesthetics. You learn to communicate your artistic

	views to musicians, collaborators and audiences. You learn to write, produce, rehearse and present pieces. ▪ Next to these individual and group lessons, it is strongly recommended, but not obligatory, that you take part in the Studium Generale where you will attend guest lectures, workshops and discussions in which you learn to share your opinions with peer composers. ▪ You can also follow some courses in the composition curriculum such as Improv Lab, Sound Composition and Creative Technologies 1-2, New Arts & Music Theories, Instrumentation 1-2, Music Multimedia and Rejection Class. 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 in consultation with the department. ▪ Upon completion of the full 3-year programme, you will receive a certificate.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.B.2, 1.B.3, 1.C.2, 1.C.3
Course objectives	At the end of the course, you: - are able to develop musical ideas and concepts in detail into compositions; - are able to communicate and reflect on compositional processes and artistic ideas; - have experience writing music for different instrumental settings; - are able to produce, rehearse and present your works.
Credits	6 ECTS per academic year
Level	Bachelor
Work form	Individual Composition lessons; Composition lessons in small group; Concert(s)
Literature	t.b.a.
Language	English
Scheduling	Individual lesson of 25 minutes once every two weeks; group lesson of two hours, once every two weeks.
Date, time & venue	See ASIMUT
Teachers	Teachers from the Composition Department
Contact information	Mayke Nas (Head) & Orsi Toldi (Coordinator) - composition@koncon.nl
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio examination
Assignment description	At the end of each academic year the minor student presents the works they produced during the minor studies (scores and / or audio) and discusses these works with the minor teacher and other teachers from the Composition Department.
Assignment requirements	Minor year I and II: examination of 20 minutes. Minor year III: examination of 45 minutes.
Assignment planning	May or June
Assessment criteria	▪ authenticity ▪ craftsmanship ▪ conceptual skills

	▪ notation ▪ instrumentation ▪ overall development of the student
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Early Music (6-6-6 ECTS)

Course title	Minor Early Music
Department responsible	Early Music
OSIRIS course code	KC-EM-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students, except (Vocal) Early Music students – written motivation and audition required. Note: the number of available places is very limited.
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	You are expected to demonstrate the following set of skills and abilities in an entrance examination: - musical and stylistic affinity with early music - physical affinity with the instrument - ability to perform early music repertoire - potential for development within the genre The entrance examination comprises the following components: - short motivation in English (200 words) - recording (8-10 minutes) 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.
Course content	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. The minor entails individual lessons on an early music instrument and a set of theoretical courses from the Early Music Department. 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. If you complete the full 3-year minor programme, you will receive a certificate. Students in the minor Early Music complete the following courses: Minor year I (B2): Individual Lesson Minor Early Music

	Ornamentation & Diminution Minor year II (B3): Individual Lesson Minor Early Music Early Music Seminars Minor year III (B4): Individual Lesson Minor Early Music
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.B.2
Course objectives	On completion of this minor, you: - 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.
Credits	6 ECTS per academic year
Level	Bachelor
Work form	Individual lessons and group lessons
Literature	
Language	English
Scheduling	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. 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.
Date, time & venue	See ASIMUT
Teachers	Varies, depending on the instrument
Contact information	Brigitte Rebel, Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Individual Lesson: Practical examination
Assignment description	
Assignment requirements	Minor year I and II: Practical examination of 15 minutes. Minor year III: Practical examination of 25 minutes.
Assignment planning	May/June
Assessment criteria	- technical skills - programme and style - communication
Weighting	Minor year I and II: 50%; Minor year III: 100%
Grading scale	Minor year I and II: qualifying; Minor year III: numeric.

Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Ornamentation and Diminution: See course description
Assignment description	
Assignment requirements	Minor year I: See course description.
Assignment planning	
Assessment criteria	
Weighting	50%
Grading scale	see course description
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Early Music Seminars: active attendance and written assignments
Assignment description	
Assignment requirements	Minor year II: Students are required to follow the elective version of Early Music Seminars. This means you are required to attend at least 4 out of 7 seminars and write two critical reflections.
Assignment planning	
Assessment criteria	See course description.
Weighting	50%
Grading scale	see course description
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Early Music – Related Instrument (6-6-6 ECTS)

Course title	Minor Early Music – Related Instrument
Department responsible	Early Music
OSIRIS course code	KC-EM-RI-MI
Type of course	Minor
Who is this minor for?	This minor is available to Early Music students only – written motivation and audition required. Note: the number of available places is very limited.
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	You are expected to demonstrate the following set of skills and abilities in an entrance examination: - Physical affinity with the instrument - Ability to perform early music repertoire on the instrument - Potential for development on the instrument The entrance examination comprises the following components: - short motivation in English (200 words) - recording (8-10 minutes)

	When you register you can upload your motivation and a link to your recording directly to Osiris. The deadline for uploading your motivation is 28 February.
Course content	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. The minor entails individual lessons on a related early music instrument. If you complete the full 3-year minor programme, you will receive a certificate. 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. Students in the minor Early Music – Related Instrument complete the following courses: Minor year I (B2): Individual Lesson Minor Early Music – Related Instrument Historical Development (only if applicable) Minor year II (B3): Individual Lesson Minor Early Music – Related Instrument Minor year III (B4): Individual Lesson Minor Early Music – Related Instrument
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.B.2
Course objectives	On completion of this minor, you: - 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.
Credits	6 ECTS
Level	Bachelor
Work form	Individual lessons and group lessons
Literature	t.b.d.
Language	English
Scheduling	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. 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.
Date, time & venue	See ASIMUT
Teachers	Varies, depending on the instrument
Contact information	Brigitte Rebel - Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Individual Lesson: Practical examination
Assignment description	
Assignment requirements	Minor year I and II: Practical examination of 15 minutes Minor year III: Practical examination of 25 minutes
Assignment planning	May/June
Assessment criteria	Practical examination: - technical skills - programme and style - communication
Weighting	Minor year I: 50%; Minor year II and III: 100%
Grading scale	Minor year I and II: Qualifying. Minor year III: Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Historical Development of instrument of choice: See course description in Curriculum Handbook Bachelor of Music – Early Music
Assignment description	See course description in Curriculum Handbook Bachelor of Music – Early Music
Assignment requirements	Minor year I: See course description in Curriculum Handbook Bachelor of Music – Early Music
Assignment planning	See course description in Curriculum Handbook Bachelor of Music – Early Music
Assessment criteria	See course description in Curriculum Handbook Bachelor of Music – Early Music
Weighting	50%
Grading scale	see course description in the Curriculum Handbook Bachelor of Music – Early Music
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Education (6-6 ECTS)

Course title	Minor Education
Department responsible	Education
OSIRIS course code	KC-ED-MI
Type of course	Minor

Who is this minor for?	This minor is available to all students, except Sonology, Composition, Art of Sound and Choral Conducting students – motivation letter required
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	If you are interested in this minor you will need to submit a brief written motivation in English (200 words) by 28 February. When you register you can upload your motivation directly. Please note that students of the Performance Departments can also choose the Minor Education for Composition & Sonology.
Course content	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 and want to continue to develop their teaching skills. In this minor you broaden your experience as a teacher and music educator and gain specific expertise regarding a topic of your own choice in your profile project and experience working with groups both as an educator and musician. The Minor Education is complementary to the compulsory Educational Skills 1-2-3 courses. It consists of the following two parts: Minor Education Part 1 consists of 3 elements: A. Teaching Skills: you will further develop skills and knowledge regarding teaching strategies and repertoire. You will teach pupils for a longer period. B. Musical Leadership – With a Focus on Creation and Cultural Sensitivity During this module you will develop tools to lead groups from diverse musical and social backgrounds. You will develop pedagogical and didactical skills in service of creative work with these groups. C. Profile Project Plan: you determine the topic and design your Profile Project to be carried out in the 2nd part of Minor Education. The content of your project can contain e.g.: creating your own lesson material; getting acquainted with teaching different target groups; learning to apply tools from the Kodaly method or working with groups. Minor Education Part 2 consists of 2 elements: A. Music around the Corner: Educational Performances You will design a small scale music theatre production together with a group of students from various departments in collaboration with the Wijkmuzikanten. And you will perform this production in several schools and/or theatres throughout The Hague. B. Profile Project: You will carry out the project of your choice which you started in Minor Education part 1C. You will present the result in front of a commission.

	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. Please note: Bachelor I students: -The Minor Education (6-6 ECTS) starts in Bachelor III. If you would like to do this minor then you have to choose electives or another minor worth 6 ECTS for Bachelor II to gain enough credits and then apply for the Minor Education when you are in Bachelor II. -Also please note it is possible to choose the Minor Education on top of another minor or electives.
Programme objectives	1.A.3, 1.A.5, 1.A.15, 1.A.16, 1.A.19, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14.
Course objectives	At the end of the minor Part 1 you: - are able to use your musical and pedagogical knowledge and skills in one-to-one tuition and in a group setting; - can design a learning trajectory for a specific pupil or other target group; - are able to formulate and communicate short-term and medium-term objectives for individuals; - 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; - are able to facilitate an environment where the learner feels safe, can be productive, can explore creativity and artistry, his/her autonomy is guaranteed; - have worked with a group of children of diverse musical and social backgrounds; - collect and can execute a vast amount of different creative musical work forms for group work; - can differentiate within types of work forms and steps to be taken in learning processes with respect to the needs of the group; - have developed educational skills and knowledge related to a topic of your own choice. At the end of the minor Part 2 you: - are able to design and perform a musical programme in a team environment; - 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 formulate a learning question related to music education and to translate this into your Profile Project. - are able to manage and execute your own Profile Project according to the goals set in consultation with your teacher; - 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.
Credits	6 ECTS per academic year (12 ECTS in total) Part 1: Teaching Skills: 3 ECTS; Musical Leadership: 2 ECTS; Profile Project Plan: 1 ECTS. Part 2: Music around the Corner: 4 ECTS; Profile Project: 2 ECTS.
Level	Bachelor
Work form	Teaching practice, group lessons, self-study and project work with peer learning.
Literature	t.b.d.
Language	English
Scheduling	Minor Education Part 1: Bachelor III A. Teaching Skills: 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 Education part 1 – Teaching Skills: 30 weeks. B. Musical Leadership: 8 x 90 minutes in semester 2 C. Profile Project Plan: during Teaching Skills in consultation with your teacher. Minor Education Part 2: Bachelor IV A. Music around the Corner: During semester 1: weekly sessions of two hours and one rehearsal day (excluding self study). Followed by a maximum of 4 days of performances at external locations in January/early February. B. Profile Project, carrying out the plan that was designed in semester 1, duration depends on your own project design.
Date, time & venue	See ASIMUT Please note: the performances of Music around the Corner will take place in January/early February
Teachers	Various
Contact information	Julia Stegeman – Education Department (j.stegeman@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Further requirements: Active participation in the lessons / attendance 80%
Assignment	Assignment 1
Assignment type	Minor Education Part 1 – Teaching Skills Report & Formative Feedback
Assignment description	Teaching Skills report containing: • Internship report • Learning trajectory • Annotated repertoire list • Project planning Formative feedback in Teaching Skills lessons Either written or oral.
Assignment requirements	Internship report must include reflection on: - Private lessons - Group lessons

	- Observations The learning trajectory contains: -a methodical build up of (a part of) lessons, in consultation with your teacher. The annotated repertoire list contains: - a build up of pieces/exercises/methods in consultation with your teacher The project planning -you have written out the topic, goals and blue print how to manage the project. See for further information: Education Programme leaflet.
Assignment planning	Deadline and appointment in consultation with the teacher
Assessment criteria	- 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
Weighting	66%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Deadline and appointment in consultation with your teacher
Assignment	Assignment 2
Assignment type	Minor Education Part 1 - active participation
Assignment description	Continuous assessment of participation, engagement and attendance.
Assignment requirements	Constructive communication and interaction, engagement in class discussions, activities and practical exercises. Minimal attendance 80%.
Assignment planning	Continuous assessment
Assessment criteria	-An active and open attitude in the lessons -Participation in practical workforms in the Minor group and with targetgroup -Reflective about own learning process and progress -Level of understanding of working with a group in a cultural sensitive manner -Knowledge about and practical use of musical workforms with a focus on creativity when leading groups.
Weighting	33%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment above
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 3
Assignment type	Minor Education Part 2 - Music around the Corner
Assignment description	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 and/or theatres.
Assignment requirements	Active participation / attendance 80%

Assignment planning	Process and performances scheduled in Asimut, semester 1
Assessment criteria	Your participation in the collaborative process will be assessed, using the following assessment criteria: - engagement in the making of the music-theatre production; - involvement in and dedication to the group outcome; - communicative skills; - working attitude.
Weighting	66%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 4
Assignment type	Minor Part 2 - Report & Presentation Profile Project
Assignment description	A project report, including: • 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.
Assignment requirements	The project report has to include a project description, project material, video material. The duration of the profile project presentation is 20 minutes.
Assignment planning	Deadline and presentation date in consultation with the teacher
Assessment criteria	Project report - 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. Presentation: - structure and clarity of the presentation; - presentation skills (e.g. addressing and engaging an audience); - discussion skills and dealing with feedback.
Weighting	33%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the teacher

Minor Education for Composition & Sonology (6-6 ECTS)

Course title	Minor Education for Composition & Sonology
Department responsible	Education
OSIRIS course code	KC-ED-CA-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students – written motivation required

Prerequisites	- For Sonology and Composition: Educational Skills for Composition & Sonology. - For performing department students: 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) by 28 February. When you register you can upload your motivation directly.
Course content	In a context yearning for innovative and engaging educational experiences, this minor stands as a beacon of transformation, empowering restless creative minds to bridge the gap between their artistic passions and pedagogical expertise. This programme equips you with the knowledge and skills to integrate your artistic expertise into transformative learning environments, developing critical understanding and fostering a love for learning in diverse audiences. The core elements of the programme are: - Innovative & Extended Educational Practices - Open context and adaptability - Outreach of Diversity and New Audiences - Creative Outcome - Leading and Learning Strategies in Context - Project Management In this minor the students take the lead, shaping the content and methodology to align with the artistic interests and pedagogical goals. Part I: You will expand your teaching horizons and ignite your artistic passion, deepen your pedagogical expertise, guiding you to seamlessly integrate your artistic vision into transformative learning experiences. You will explore creative teaching strategies, discover innovative resources, and delve into the world of sound-related projects. Part II: In the second part, you will gain hands-on experience in diverse educational settings, from one-on-one teaching to group workshops, e-learning platforms, and internships. We will guide you through the process of crafting your signature teaching methodology, inviting you to explore innovative methods and resources. Through practical exercises, field observations, and collaborative projects, you'll expand your pedagogical expertise, becoming an adaptive and creative educator. Part III: In the final part of the minor you will develop and implement your own personal project. You will be equipped with the essential project management skills, interpersonal abilities, and communication expertise to transform your passion and

	innovative ideas into reality. From defining project scope and goals to crafting a compelling project, you'll gain the knowledge and confidence to lead your project to success. Please note: Current Bachelor I students: The Minor Education for Creative Artists starts in Bachelor III. If you would like to do this minor then you have to choose electives/minor worth 6 ECTS and then apply for the Minor Education for Creative Artists when you are in Bachelor II! And remember it is possible to choose the Minor Education for Creative Artists on top of another minor or electives.
Programme objectives	1.A.16, 1.A.17, 1.A.19, 1.B.9, 1.B.12, 1.B.15, 1.C.7, 1.C.13, 1.C.14.
Course objectives	At the end of Part I, you: - Understand the role of creative thinking in art and education. - Enhance your metacognitive skills to cultivate creative and critical thinking. - Discover a wide range of educational strategies and teaching approaches. - Gain insights into creative processes by integrating qualitative and quantitative research. - Connect creative thinking with music education and transform ideas into projects. At the end of Part II, you: - Know and understand different pedagogies and teaching techniques to suit your students' unique needs. - Choose and adapt teaching materials effectively. - Understand the dynamics of diverse learning environments. - Plan, organize, and manage effective learning experiences. - Set clear learning goals and design personalized learning trajectories. At the end of Part III, you: - Develop your personal values and entrepreneurial skills for music education project management. - Define and design creative projects tailored to specific needs. - Create comprehensive project plans and implement them effectively. - Master resource allocation and communication strategies for project success. - Enhance your observation and analysis skills for continuous improvement.
Credits	12 ECTS in total (Part I: 4 ECTS; Part II: 2 ECTS; Part III: 6 ECTS)
Level	Bachelor
Work form	Group lessons, individual coach, self-study, research, observations, teaching practice and project work.
Literature	- Boardman, Eunice (ed.) (2002) Dimensions of musical learning and teaching – A different kind of classroom. Reston. - Dennis, Brian (1975): Projects in Sound. Universal Editions (London) - Delalande, François (2017): The Ontogenesis of Musical Conducts and its Pedagogical Implications.

	- Jensen, Eric (2008): Brain-based learning: The new paradigm of teaching. Corwin Press - Kelchtermans, Geert (2014): Stories making sense. Teacher development from a narrative-biographical perspective. - Paynter, John & Aston, Peter (1970): Sound & Silence. Cambridge University Press - Schafer, R. Murray (1975): The rhinoceros in the classroom. (Universal Edition)
Language	English
Scheduling	Part I – Bachelor III semester 1 Part 2 – Bachelor III semester 2 Part 3 – Bachelor IV semester 1
Date, time & venue	See ASIMUT
Teachers	Irene Ruipérez Canales
Contact information	About course content: Irene Ruipérez Canales (i.canales@koncon.nl) General information: Julia Stegeman, Education Department (j.stegeman@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Further requirements: Active participation in the lessons / attendance 80%
Assignment	Assignment 1
Assignment type	Part 1: Presentation
Assignment description	Part 1 – In-class 30-minute presentation of an article, book, topic or workshop example in relation to the given content.
Assignment requirements	Reading and reflecting upon a topic based on your interest, connected with the class content and decided together with the teacher.
Assignment planning	Semester 1. The exact date will be determined by the teacher, in consultation with the student.
Assessment criteria	- Clarity and structure of argument. - Critical judgement. - Situating the presented text into the context. - Linking the presentation to the sciences on creativity we discussed in class.
Weighting	25% (of Minor part 1)
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2
Assignment	Assignment 2
Assignment type	Part 1: Presentation and a written proposal
Assignment description	A 10 min. presentation and a written proposal of 3 different educational contexts to develop the work practices in the second module. These can include: Internships, participatiion or observation of projects/events/platforms, private or group lessons, workshops, artistic creation, content research and review, observations, etc.
Assignment requirements	Write a project proposal and do a presentation including: - Integration of the course content in the choices and design.

	- Shows a certain degree of research and knowledge of related artistic and educational activities. - Correlation with personal interests or artistic/professional/educational practices relevant to the person. - Application of original and creative models of presentation.
Assignment planning	At the end of semester 1. The exact date will be determined by the teacher, in consultation with the student.
Assessment criteria	- Clearly structured summary of the plan, including additional information, examples and graphic illustration. - Presentation skills, such as engagement with the audience and speaking freely. - The information submitted is coherent and consistent with the written proposal (previously presented).
Weighting	75% (of Minor part 1)
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2
Assignment	Assignment 3
Assignment type	Part 2: A presentation and a report
Assignment description	Implementation and observation of 3 different projects or work practices. A presentation and a practice report, containing your practice trajectories (proposed in the previous semester).
Assignment requirements	Implement/participate/observe different educational contexts explored in semester 1, write a report and do a presentation including: - Description summary of the activity. - An observation report (e.g. logbook). - A reflective report. - Audiovisual documentation (e.g., videos, audios, pics, websites, pamphlets).
Assignment planning	At the end of semester 2. The exact date will be determined by the teacher, in consultation with the student.
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).
Weighting	100% (of Minor part 2)
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2
Assignment	Assignment 4
Assignment type	Part 3: A presentation and a report
Assignment description	Implementation of a project of your choice. 30 min presentation of your project and an extended practice report.
Assignment requirements	Develop and implement your own educational project, write a report and do a presentation including: - The initial project proposal, chronogram and activity plan. - Description of the activity & documentation (e.g. recordings, videos, materials)

	- Observations, reflections in different perspectives: communication techniques, teaching strategies, learning outcomes, participants behaviour and contextual. - A reflective report on your project, including a description of the development of all the elements mentioned above.
Assignment planning	At the end of semester 1. The exact date will be determined by the teacher, in consultation with the student.
Assessment criteria	- 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 the participants.
Weighting	100% (of Minor part 3)
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2

Minor Jazz (6-6-6 ECTS)

Course title	Minor Jazz
Department responsible	Jazz
OSIRIS course code	KC-JA-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students, except Jazz students – written motivation and audition required. Note: the number of available places is very limited.
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	You are expected to demonstrate the following set of skills and abilities in an entrance examination: - musical and stylistic affinity with jazz music - basic knowledge of different idioms within jazz - a preferred, initial direction within these idioms - basic understanding of jazz compositions concerning melodies, harmonies, rhythm and and form - ability to improvise in a jazz context, with a valid use of melody, harmony, rhythm and form. - potential for development within the genre The entrance examination comprises the following components: 1. short motivation in English (200 words) 2. recording (8-10 minutes) 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.
Course content	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. The minor entails individual lessons on a jazz instrument and a set of theoretical courses from the Jazz Department.

	If you complete the full 3-year minor programme, you will receive a certificate 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. Students in the Minor Jazz complete the following courses: Minor year I (B2): Individual Lesson Minor Jazz Music History Jazz Minor year II (B3): Individual Lesson Minor Jazz Critical Music Studies - Jazz Minor year III (B4): Individual Lesson Minor Jazz
Programme objectives	1.A.1. 1.A.2. 1.A.3. 1.A.4. 1.A.5. 1.A.6.
Course objectives	On completion of this minor, you: - 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); - demonstrate knowledge of the historical background and repertoire of the instrument; - demonstrate knowledge of the theoretical context of jazz repertoire.
Credits	6 ECTS per academic year
Level	Bachelor
Work form	Individual lessons and group lessons
Literature	
Language	English
Scheduling	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. 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.
Date, time & venue	See ASIMUT
Teachers	Varies, depending on the instrument
Contact information	Bart Suèr – Head of Jazz Department (b.suèr@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1

Assignment type	Individual Lesson Minor Jazz: Practical examination
Assignment description	
Assignment requirements	Minor year I and II: Practical examination of 15 minutes Minor year III: Practical examination of 25 minutes
Assignment planning	April, May
Assessment criteria	Practical examination: - musical and stylistic awareness - musicianship (phrasing, musical interaction, dynamics, listening skills, timing) - artistry (creativity, innovation, improvisation) - technique (sound, intonation, control)
Weighting	Minor year I and II: 50%; Minor year III: 100%
Grading scale	Minor year I & II: Pass/Fail; Minor year III: Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Music History Jazz: See course description in Curriculum Handbook Bachelor of Music - Jazz
Assignment description	
Assignment requirements	Minor year I: See course description in Curriculum Handbook Bachelor of Music - Jazz
Assignment planning	
Assessment criteria	
Weighting	50%
Grading scale	See course description in Curriculum Handbook Bachelor of Music - Jazz
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Critical Music Studies - Jazz: See course description in Curriculum Handbook Bachelor of Music - Jazz
Assignment description	
Assignment requirements	Minor year II: See course description in Curriculum Handbook Bachelor of Music - Jazz
Assignment planning	
Assessment criteria	
Weighting	50%
Grading scale	See course description in Curriculum Handbook Bachelor of Music - Jazz
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Jazz – Second Instrument (6-6-6 ECTS)

Course title	Minor Jazz – Second Instrument
Department responsible	Jazz
OSIRIS course code	KC-JA-SI-MI
Type of course	Minor

Who is this minor for?	This minor is available to Jazz students only – written motivation and audition required. Note: the number of available places is very limited.
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	You are expected to demonstrate the following set of skills and abilities in an entrance examination: - 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 The entrance examination comprises the following components: 1. short motivation in English (200 words) 2. recording (8-10 minutes) 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.
Course content	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. 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. If you complete the full 3-year minor programme, you will receive a certificate. 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. Students in the Minor Jazz - Second Instrument complete the following courses: Bachelor II/Minor year I: Individual Lesson Minor Jazz – Second Instrument Historical Development Bachelor III/Minor year II: Individual Lesson Minor Jazz – Second Instrument In consultation with the Head of Jazz, one of the following: Ensemble / Rhythm Section Class / Brassbook / Bassbook / PM Ensemble You are asked to choose your theory/performance course for Minor year II at the end of Minor Year I, in the practical examination. Bachelor IV/Minor year III: Individual Lesson Minor Jazz – Second Instrument
Programme objectives	1.A.1. 1.A.2. 1.A.3. 1.A.4. 1.A.5. 1.A.6.

Course objectives	On completion of this minor, you: - 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.
Credits	6 ECTS per academic year
Level	Bachelor
Work form	Individual lessons and group lessons
Literature	t.b.d.
Language	English
Scheduling	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. 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.
Date, time & venue	See ASIMUT
Teachers	Varies, depending on the instrument
Contact information	Bart Suèr – Head of Jazz Department (b.suèr@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Individual Lesson: Practical examination
Assignment description	
Assignment requirements	Minor year I and II: Practical examination of 15 minutes. Minor year III: Practical examination of 25 minutes.
Assignment planning	April, May
Assessment criteria	- musical and stylistic awareness - musicianship (phrasing, musical interaction, dynamics, listening skills, timing) - artistry (creativity, innovation, improvisation) - technique (sound, intonation, control)
Weighting	Minor year I and II: 50%; Minor year III: 100%
Grading scale	Minor year I and II: Pass/Fail; Minor year III: Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Historical Development: See course description in the Curriculum Handbook Bachelor of Music - Jazz
Assignment description	

Assignment requirements	Minor year I: See course description in the Curriculum Handbook Bachelor of Music - Jazz.
Assignment planning	
Assessment criteria	
Weighting	50%
Grading scale	See course description in the Curriculum Handbook Bachelor of Music - Jazz
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Theory/performance course: See relevant course description in the Curriculum Handbook Bachelor of Music – Jazz or Curriculum Handbook PM
Assignment description	
Assignment requirements	Minor year II: See relevant course description in the Curriculum Handbook Bachelor of Music – Jazz or Curriculum Handbook PM.
Assignment planning	
Assessment criteria	
Weighting	50%
Grading scale	See relevant course description in the Curriculum Handbook Bachelor of Music – Jazz or Curriculum Handbook PM
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Music in Context (with ACPA at Leiden University) (10-10-10 ECTS)

Course title	Minor Music in Context (with ACPA at Leiden University)
Department responsible	Various
OSIRIS course code	KC-MA-AMS-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students – written motivation required
Prerequisites	The minor requires a good/proficient level of English reading, writing and speaking skills. Each minor year will have to be completed in full in order to progress to the next minor year. 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.
Entrance examination	If you want to follow this minor you have to submit a brief written motivation in English (200 words) by 28 February.
Course content	Are you a music student who likes to be challenged on both an artistic and theoretical level, who aims to expand their 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.
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	- 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 - 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: https://studiegids.universiteitleiden.nl/en/studies/10159/electives-academy-of-creative-and-performing-arts Royal Conservatoire students following the minor may request an exemption for the obligatory course Critical Music Studies – Classical Music 1-2-3 and Critical Music Studies - Jazz as part of their regular Bachelor of Music curriculum. (Please note: this is applicable to students of the classical music, jazz, vocal and conducting departments only. For Early Music students this exemption does not apply.) Once you have passed Advanced Critical Music Studies you may request an exemption for Critical Music Studies. If you complete the full three-year programme, you will receive a minor certificate.
Programme objectives	1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.B.12, 1.C.7, 1.C.12
Course objectives	At the end of this course, you will: - 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.
Credits	10 ECTS per academic year
Level	Bachelor
Work form	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.
Literature	Determined by the teachers and see ACPA course descriptions.
Language	English

Scheduling	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. 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.
Date, time & venue	1. Advanced Critical Music Studies 1-2-3: see ASIMUT schedule 2. The courses offered by ACPA: see ACPA course descriptions
Teachers	1. Advanced Critical Music Studies 1-2-3: Loes Rusch 2. Music as Expressive Force: Vincent Meelberg Music – Philosophy – Politics: Tom Dommisce
Contact information	Roos Leeftang (coordinator Lectorate Music, Education & Society): r.leeftang@koncon.nl and Rogier Schneemann (ACPA): r.schneemann@kunsten.leidenuniv.nl
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Advanced Critical Music Studies 1-2-3: Active participation, presentations, written assignments
Assignment description	Advanced Critical Music Studies 1-2-3: The assessment of these courses are based on class attendance; the preparation of readings; participation in discussions; in-class assignments; presentations; written assignments.
Assignment requirements	
Assignment planning	
Assessment criteria	- 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)
Weighting	50%
Grading scale	Qualifying
Re-assignment description	
Re-assignment planning	
Assignment	Assignment 2
Assignment type	See ACPA course descriptions: Music as Expressive Force Music – Philosophy – Politics
Assignment description	For the courses offered by ACPA: see ACPA course descriptions Music as Expressive Force Music – Philosophy – Politics
Assignment requirements	See ACPA course descriptions
Assignment planning	See ACPA course descriptions
Assessment criteria	See ACPA course descriptions
Weighting	50%
Grading scale	See ACPA course descriptions
Re-assignment description	See ACPA course descriptions
Re-assignment planning	See ACPA course descriptions

Minor Music Theory (6-6-6 ECTS)

Course title	Minor Music Theory
Department responsible	Theory

OSIRIS course code	KC-MT-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students. Selection is based on theory results – written motivation required
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	If you want to follow this minor you will need to submit a brief written motivation in English (200 words) by 28 February. When you register you can upload your motivation directly. Students are selected based on first year study results in the music theory subjects and the written motivation.
Course content	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. The minor consists of the following courses of 2 ECTS each: Counterpoint and Harmony (Minor Yr I-II-III) Literature, analysis and research (Minor Yr I-II-III) Ear Training and Solfege (Minor Yr I-II) Philosophy and Aesthetics of Art (Minor Yr III) If you complete the full 3-year programme, you will receive a certificate.
Programme objectives	1.A.1, 1.A.3, 1.A.4., 1.A.6., 1.B.1., 1.B.2., 1.B.8., 1.C.1.
Course objectives	At the end of this course, you: - 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.
Credits	6 ECTS per academic year
Level	Bachelor
Work form	Group lessons, self-study
Literature	t.b.a.
Language	English
Scheduling	Weekly lessons (or longer lessons every two weeks)
Date, time & venue	See ASIMUT
Teachers	Counterpoint and Harmony: Bert Mooiman, Arjen Berends Literature, analysis and research: Patrick van Deurzen Ear Training and Solfege: Suzanne Konings, Daniel Salbert Philosophy and Aesthetics of Art: Tom Dommissie, Joao Ferreira dos Santos

Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Minor year 1 KC-TM-HCP1-22 Counterpoint and Harmony 1 (2,0 EC) Intermediate test weging 33 Final test weging 67 KC-TM-LA1-22 Literature, analysis and research 1 (2,0 EC) Intermediate test weging 33 Final test weging 67 KC-TM-GTSP1-22 Ear Training and Solfège 1 (2,0 EC) Intermediate test weging 33 Final test weging 67 Minor year 2 KC-TM-HCP2-22 Counterpoint and Harmony 2 (2,0 EC) Intermediate test weging 33 Final test weging 67 KC-TM-LA2-22 Literature, Analysis and Research 2 (2,0 EC) Intermediate test weging 33 Final test weging 67 KC-TM-GTSP2-22 Ear Training and Solfège 2 (2,0 EC) Intermediate test weging 33 Final test weging 67 Minor year 3 KC-TM-HCP3-22 Counterpoint and Harmony 3 (2,0 EC) Intermediate test weging 33 Final test weging 67 KC-TM-LA3-22 Literature, Analysis and Research 3 (2,0 EC) Intermediate test weging 33 Final test weging 67 KC-TM-APM-22 Aesthetics & Philosophy of Music (2,0 EC) Participation weging 20 Assignments weging 40 Essay weging 40
Assignment	Assignment 1
Assignment type	Counterpoint and Harmony: Written and aural exam, portfolio
Assignment description	Minor Yr I-II-III: Written and/or aural exam for Counterpoint and Harmony. Next to the exam students collect their work during the year in a digital portfolio.
Assignment requirements	
Assignment planning	See assessment
Assessment criteria	For the assessment criteria please see appendix Assessment Criteria Musicianship Skills.
Weighting	See assessment
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Ear Training and Solfège: Written and aural exam, portfolio

Assignment description	Minor Yr I-II: Written and aural exam for Ear Training and Solfège. Next to the exam students collect their work during the year in a digital portfolio.
Assignment requirements	
Assignment planning	See assessment
Assessment criteria	For the assessment criteria please see appendix Assessment Criteria Musicianship Skills.
Weighting	See assessment
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Literature, analysis and research: written assignment
Assignment description	Minor Year I-II-III: For Literature, analysis and research students present a final paper (± 5.000 – 10.000 words) on a music theory topic related to their main subject studies in year III. For year I-II see assesment.
Assignment requirements	
Assignment planning	See assessment
Assessment criteria	For the assessment criteria please see appendix Assessment Criteria Critical Music Studies
Weighting	See assessment
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Philosophy and Aesthetics of Art: written assignment
Assignment description	Minor Year III: For Philosophy and Aesthetics of Music students present a paper.
Assignment requirements	The paper has to include: - 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.
Assignment planning	See assessment
Assessment criteria	For the assessment criteria please see appendix Assessment Criteria Critical Music Studies.
Weighting	See assessment
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Orchestral Conducting (10-10-10 ECTS)

Course title	Minor Orchestral Conducting
Department responsible	Conducting
OSIRIS course code	KC-DO-MI

Type of course	Minor
Who is this minor for?	This minor is available to all students – written motivation and audition required. Note: the number of available places is very limited.
Prerequisites	This minor is available for students in bachelor II, who have completed the theory courses of the first year. In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (in bachelor III & IV) (but this will not le
Entrance examination	The entrance examination comprises the following components: - short motivation in English (200 words) - practical 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 is 28 February. 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.
Course content	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. If you complete the full 3-year programme, you will receive a certificate. Students in this minor complete the following courses: Bachelor II / Minor year I - Orchestral Conducting and rehearsing technique 1 (5 ECTS) - Ear training for conductors (3 ECTS) - Score playing (2 ECTS) Bachelor III / Minor year II - Orchestral Conducting and rehearsing technique 2 (5 ECTS) - Ear training for conductors (3 ECTS) - Score playing (2 ECTS) Bachelor IV/ Minor year III - Orchestral Conducting and rehearsing technique 3 (5 ECTS) - Ear training for conductors (3 ECTS) - Score playing (2 ECTS) Please note: if you are a main subject Wind Band or Choral conducting student you will be exempt from the Ear training for conductors and Score playing courses as these are already part of your main subject curriculum.
Programme objectives	1.A.1; 1.A.3; 1.A.8; 1.A.14; 1.A.17; 1.B.1; 1.B.4; 1.C.1; 1.C.2; 1.C.3; 1.C.7; 1.C.8; 1.C.11; 1.C.12;
Course objectives	At the end of this course, you: - 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.
Credits	10 ECTS per academic year
Level	Bachelor
Work form	Orchestral Conducting: individual and group lessons; Repertoire & Programming (Orchestral Conducting): group lessons; Ear training for conductors: group lesson Score playing: individual lesson
Literature	Determined by the teachers
Language	English
Scheduling	This minor has a duration of three academic years. - Orchestral Conducting: 50 mins per week, 34 weeks per year + 2-4 masterclasses, workshops or internships with amateur, student, or semi-professional orchestras per year. - Repertoire & Programming: 50 minutes per week, 30 weeks - Ear training for conductors: combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project weeks). - Score playing: 25 minutes per week, 30 weeks per year. 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.
Date, time & venue	See ASIMUT
Teachers	Orchestral Conducting: Ivan Meylemans, Jac van Steen Repertoire & Programming: Alex Schillings Ear training for conductors: theory department teachers Score playing: Alessandro Soccorsi
Contact information	Eleonoor Tchernoff: Head of Classical Music (e.tchernoff@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Orchestral Conducting
Assignment description	Minor year I and II: practical presentation of 15 minutes with an ensemble or 2 pianists, assessed by a jury. Minor year III: practical presentation of 20-25 minutes with an ensemble assessed by a jury.
Assignment requirements	Minor year I and II: practical presentation of 15 minutes with an ensemble or 2 pianists, assessed by a jury. Minor year III: practical presentation of 20-25 minutes with an ensemble assessed by a jury.

Assignment planning	At the end of the academic year
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 an ensemble during rehearsals and performance - knowledge of repertoire and musical styles - recognise strong and weak points in the presentation of the group and of the individual musicians and solve related instrumental 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
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Repertoire & Programming (Orchestral Conducting)
Assignment description	Minor year I: designing a programme of 60 minutes for an orchestra with a level of your own choice, discussed with and assessed by a jury. The length of the discussion will be 15 minutes. Minor year II: designing 2 orchestra programmes of 60 minutes each and of different levels both discussed with and assessed by a jury in a meeting of 15 minutes. Minor year III: 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.
Assignment requirements	Minor year I: designing a programme of 60 minutes for an orchestra with a level of your own choice, discussed with and assessed by a jury. The length of the discussion will be 15 minutes. Minor year II: designing 2 orchestra programmes of 60 minutes each and of different levels both discussed with and assessed by a jury in a meeting of 15 minutes. Minor year III: 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.
Assignment planning	At the end of the academic year
Assessment criteria	- Focus/open attitude: ability to concentrate, willingness to expand your horizons - Collaboration/communication: ability to work together, sharing ideas with others - Willingness to receive and apply feedback
Weighting	20%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Ear training: written and practical test
Assignment description	Minor year I, II and III: written and practical test. For the assignment 3 description, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment requirements	Minor year I, II and III: written and practical test. For the assignment 3 description, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment planning	At the end of the academic year
Assessment criteria	Minor year I, II and III: For the assignment 3 criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Score playing: practical exam
Assignment description	Minor year I, II and III: practical test. For the assignment 4 description, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment requirements	Minor year I, II and III: practical test. For the assignment 4 requirements, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment planning	At the end of the academic year
Assessment criteria	Minor year I, II and III: practical test. For the assignment 4 criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	20
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the teacher

Minor Sonology (18 ECTS)

Course title	Minor Sonology
Department responsible	Sonology
OSIRIS course code	KC-SO-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students, except Sonology students – written motivation required
Prerequisites	Non applicable
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.
Course content	The Minor Sonology consists of separate modules in the field of - electronic music production - algorithmic composition - sound analysis and synthesis - sound perception - aesthetics of electronic music - spatial reproduction - live electronic music. 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. The Sonology electives you can choose from are as follows: Composing with Algorithms (8 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) Signals and Systems (5 ECTS) Sound and Space (8 ECTS) The course descriptions of the above Sonology electives can be found in this handbook. Bachelor I students: 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 Bachelor II. In that case you will need to obtain 18 ECTS in 2 years in order to receive a minor certificate. Bachelor II & III students: 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.
Programme objectives	See relevant course descriptions in the Bachelor Sonology curriculum handbook.
Course objectives	See relevant course descriptions in the Bachelor Sonology curriculum handbook.
Credits	6 ECTS per academic year (minimum)
Level	Bachelor
Work form	Group lessons
Literature	t.b.a.
Language	English
Scheduling	Weekly lessons
Date, time & venue	See ASIMUT
Teachers	Teachers of the Sonology Department
Contact information	Kees Tazelaar – Head of the Sonology Department (k.tazelaar@koncon.nl)

Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Varies per sonology elective, see elective course descriptions.
Assignment description	
Assignment requirements	
Assignment planning	
Assessment criteria	
Weighting	100%
Grading scale	
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Voice (6-6-6 ECTS)

Course title	Minor Voice
Department responsible	Vocal Studies
OSIRIS course code	KC-AZ-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students, except Vocal students – written motivation and audition required. Note: the number of available places is very limited.
Prerequisites	Some experience with singing, for example singing lessons or choir experience. 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: - Recording (5-7 minutes, covering two pieces in two languages) - Written motivation in English (200 words) 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.
Course content	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. If you complete the full 3-year minor programme, you will receive a certificate. Students in the Minor Voice complete the following courses: 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
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.8, 1.A.12, 1.A.13, 1.A.15, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.10, 1.B.12, 1.C.2, 1.C.6, 1.C.7, 1.C.10, 1.C.11, 1.C.13, 1.C.16.
Course objectives	At the end of the minor, you:

	- 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.
Credits	6 ECTS per academic year
Level	Bachelor
Work form	Individual lesson
Literature	
Language	English
Scheduling	Individual voice lessons: 25 minutes per week, 34 weeks per year
Date, time & venue	See ASIMUT
Teachers	Teachers from the Vocal Studies Department
Contact information	Marjolein Niels – Head of the Vocal Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Minor I and Minor II: Internal Presentation; Minor III: Public Presentation
Assignment description	Minor year I: Presentation (10 min) Minor year II: Presentation (15 min) Minor year III: Presentation (25 min)
Assignment requirements	Minor year I: a combination of pieces covering two languages and two style periods Minor year II: a combination of pieces covering at least one opera or oratorio aria and one lied/song/melodie, covering at least two languages and two style periods Minor year III: a varied programme regarding styles and languages, coordinated with your voice teacher and provided with a programme booklet.
Assignment planning	End of Sem 2
Assessment criteria	You will be assessed on the following areas: Technical skills, Musicality and Artistry, Communication and Presentation. For a breakdown of the sub-criteria and associated grading, please refer to the Assessment Criteria Rubric in the appendix of the Bachelor Vocal Studies Curriculum Handbook.
Weighting	100%
Grading scale	Minor year I: qualifying, Minor year II: qualifying, Minor year III: numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Voice Classical Music (6-6-6 ECTS)

Course title	Minor Voice Classical Music
Department responsible	Vocal Studies
OSIRIS course code	KC-AZ-C-MI

Type of course	Minor
Who is this minor for?	This minor is available to Vocal Studies Early Music students only – written motivation and audition required. Note: the number of available places is very limited.
Prerequisites	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: - Recording with Classical repertoire (8-10 minutes, covering three pieces in at least two languages) - Written motivation in English (200 words) 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.
Course content	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 voice teacher from the Vocal Department, a related music history course and a Lied workshop in the second and third elective year. If you complete the full 3-year minor programme, you will receive a certificate. Students in the Minor Voice complete the following courses: Bachelor II / Minor year I: Individual Lesson Minor Voice Classical Music & Music History 1 Bachelor III / Minor year II: Individual Lesson Minor Voice Classical Music & Music History 2 Bachelor IV / Minor year III: Individual Lesson Minor Voice Classical Music & Lied Class 1
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.8, 1.A.12, 1.A.13, 1.A.15, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.10, 1.B.12, 1.C.2, 1.C.6, 1.C.7, 1.C.10, 1.C.11, 1.C.13, 1.C.16.
Course objectives	At the end of the minor, you: - 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. - have studied, rehearsed and performed repertoire from two specific style periods or composers within the repertoire of the Art Song.
Credits	6 ECTS per academic year
Level	Bachelor
Work form	Individual and group lessons
Literature	t.b.a.
Language	English
Scheduling	This minor has a duration of three academic years. Individual voice lessons: 25 minutes per week, 34 weeks per year Theory course: see relevant course description

Date, time & venue	See ASIMUT
Teachers	Voice teacher from the Vocal Department.
Contact information	Marjolein Niels – Head of the Vocal Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Minor I and Minor II: Internal Presentation; Minor III: Public Presentation
Assignment description	Minor year I: Presentation (10 min) Minor year II: Presentation (15 min) Minor year III: Presentation (25 min)
Assignment requirements	Minor year I: a combination of pieces covering two languages and two style periods (from classical to modern) Minor year II: a combination of pieces covering at least one opera or oratorio aria and one lied/song/melodie, covering at least two languages and two style periods (from classical to modern) Minor year III: a varied programme regarding styles and languages, coordinated with your voice teacher and provided with a programme booklet.
Assignment planning	End of semester 2
Assessment criteria	You will be assessed on the following areas: Technical skills, Musicality and Artistry, Communication and Presentation. For a breakdown of the sub-criteria and associated grading, please refer to the Assessment Criteria Rubric in the appendix of the Bachelor Vocal Studies Curriculum Handbook.
Weighting	50%
Grading scale	Minor year I: qualifying, Minor year II: qualifying, Minor year III: numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Music History assignments (minor year I and II only)
Assignment description	Minor year I: See assessment, assessment planning and assessment criteria in the Music History 1 course description in the Bachelor Vocal Studies Curriculum Handbook. Minor year II: See assessment, assessment planning and assessment criteria in the Music History 2 course description in the Bachelor Vocal Studies Curriculum Handbook.
Assignment requirements	See Bachelor Vocal Studies Curriculum Handbook.
Assignment planning	See Music History I and Music History II in the Bachelor Vocal Studies Curriculum Handbook.
Assessment criteria	See Music History I and Music History II in the Bachelor Vocal Studies Curriculum Handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Lied Class 1 assignment (minor year III only)
Assignment description	Minor year III: See assessment, assessment planning and assessment criteria in the Lied Class 1 course description in the Bachelor Vocal Studies Curriculum Handbook.
Assignment requirements	
Assignment planning	
Assessment criteria	
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Minor Voice Early Music (6-6-6 ECTS)

Course title	Minor Voice Early Music
Department responsible	Vocal Studies
OSIRIS course code	KC-AZ-E-MI
Type of course	Minor
Who is this minor for?	This minor is available to Vocal Studies Classical Music students only – written motivation and audition required. Note: the number of available places is very limited.
Prerequisites	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: - Recording with Early Music repertoire (8-10 minutes) - Written motivation in English (200 words) 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.
Course content	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. 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: Year 1 - Introduction to the Historical Performance Philosophy - Historical Declamation and Acting - Basic Vocal forms and Compositional Devices

	- Vocal Performance Practice in the 18th Century Year 2 - 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 Year 3 - Individual Research - Continuation of Topics from 1st and 2nd Year - The Authenticity Debate If you complete the full 3-year minor programme, you will receive a certificate. Students in the Minor Voice Early Music complete the following courses: Minor year I (B2): Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music Minor year II (B3): Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music Minor year III (B4): Individual Lesson Minor Voice Early Music Early Music Studies for Minor Voice Early Music
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.8, 1.A.12, 1.A.13, 1.A.15, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.10, 1.B.12, 1.C.2, 1.C.6, 1.C.7, 1.C.10, 1.C.11, 1.C.13, 1.C.16.
Course objectives	At the end of this minor, you: - are equipped with conceptual and practical tools to perform and understand the music of historical styles; - 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.
Credits	6 ECTS per academic year
Level	Bachelor
Work form	Voice lesson: individual lessons; Early Music Studies for Singers: group lessons.
Literature	t.b.a.
Language	English
Scheduling	This minor has a duration of three academic years. Individual voice lessons: 25 minutes per week, 34 weeks per year Early Music Studies for Minor Voice Early Music: 90 minutes per week, 24 weeks per year (depending on group size)
Date, time & venue	See ASIMUT

Teachers	Voice lesson: Early Music Specialists from the Vocal Department Early Music Studies for Minor Voice Early Music: João Carlos F. de M. Santos, João Luís Veloso Paixão.
Contact information	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Minor I and Minor II: Internal Presentation; Minor III: Public Presentation
Assignment description	Minor year I: presentation (10 min) Minor year II: Presentation (15 min) Minor year III: Presentation (25 min)
Assignment requirements	Minor year I: a combination of pieces covering two languages and two style periods (from medieval age to baroque); Minor year II: a combination of pieces covering at least one opera or oratorio aria, one lied/song/melodie and covering at least two languages and two style periods (from medieval age to baroque); Minor year III: a varied programme regarding styles and languages, coordinated with the Early Music Specialists and provided with a programme booklet.
Assignment planning	End of Sem 2
Assessment criteria	You will be assessed on the following areas: Technical skills, Musicality and Artistry, Communication and Presentation. For a breakdown of the sub-criteria and associated grading, please refer to the Assessment Criteria Rubric in the appendix of the Bachelor Vocal Studies Curriculum Handbook.
Weighting	50%
Grading scale	Minor year I: qualifying, Minor year II: qualifying, Minor year III: numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Early Music Studies for Minor Voice: Performances of Poem/Fragment of Play/Musical Piece
Assignment description	For Minor Early Music Voice I and II students only.
Assignment requirements	
Assignment planning	
Assessment criteria	- Personal engagement with techniques discussed in class - Personal development during the learning process
Weighting	Minor year I: 25%; Minor year II: 20%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Early Music Studies for Minor Early Music Voice: Analysis of Musical Piece
Assignment description	For Minor Early Music Voice I students only.

Assignment requirements	
Assignment planning	During the course
Assessment criteria	- Correctness in the application of concepts discussed to given repertoire - Thoroughness of Analysis
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Early Music Studies for Minor Early Music Voice: reading/summary assignments
Assignment description	For Minor Early Music Voice II students only. Focus on Historical Techniques of Delivery/Historical Theories of Music, Basic Historical Academic Skills.
Assignment requirements	
Assignment planning	During the course
Assessment criteria	- Quantity of summaries handed in (average of 5 summaries required) - Thoroughness and precision of ideas contained in summaries
Weighting	10 %
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 5
Assignment type	Early Music Studies for Minor Voice Early Music: Individual Presentation on Chosen Topic
Assignment description	For Minor Early Music Voice II students only.
Assignment requirements	
Assignment planning	
Assessment criteria	- Thoroughness and Correctness in Analysis of Historical Sources
Weighting	20%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 6
Assignment type	Early Music Studies for Minor Voice: sight reading and historical improvisation
Assignment description	Minor year III: The assignments cover historical aspects of music practica and historical counterpoint/composition . One exam in the middle of the course (30%) and one exam at the end of the course (70%).
Assignment requirements	
Assignment planning	
Assessment criteria	- Level of sight reading a piece of the style and level of difficulty that has been worked on during the year.

	- Improvising using the relevant historical skills that have been developed during the year.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	

Minor Wind Band Conducting (10-10-10 ECTS)

Course title	Minor Wind Band Conducting
Department responsible	Conducting
OSIRIS course code	KC-DI-MI
Type of course	Minor
Who is this minor for?	This minor is available to all students – written motivation and audition required. Note: the number of available places is very limited.
Prerequisites	This minor is available for students in bachelor II, who have completed the theory courses of the first year. In exceptional cases, bachelor II students can apply for the first two years of the minor trajectory (in bachelor III & IV) (but this will not le
Entrance examination	The entrance examination comprises the following components: - short motivation in English (200 words) - practical 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. 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.
Course content	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. If you complete the full 3-year programme, you will receive a certificate. The minor Wind Band Conducting consists of the following courses: Bachelor II / Minor year I - Wind Band Conducting 1 (5 ECTS) (Including orchestration/instrumentation, rehearsing techniques, historical development of wind band music, repertoire & programming, 2-4 practicums, Entornos) - Ear training for conductors (3 ECTS) - Score playing (2 ECTS) Bachelor III / Minor year II - Wind Band Conducting 2 (5 ECTS)

	(Including orchestration/instrumentation, rehearsing techniques, historical development of wind band music, repertoire & programming, 2-4 practicums, Entornos) - Ear training for conductors (3 ECTS) - Score playing (2 ECTS) Bachelor IV / Minor year III - Wind Band Conducting 3 (5 ECTS) (Including orchestration/instrumentation, rehearsing techniques, historical development of wind band music, repertoire & programming, 2-4 practicums, Entornos) - Ear training for conductors (3 ECTS) - Score playing (2 ECTS) Please note: if you are a main subject Choral conducting student you will be exempt from the Ear training for conductors and Score playing courses as these are already part of your main subject curriculum.
Programme objectives	1.A.1; 1.A.3; 1.A.8; 1.A.14; 1.A.17; 1.B.1; 1.B.4; 1.C.1; 1.C.2; 1.C.3; 1.C.7; 1.C.8; 1.C.11; 1.C.12
Course objectives	At the end of this course, you: - 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; - 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.
Credits	10 ECTS per academic year
Level	Bachelor
Work form	Wind Band Conducting: individual and group lessons; Repertoire & Programming (Wind Band Conducting): group lessons; Ear training for conductors: group lesson; Score playing: individual lesson
Literature	Determined by the teachers
Language	English
Scheduling	This minor has a duration of three academic years.

	- Wind Band Conducting: 50 mins per week, 34 weeks per year + 2-4 masterclasses, workshops or internships with amateur, student, or semi-professional orchestras per year. - Repertoire & Programming: 50 minutes per week, 30 weeks - Ear training for conductors: combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project weeks). - Score playing: 25 minutes per week, 30 weeks per year.
Date, time & venue	See ASIMUT
Teachers	Wind Band Conducting: Alex Schillings, Ivan Meylemans and guest teachers Repertoire & Programming: Alex Schillings Ear training for conductors: via theory department Score playing: Alessandro Soccorsi
Contact information	Eleonoor Tchernoff - Head of Classical Music (e.tchernoff@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Wind Band Conducting
Assignment description	Minor year I and II: practical presentation of 15 minutes with an ensemble or 2 pianists, assessed by a jury. Minor year III: practical presentation of 20-25 minutes with an ensemble assessed by a jury.
Assignment requirements	Minor year I and II: practical presentation of 15 minutes with an ensemble or 2 pianists, assessed by a jury. Minor year III: practical presentation of 20-25 minutes with an ensemble assessed by a jury.
Assignment planning	At the end of the academic year
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 an ensemble during rehearsals and performance - knowledge of repertoire and musical styles - recognise strong and weak points in the presentation of the group and of the individual musicians and solve related instrumental 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
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Repertoire & Programming (Wind Band Conducting)

Assignment description	Minor year I: designing a programme of 60 minutes for an orchestra with a level of your own choice, discussed with and assessed by a jury. The length of the discussion will be 15 minutes. Minor year II: designing 2 orchestra programmes of 60 minutes each and of different levels both discussed with and assessed by a jury in a meeting of 15 minutes. Minor year III: 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.
Assignment requirements	Minor year I: designing a programme of 60 minutes for an orchestra with a level of your own choice, discussed with and assessed by a jury. The length of the discussion will be 15 minutes. Minor year II: designing 2 orchestra programmes of 60 minutes each and of different levels both discussed with and assessed by a jury in a meeting of 15 minutes. Minor year III: 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.
Assignment planning	At the end of the academic year
Assessment criteria	- Focus/open attitude: ability to concentrate, willingness to expand your horizons - Collaboration/communication: ability to work together, sharing ideas with others - Willingness to receive and apply feedback
Weighting	20%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Ear training: written and practical test
Assignment description	Minor year I, II and III: written and practical test. For the assignment 3 description, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment requirements	Minor year I, II and III: written and practical test. For the assignment 3 description, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment planning	At the end of the academic year
Assessment criteria	- 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
Weighting	30%
Grading scale	Numeric

Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Score playing: practical exam
Assignment description	Minor year I, II and III: practical test. For the assignment 4 description, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment requirements	Minor year I, II and III: practical test. For the assignment 4 requirements, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Assignment planning	At the end of the academic year
Assessment criteria	- 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
Weighting	20%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the teacher

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

Writing: Counterpoint (4 ECTS)

Course title	Writing: Counterpoint
Department responsible	Theory
OSIRIS course code	KC-TE-CP-24
Type of course	Elective
Prerequisites	Non applicable
Course content	You learn the basic skills of writing polyphonic works in Renaissance and Baroque styles. Areas covered will be modality, melodic structure, rhythmic theory, text placement, treatment of consonance and dissonance. Scores from the Renaissance and Baroque period serve as examples.
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.7
Course objectives	You learn the basic skills of writing polyphonic works in Renaissance and Baroque styles.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson

Literature	Peter Schubert – Modal Counterpoint: Renaissance Style Peter Schubert – Baroque Counterpoint
Language	English
Scheduling	75 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Music theory teachers
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio
Assignment description	The portfolio will have to contain assignments from and similar to the workbooks of Peter Schubert and may contain small compositions suitable for the student's own ensemble or instrument.
Assignment requirements	
Assignment planning	At the end of the course.
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Writing: Arranging / Instrumentation (4 ECTS)

Course title	Writing: Arranging / Instrumentation
Department responsible	Theory
OSIRIS course code	KC-TE-ARI-20
Type of course	Elective
Prerequisites	Non applicable
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.
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.7
Course objectives	You learn to write arrangements from existing works (any ensemble, any period) for standard and non standard ensemble settings.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Samuel Adler – The study of Orchestration (3rd edition)
Language	English

Scheduling	75 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Arjen Berends
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio
Assignment description	The portfolio will have to contain assignments from and similar to the workbook of Samuel Adler and arrangements suitable for the student's own ensemble or instrument.
Assignment requirements	Arrangements should be playable for the intended instruments or ensembles.
Assignment planning	At the end of the course.
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Writing: Composing for Classical Musicians (4 ECTS)

Course title	Writing: Composing for Classical Musicians
Department responsible	Theory
OSIRIS course code	KC-TE-CCM-20
Type of course	Elective
Prerequisites	
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).
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.7
Course objectives	Your own compositional activities are central in this course. You learn to analyse compositional techniques that are beneficial for your own work. Issues of instrumentation and aesthetics will also be studied.
Credits	4 ECTS
Level	Bachelor
Work form	Group and individual lessons
Literature	Scores, parts of Schönberg's Fundamentals of musical composition, Samuel Adler, The study of Orchestration W.W. Norton 2001 (3rd edition)
Language	English
Scheduling	75 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Patrick van Deurzen

Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio
Assignment description	The portfolio will contain the student's own compositions and analysis assignments concerning compositional techniques that are beneficial for their own work.
Assignment requirements	Compositions should be playable for the intended instruments or ensembles.
Assignment planning	At the end of the course.
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Writing: Composing for Jazz Musicians (4 ECTS)

Course title	Writing: Composing for Jazz Musicians
Department responsible	Theory
OSIRIS course code	KC-TE-CJM-20
Type of course	Elective
Prerequisites	
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.
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.7
Course objectives	You will learn basic compositional techniques, either within a harmonical, melodical or rhythmical framework or free, to compose jazz pieces in different styles according to your own ideas.
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons
Literature	
Language	English
Scheduling	75 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Niels Tausk
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio

Assignment description	The portfolio will contain the student's own compositions and analysis assignments concerning compositional techniques that are beneficial for their own work.
Assignment requirements	Compositions should be playable for the intended instruments or ensembles.
Assignment planning	At the end of the course.
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	

Aesthetics and Philosophy of Music (4 ECTS)

Course title	Aesthetics and Philosophy of Music
Department responsible	Theory
OSIRIS course code	KC-TE-CSAP-20
Type of course	Elective
Prerequisites	
Course content	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: - 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.
Programme objectives	1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.7
Course objectives	You will learn to understand the relation of music to the world of ideas and concepts to boost creativity and reflection upon your own work.
Credits	4 ECTS
Level	Bachelor

Work form	Group lessons
Literature	
Language	English
Scheduling	75 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Tom Dommisse, Joao Ferreira de Miranda Santos
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio
Assignment description	The portfolio will contain written assignments reflecting the course content work and one essay by the student.
Assignment requirements	
Assignment planning	At the end of the course.
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Critical Music Studies in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Playing & Improvisation: Harmony at the Piano 3 for Jazz students (4 ECTS)

Course title	Playing & Improvisation: Harmony at the Piano 3 for Jazz students
Department responsible	Theory
OSIRIS course code	KC-TE-HAP3-20
Type of course	Elective
Prerequisites	Harmony at the piano 2
Course content	One of the two following approaches can be studied when you have chosen this course: A) Advanced jazz harmony at the piano, containing two topics. Topic one: How to work with less common combinations of harmonic content, for example 9 together with b9, #11 on sus 4, major 7 with dom. 7 etc. etc. With the music of composer, arranger and pianist Clare Fischer as a guide, we learn that through horizontal connections, almost everything is possible. Topic two: How to work with non-functional slash chords (and poly chords). This course is interesting for pianists and for those who want to develop themselves in arranging and composing. B) Piano accompaniment, comping: Blues, Rhythm changes, Ballads, Swing, Latin, Walking bass with rootless voicings, intro's endings, sight reading from chord and lead sheets. (option B not for drummers and pianists).
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2, 1.B.8, 1.C.6
Course objectives	You learn to play advanced jazz harmony at the piano (option A), or you can choose to concentrate on piano accompaniment (comping, option B).
Credits	4 ECTS

Level	Bachelor
Work form	Individual lessons
Literature	Material handed out by the teacher; students also bring their own repertoire to the lessons.
Language	English
Scheduling	25 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Eric Gieben
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam
Assignment description	For course content A) Student writes two arrangements in the style of Clare Fischer with strong horizontal components and performs them on the exam. The student harmonizes one music fragment with slash chords which will be handed over one week before the exam. The fragment will be played by the student and feedback will be given during the exam. B) Student comps three songs and plays one sight reading assignment at the exam.
Assignment requirements	
Assignment planning	At the end of the course.
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Playing & Improvisation: Rhythm Class 3 for Classical Music students (4 ECTS)

Course title	Playing & Improvisation: Rhythm Class 3 for Classical Music students
Department responsible	Theory
OSIRIS course code	KC-TE-RC3-20
Type of course	Elective
Prerequisites	
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.
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2, 1.B.8, 1.C.6
Course objectives	You will acquire advanced rhythm skills by performing advanced rhythmic exercises, studying excerpts from music literature, as

	well as complex rhythmic patterns (such as African and Latin American indigenous rhythms).
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	
Language	English
Scheduling	75 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Niels van Hoorn
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam
Assignment description	In the exam you will show advanced rhythm skills by performing advanced rhythmic exercises, based on studied excerpts from music literature, as well as complex rhythmic patterns (such as African and Latin American indigenous rhythms).
Assignment requirements	
Assignment planning	At the end of the course
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Playing & Improvisation: Rhythm Class 3 for Jazz students (4 ECTS)

Course title	Playing & Improvisation: Rhythm Class 3 for Jazz students
Department responsible	Theory
OSIRIS course code	KC-TE-RPRJ3-20
Type of course	Elective
Prerequisites	
Course content	Rhythmic modulations, odd meters, groove, changing metres.
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2, 1.B.8, 1.C.6
Course objectives	You learn to understand and perform rhythmic modulations, odd meters, groove and changing metres in different musical styles.
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons
Literature	Material handed out by the teacher; reader and standards from the jazz repertoire.
Language	English
Scheduling	75 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Niels Tausk

Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical Exam
Assignment description	In the exam you will show advanced rhythm skills by performing advanced rhythmic exercises, based on studied excerpts from music literature and recordings.
Assignment requirements	
Assignment planning	At the end of the course.
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Playing & Improvisation: Improvisation for Classical Music students (4 ECTS)

Course title	Playing & Improvisation: Improvisation for Classical Music students
Department responsible	Theory
OSIRIS course code	KC-TE-ICM-20
Type of course	Elective
Prerequisites	
Course content	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. Also, improvised (vocal or instrumental) cadenzas and ornamentation can be addressed.
Programme objectives	1.A.1, 1.A.4, 1.A.5, 1.B.9, 1.C.6
Course objectives	In this course, an integrated approach of harmony and improvisation will be studied. Depending on the experience of the students, aspects of practical harmony such as partimenti, modulations and melody harmonization will be touched on in an intuitive way. You will also learn to improvise (vocal or instrumental) cadenzas and apply ornamentation techniques.
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons
Literature	
Language	English
Scheduling	75 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Bert Mooiman
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	Students will present their musical improvisation activities by performing individually and in a group.
Assignment requirements	The presentation contains aspects of practical harmony such as partimenti, modulations and melody harmonization, improvised (vocal or instrumental) cadenzas, and ornamentation techniques.
Assignment planning	At the end of the course
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Playing & Improvisation: Introduction to Jazz Harmony (4 ECTS)

Course title	Playing & Improvisation: Introduction to Jazz Harmony
Department responsible	Theory
OSIRIS course code	KC-TE-IJH-20
Type of course	Elective
Prerequisites	
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.
Programme objectives	1.A.1, 1.A.4, 1.A.5, 1.B.9, 1.C.6
Course objectives	Classical students learn to understand the jazz style and repertoire from the inside out. You can to play, sing, improvise and write in simple to more advanced jazz harmonic idioms.
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons
Literature	
Language	English
Scheduling	75 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Erik Albjerg
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam
Assignment description	You perform on your own instrument in a combo situation, play simple sequences on the piano and your own instrument, and sing chord progressions.
Assignment requirements	You can play, sing and improvise in simple to more advanced jazz harmonic idioms.
Assignment planning	At the end of the course
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Analysis: Relations Jazz and Classical Music for Jazz students (4 ECTS)

Course title	Analysis: Relations Jazz and Classical Music for Jazz students
Department responsible	Theory
OSIRIS course code	KC-TE-RJK-24
Type of course	Elective
Prerequisites	
Course content	A systematic exploration of the relationship between jazz and classical, on the basis of a large number of pieces from both genres. Through analysis, listening, discussion and reflection, you will become familiar with classical music repertoire. By connecting these to the - more familiar - jazz styles, the underlying relationships are highlighted and placed in context.

Programme objectives	1.A.3, 1.A.7, 1.B.1, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Course objectives	At the end of this course, you: ▪ have studied relevant music literature; ▪ know the composition techniques of both classical and jazz styles; ▪ are able to analyse both classical music and jazz; ▪ are able to express your observations and, more generally: talk about music.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English
Scheduling	75 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Claudio De Rosa and Laurence Fish
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	Oral Presentation at the end of the course on a topic that is relevant for the student's main course of study, chosen by the student in consultation with the teacher.
Assignment requirements	Length of the presentation 10-15 minutes.
Assignment planning	At the end of the course
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

ATV3 Big Band (1 semester, 1.5 ECTS)

Course title	ATV3 Big Band (1 semester)
Department responsible	Theory
OSIRIS course code	KC-JX-ATV3-BB-22
Type of course	Elective
Prerequisites	
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.
Programme objectives	1.A.3, 1.B.3, 1.B.4, 1.C.7

Course objectives	You learn to listen to different big band styles and make an auditive analysis of arrangements. You will also learn to read and decode big band scores with a focus on form and type of voicings.
Credits	1,5 ECTS
Level	Bachelor
Work form	Group lessons
Literature	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.
Language	English
Scheduling	75 minutes per week, 1 semester
Date, time & venue	See ASIMUT
Teachers	Patrick Schenkus
Contact information	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written exam
Assignment description	The student has to make an auditive analysis.
Assignment requirements	
Assignment planning	At the end of the course
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

ATV3 Classical Harmony (1 semester, 1.5 ECTS)

Course title	ATV3 Classical Harmony (1 semester)
Department responsible	Theory
OSIRIS course code	KC-JX-ATV3-CH-22
Type of course	Elective
Prerequisites	
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.
Programme objectives	1.A.3, 1.B.3, 1.B.4, 1.C.7
Course objectives	You will learn to analyse classical harmony in Bach chorales and write 4 part exercises from a given melody or bass. Writing rules for 4-part writing will gradually be covered. Concerning voicing leading and harmony, the relationship between classical and jazz styles will be studied.
Credits	1,5 ECTS
Level	Bachelor
Work form	Group lessons

Literature	The teacher provides the material.
Language	English
Scheduling	75 minutes per week, 1 semester
Date, time & venue	See ASIMUT
Teachers	Patrick Schenkus
Contact information	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written exam
Assignment description	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.
Assignment requirements	
Assignment planning	At the end of the course
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

ATV3 John Scofield/Pat Metheny (1 semester, 1.5 ECTS)

Course title	ATV3 John Scofield/Pat Metheny (1 semester)
Department responsible	Theory
OSIRIS course code	KC-JX-ATV3-SM-22
Type of course	Elective
Prerequisites	
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.
Programme objectives	1.A.3, 1.B.3, 1.B.4, 1.C.7
Course objectives	You will learn to analyse compositions by John Scofield and Pat Metheny (mainly trio and quartet albums) on aspects of form and harmonic structures.
Credits	1,5 ECTS
Level	Bachelor
Work form	Group lessons
Literature	Material handed out by the teacher
Language	English
Scheduling	75 minutes per week, 1 semester
Date, time & venue	See ASIMUT

Teachers	Patrick Schenkus
Contact information	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written exam
Assignment description	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.
Assignment requirements	
Assignment planning	At the end of the course
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

ATV3 Miles Davis/Wayne Shorter (1 semester, 1.5 ECTS)

Course title	ATV3 Miles Davis/Wayne Shorter (1 semester)
Department responsible	Theory
OSIRIS course code	KC-JX-ATV3-DS-22
Type of course	Elective
Prerequisites	
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.
Programme objectives	1.A.3, 1.B.3, 1.B.4, 1.C.7
Course objectives	You will learn to analyse the two music of the two great quintets by Miles between '55 and '65 on aspects of form, harmonic structure and the interaction between the members of the bands.
Credits	1,5 ECTS
Level	Bachelor
Work form	Group lessons
Literature	All written material will be handed out by the teacher. Three versions of 'My Funny Valentine' are available in the Study Lab.
Language	English
Scheduling	75 minutes per week, 1 semester
Date, time & venue	See ASIMUT
Teachers	Patrick Schenkus
Contact information	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written exam
Assignment description	The student prepares 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.
Assignment requirements	
Assignment planning	At the end of the course
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

ATV3 Charlie Parker/ Gil Evans (1 semester, 1.5 ECTS)

Course title	ATV3 Charlie Parker/ Gil Evans (1 semester)
Department responsible	Theory
OSIRIS course code	KC-JX-ATV3-CP-22
Type of course	Elective
Prerequisites	
Course content	Analysis of the works of Charlie Parker and Gill Evans, with the emphasis on the specific melodic, harmonic and rhythmic features. Transcriptions will be made, as well as performances of themes.
Programme objectives	1.A.3, 1.B.3, 1.B.4, 1.C.7
Course objectives	Analysis of the works of Charlie Parker and Gill Evans, with the emphasis on the specific melodic, harmonic and rhythmic features. Transcriptions will be made, as well as performances of themes.
Credits	1,5 ECTS
Level	Bachelor
Work form	Group lessons
Literature	Literature will be provided by the teacher
Language	English
Scheduling	75 minutes per week, 1 semester
Date, time & venue	See ASIMUT
Teachers	Erik Albjerg
Contact information	Suzanne Konings - Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	Presentation based on the analysis of transcribed solo's by the two composers.
Assignment requirements	
Assignment planning	At the end of the course

Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Appendix 1: 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 2: Assessment Criteria Musicianship Skills Courses

Very good	9-10	○ 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	8-8,9	○ 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/More than sufficient	5,5-7,9	○ 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	5,4 or lower	○ 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.

Appendix 3: Assessment Criteria Critical Music Studies

Very good	9-10	○ 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	8-8,9	○ 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/More than sufficient	5,5-7,9	○ 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	5,4 or lower	○ 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.

