

Curriculum Handbook

Bachelor of
Music

– **Composition**

Academic Year 2022/23

**Royal
Conservatoire
The Hague**

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found at our website.

For questions about courses, you can get in touch with the contact person mentioned in the course description.

Due to the COVID-19 circumstances, our education programme and Education and Examination Regulations might differ from how these are described in our regulations and Curriculum Handbooks. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.

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INTRODUCTION

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

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

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

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

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

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

PROGRAMME OBJECTIVES BACHELOR COMPOSITION

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

The bachelor programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. In the course descriptions, the field ‘programme objectives’ refers to these codes, e.g. 1.A.1, 1.B.3, 1.C.10. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

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

A. Practical (skills-based) outcomes

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

B. Theoretical (knowledge-based) outcomes

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

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

study.

- 1.B.6. Recognise and respond to the fundamental processes which underlie improvisation and create musical materials aurally and/or in written form.
- 1.B.7. Evidence understanding of the means by which composers can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – libraries, internet repositories, museums, galleries and other relevant sources.
- 1.B.9. Identify strategies to interpret, communicate and present ideas, problems and arguments in modes suited to diverse audiences.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.11. Demonstrate knowledge of appropriate communication skills and their applications.
- 1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the composer in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music fields.
- 1.B.14. Display fundamental knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.
- 1.B.16. Demonstrate basic awareness of the legal and ethical frameworks relating to intellectual property rights, and how to protect them.

C. Generic outcomes

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

CURRICULUM OVERVIEW

code	Composition	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2022-2023				
KC-	Artistic Development				
CO-COI	Main Subject <i>including Spring Festival</i>	25	22	24	36
CO-IL	Improv Lab	2			
SO-EWS1,2	Exchange Workshops 1+2	4			
	Subtotal	31	22	24	36
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
CO-ISS	Sound Composition and Creative Technologies 1-2	2	2		
TC-TVC	Theory for Composers 1-2-3 <i>(including Analysis, Tonal Harmony, Solfège, Modal Counterpoint)</i>	9	12	3	
TC-IN	Instrumentation 1-2		3	3	
TC-MM	Music Multimedia			4	
TC-AHM1	Analysis Contemporary Music Basic			3	
CO-ARC1,2	Advanced Rhythm for Composers 1-2			4	2
TC-AHMW2	MusicThought Method Adriaansz				3
	Subtotal	13	17	17	5
KC-	Academic Skills				
SO-NAMT	New Arts & Music Theories	3			
TC-MG	Music History 1-2	3	3		
	Subtotal	6	3	0	0
KC-	Professional Preparation				
CO-COMP	Composition Projects (internal/external)	6	6	9	13
AL-PF	Tutoring	2	2	2	
AL-FYF	Start-Up!	2			
ED-ESCA	Educational Skills for Creative Artists 1-2-3		4	2	
	Subtotal	10	12	13	13
KC-	Minor/Electives				
-	Minor or Electives		6	6	6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

MAIN SUBJECT

Course title:	Main Subject
Osiris course code:	KC-CO-COI
Course content:	<p>In this course, in the first year (B1) you will receive group tuition together with all other B1 composition students (max 6). These group lessons are 3 hours a week of which the last hour is dedicated to individual consultations. Tuition is on the art of composing, based on composition techniques, structure analyses, notation, reflection on form, development of the ear, musical content and significance, as well as the development of a personal musical language and taste and exploring relevant contemporary repertoire. Through discussions with your peers and teacher you will get substantial insight into methods and approaches of your colleagues.</p> <p>From the second year (B2) on, you will receive individual tuition by two main subject teachers (team teaching). The lessons are almost always linked to your assigned projects, a diversity of instrumental, vocal, electronic and interdisciplinary forms. Lessons are taught in the context of relevant philosophical, cultural and social perspectives. It is not only the craftsmanship and musical language that is developed but also your awareness and professionalism as an artist.</p> <p>Studium Generale</p> <p>An important element of the Composition main subject is the Studium Generale. This is a weekly group lesson for all students of the Composition Department (Bachelor and Master) facilitated by composition teachers. In these lessons (inter)national guests are invited to give lectures about their work but the Studium Generale is mostly a platform for students to present their own work and research. The lessons can also take a more practical form when ensembles present themselves and specific projects are initiated. The purpose of the Studium Generale element is to give students ample opportunity to discuss music matters but also matters related to political, social and cultural aspects which are relevant to society and which shape the framework in which artists work. Studium Generale is the place where students can sharpen and fine-tune their views through discussions with their peers and teachers.</p> <p>Bachelor 3 and 4 students and Master 1 and 2 students are required to do at least one presentation per academic year. Other students (Bachelor 1 and 2, Erasmus students, PM students etc.) can sign up for doing a presentation if time allows. Studium Generale is compulsory. Attendance 80%.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to develop a musical thought into a coherent musical structure of substantial length; ▪ are able to notate your musical thoughts in any way that suits the musical language; ▪ have developed your conceptual thinking;

	<ul style="list-style-type: none"> ▪ have adequate skills in instrumentation; ▪ have experience in composing works for a diversity of instrumental, vocal, electronic and interdisciplinary forms; ▪ are able to communicate your artistic motives, spoken and written; ▪ have skills in production, coaching musicians, making publicity and all that is relevant to produce concerts of your own music; ▪ can work independently on composition assignments of various nature.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.5, 1.A.7, 1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.A.13, 1.A.14, 1.A.15, 1.A.19, 1.B.1, 1.B.3, 1.B.8, 1.B.11, 1.B.12, 1.C.12, 1.C.13, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	B1: Weekly lessons of 180 minutes, 34 weeks per academic year. (Teacher: Trevor Grahl) B2-B4: Weekly lessons of 60 minutes, 34 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next. Please note that for being allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses, including theory and educational courses.
Teachers:	Martijn Padding, Yannis Kyriakides, Mayke Nas, Peter Adriaansz, Calliope Tsoupaki, Jan van de Putte, Trevor Grahl
Credits:	25-22-24-36 ECTS
Literature:	-
Work form:	B1: group lesson B2-B4: individual lesson
Assessment:	<p>Bachelor I - exam (propaedeutic): 45-minute presentation. The format is equal to the bachelor IV final presentation (with the exception that bachelor IV committees include an external examiner).</p> <p>Bachelor IV - final presentation: 60-minute evaluation. Final Presentation in which you give a presentation on your work, which is then discussed with a committee of specialists. Discussion is based upon the presentation, as well as scores and recordings of works. The grading is not only the result of the moment of the exam but also includes achievements throughout the whole period of study. You will receive extensive written feedback afterwards.</p> <p>The (final) presentation is assessed using the Assessment Criteria for Bachelor Composition which you can find at the end of this Curriculum Handbook.</p> <p>There will be no formal assessment at the end of bachelor II & III. Your progress will be discussed in the annual teacher meeting. Your credits will be allocated based on this outcome.</p> <p>Studium Generale: Attendance 80%. Bachelor III and IV students and Master I and II students are required to do at least one presentation per academic year.</p>
Grading system:	Bachelor I (propaedeutic exam): Pass/Fail Bachelor II & III: Pass/Fail Bachelor IV: Numeric

Language:	English and/or Dutch
Schedule, time, venue:	To be decided in consultation with the teachers
Information:	Martijn Padding – Head of Composition Department (m.padding@koncon.nl)

SPRING FESTIVAL (PART OF MAIN SUBJECT)

Course title:	Spring Festival
Osiris course code:	N/A, as part of Main Subject Composition
Course content:	<p>The Spring festival started (under another name) in the sixties by Dick Raaijmakers. Its ambition is to highlight the latest developments in contemporary music. The festival lasts four or five days and evenings in April and consists of performances of work by the students of the Composition Department. Work for ensembles, soloists, electronics, improvisations and a wide range of interdisciplinary work are performed. Sometimes an (international) guest might be present and lectures/workshops are also included in the programme. There is special attention for collaboration projects between the Composition Department and the other partners (Sonology, ArtScience) in the Creative Departments. You work together with the teachers of the Composition Department but also with the head producer of the festival, the theatre coordinator, the EWP (electronic work place) and the sound technicians (Art of Sound). You collaborate in projects with ensembles like Ensemble Modelo62, But What About, Ensemble Klang, Kluster5, Ensemble Royaal and Scordatura Ensemble.</p> <p>Concerts/events take place in and around the Royal Conservatoire. Students take a very active role in organising performers, programming, producing, coaching and making publicity for this event. It is the foremost event in the curriculum to prepare the composition students for a future career in the professional field.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to produce performances of your own compositions; ▪ know how to coach musicians and how to interact with them on practical issues such as composing rehearsal schedules; ▪ have an insight in how to budget performances; ▪ know how to make publicity; ▪ know how to act as a stage assistant; ▪ have the experience to work in a group and have developed leadership as a producer; ▪ are able to communicate professionally with workers from other disciplines.
Programme objectives:	1.A.1, 1.A.2, 1.A.5, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.A.14, 1.A.19, 1.B.1, 1.B.3, 1.B.9, 1.B.12, 1.C.1
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Festival: one week, production preparation: six weeks
Prior qualifications/ prerequisites:	-

Teachers:	Martijn Padding, Yannis Kyriakides, Calliope Tsoupaki, Diderik Wagenaar, Guus Janssen, Peter Adriaansz, Erika Bordon (production)
Credits:	N/A, as part of Main Subject
Literature:	
Work form:	Group collaboration, coaching
Assessment:	You are assessed on the basis of your active contribution to the process. 100% attendance is required.
Grading system:	N/A, as part of Main Subject
Language:	English
Schedule:	t.b.a.
Time:	The festival takes place in April
Venue:	All halls at the Royal Conservatoire, several venues in The Hague, as well as performances in public spaces.
Information:	Martijn Padding – Head of Composition Department (m.padding@koncon.nl)

IMPROV LAB

Course title:	Improv Lab
Osiris course code:	KC-CO-IL
Course content:	<p>Improvisation and composition are inseparably linked. Under the guidance of Oscar Jan Hoogland and various guest lecturers, students use improvisation to search for new sounds, forms of ensemble playing and new forms of communication through music. The improvisations can be free, but also (rigidly) structured on the basis of schemas, graphic scores and every other conceivable musical scenario. Students develop solo and group improvisation skills with a strong emphasis on the concept of counterpoint. They learn to improvise a composition as a group with a clear structure that everybody is aware of. They learn to work at the intersection of improvisation and composition from both the composers' and the improvisers' perspective. They learn to compose based on the input of the other people present. They get introduced and learn to make an efficient so called 'instant composers'-composition, that consists of very minimal material and gives maximum result by using the creativity of the performers. They learn to lead a small ensemble in an experimental set-up. They get introduced to different schools of improvisation as present in different scenes, times and cities to get a non-singular idea of what improvised and composed music can be. They connect the content of the class to their general practice as artists outside the class and bring that practice into the class. Improv Lab is a group lesson and a group process. The lesson consists mainly of playing (improvising) together and the verbal analyses of these results.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can listen to each other and make musical decisions on the spot;

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

EXCHANGE WORKSHOPS 1+2

Course title:	Exchange Workshops 1+2
Osiris course code:	KC-AL-SO-EWS1,2
Course content:	The creative departments organise annual exchange workshops, covering different topics related to composition, sonology, media arts and artscience. The workshops are led by guest teachers.
Objectives:	At the end of this course, you:

	<ul style="list-style-type: none"> ▪ have gained insight into the artistic ideas and working methods of the creative departments; ▪ have developed skills and knowledge about the working field.
Programme objectives:	1.A.8, 1.B.7, 1.B.9, 1.B.13, 1.C.11
Type of course:	Compulsory for bachelor's I, elective for bachelor's II to IV and master's students
Level:	Bachelor and Master
Duration:	5 or 10 days of 5 hours (depending on the type of workshop)
Prior qualifications/ prerequisites:	–
Teachers:	Guest teachers
Credits:	Exchange Workshop 1 = 2 ECTS Exchange Workshop 2 = 2 ECTS
Literature:	–
Work form:	Workshop
Assessment:	Compulsory attendance: 80%. Depending on workshop: possibility of an assignment.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See the workshop description document
Information:	Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl)

MUSICIANSHIP SKILLS

FIRST YEAR CHOIR

Course title:	First Year Choir
Osiris course code:	KC-AL-K1JR
Course content:	<p>The First Year Choir consists of all first year students from various departments. In weekly rehearsals you learn basic singing techniques, canon singing and aural awareness, and work on choral repertoire. Sectional rehearsals can be part of the process.</p> <p>It is important to practice the repertoire at home, and be well-prepared for every rehearsal. The First Year Choir performs several times during the academic year, with two final concerts in March/April.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have gained general choral singing experience; ▪ have experience in singing and performing classical choral music; ▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.; ▪ have had the opportunity to improve the quality of your singing voice;

	<ul style="list-style-type: none"> ▪ have practically applied sight-singing skills as well as listening skills and intonation; ▪ have experienced singing as a means of musical expression; ▪ have learned to work together with students from other departments in an artistic context.
Programme objectives:	1.A.1, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.C.11
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Weekly rehearsals of 1.5 hours, September to April
Prior qualifications/ prerequisites:	-
Teachers:	Daniël Salbert
Credits:	2 ECTS
Literature:	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert. If a score is lost, you can buy another one at the Ticket Shop.
Work form:	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
Assessment:	<p>A minimum of 80% presence at the rehearsals, concerts are compulsory.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • the ability to sing choir parts • the ability to use your voice in a proper way for choral singing • the ability to both following the conductor and listen to the choir while singing
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

SOUND COMPOSITION AND CREATIVE TECHNOLOGIES 1-2

Course title:	Sound Composition and Creative Technologies 1-2
Osiris course code:	KC-CO-ISS
Course content:	<p>Traditional European instruments have undergone a wide expansion predominantly from the second half of the past century. The invention of techniques intending to extend their sonic possibilities, the introduction of new technologies and the acceptance of found objects as musical instruments offer the composer nowadays an enormous range of creative possibilities.</p> <p>During this hands-on course consisting of 2 parts, technology, philosophy and composition are key elements that will help you navigate this creative pool of possibilities. Understanding the nature of sound, technology and instrumental performance will allow you to develop ideas and perspectives about your individual artistic practice.</p>

	<p>Sound Composition and Creative Technologies 1</p> <p>This first part of the course is devoted to developing a solid base in electronic studio techniques through creative compositional practice using the devices at the KC-100 electronic composition studio as the main laboratory for sound composition. During the course you will learn different studio techniques that will progressively help you to find an individual approach to every piece of equipment by determining their instrumental value in your compositional practice.</p> <p>Sound Composition and Creative Technologies 2</p> <p>The second part of the course focuses on developing notions and concepts explored in the first part through a series of creative instrumental systems. During this course you will learn a wide range of tools and techniques allowing you to understand the nature of sound creation, problematising instrumental performance and exercising collaboration. All projects realised in this part of the course are focused on encouraging the reflection of fundamental notions such as what constitutes a musical instrument and the role of the performer within the current contemporary music repertoire. A substantial part of this course is devoted to individual advice towards the creation and production of a final presentation. Individual meeting times will be arranged with the instructor to develop final projects.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have the knowledge and skills to operate the studio autonomously, while maintaining safe and purposeful conditions; ▪ are capable of speaking the language of engineers on whom the performance of your future work might depend; ▪ are aware of new possibilities as well as past developments in music technology; ▪ have gained sufficient practice on the nature and behaviour of sound as musical material; ▪ have acquired the knowledge through practice in order to develop a critical position on where your artistic practice and creative preferences are aesthetically situated within the musical use of these techniques; ▪ have exercised collaboration and exchange of ideas with colleagues and performers; ▪ have been confronted with fundamental musical questions, which even if you do not yet have the answers to, will help you to shape your artistic values.
Programme objectives:	1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.B.10, 1.C.7, 1.C.9
Type of course:	Compulsory
Level:	Bachelor I and II
Duration:	Weekly lessons of 2 hours, a total of 64 hours (32 weeks) per academic year.
Prior qualifications/ prerequisites:	Sound Composition and Creative Technologies 1: none Sound Composition and Creative Technologies 2: Sound Composition and Creative Technologies 1
Teachers:	Hugo Morales Murguía
Credits:	2 ECTS per academic year
Literature:	t.b.a.
Work form:	Group lessons and individual lessons

Assessment:	<p>Sound Composition and Creative Technologies 1:</p> <p>Assignment 1: Compose a 3 minute etude using 4 to 5 output channels and using only one sound (V-FUG, Pulses or Noise). Material to be edited in Logic. This assignment is due in semester 1.</p> <p>Assignment 2: Compose a 3 minute etude using as many sounds and microphones as desired using only one output channel (mono). DAW free of choice. Source material can be recorded in the studio or outside. This assignment is due in semester 1.</p> <p>Assignment 3:</p> <p>Option 1: Compose a 3 minute etude using an existing “Pop” recording . Use as many filters and dynamic devices as desired. Editing and number of output channels free of choice.</p> <p>Option 2: Master an existing recording of one of your works. This assignment is due in semester 2.</p> <p>Assignment 4: Compose a 3 minute etude using different voltage control techniques. This assignment is due in semester 2.</p> <p>Sound Composition and Creative Technologies 2:</p> <p>Final assignment: Compose a piece using a technique or a combination of techniques discussed in the course. The pieces will be premiered in a public concert, at the end of the course, around May.</p> <p>Assessment criteria (all assignments)</p> <ul style="list-style-type: none"> • compositional use of the specific techniques and subjects involved • a personal creative approach related to the techniques and systems employed • verbal elaboration on the artistic aims related to the composition • engagement and contribution to artistic discussions about your own work and the work of others • effective collaboration and communication with other musicians and colleagues
Grading system:	Final result: Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule (Thursdays)
Information:	Hugo Morales Murguía (h.moralesmurguia@koncon.nl)

THEORY FOR COMPOSERS 1-2-3

Course title:	Theory for Composers 1-2-3
Osiris course code:	KC-TC-TVC
Course content:	You will follow a personalised theory programme, in which the subjects taught, the balance between the modules and the level ultimately required and the results for each module depend on the entrance level, the total package and your envisaged artistic goal. The material is approached from the perspective of composing.

	<p>The subject comprises the following components:</p> <p>Analysis: 1000 years of notated music)</p> <p>Counterpoint: based on the fifteenth-century teaching of composition, built around composers such as Obrecht, Ockeghem and Josquin. An important element of this course is the practical approach; there is a lot of singing in the lessons, so that they incorporate the function of ear training.</p> <p>Harmony: divided into two elements: the analytical component is covered in the various classes on Analysis; the written component is taught in a separate class, which concentrates on the harmonic style of writing, in other words, with the focus on the principles of chord progression and voice leading.</p> <p>- Ear training: intervals, chords, melodies. As separate objects (learning the names) but much more in (functional) relation to each other in the context of a composition. Referring to the canon of classical and contemporary art music, extracting exercises from them. Singing/sight-reading intervals and melodies or polyphonic structures. Rhythmical aspects are included as well.</p> <p>- Year I: ear training, harmony and analyses.</p> <p>- Year II: ear training, counterpoint, harmony and analyses.</p> <p>- Year III: counterpoint</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can independently define musical building blocks (intervals, harmony, rhythm) on the basis of a solid theoretical foundation; ▪ can identify connections and structure in music from the perspective of historical theory; ▪ can interpret music from notation (harmony, counterpoint, analysis); ▪ have been trained in analysing while listening and singing from sheet music; ▪ have acquired the capacity to improvise polyphonic counterpoint as a performer singing in an ensemble with other students on the basis of sixteenth-century voice-leading rules.
Programme objectives:	1.A.1, 1.A.6, 1.B.1, 1.B.2, 1.B.6
Type of course:	Compulsory
Level:	Bachelor I-II-III
Duration:	Lessons of 230 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks, and project and exam weeks)
Prior qualifications/ prerequisites:	Theory for Composers 1 before starting Theory for Composers 2 Theory for Composers 2 before starting Theory for Composers 3
Teachers:	Santo Militello & Aart Strootman
Credits:	Bachelor I: 9 ECTS Bachelor II: 12 ECTS Bachelor III: 3 ECTS
Literature:	t.b.a.
Work form:	Group lesson (workshop format) and possibly individual appointments
Assessment:	<p>The different parts of the course are assessed as follows at the end of the first and the second semester of each study year:</p> <ol style="list-style-type: none"> 1. Analysis: portfolio; 50% of final mark (semester 1 16,5%, semester 2 33,5%) 2. Harmony, solfeggio, counterpoint: practical exam, 50% of final mark (semester 1 16,5%, semester 2 33,5%)

	Please see the <i>Assessment Criteria Musicianship Skills Courses</i> at the end of this Curriculum Handbook.
Grading system:	Final result: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule, also: private appointments
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

INSTRUMENTATION 1-2

Course title:	Instrumentation 1-2
Osiris course code:	KC-TC-IN
Course content:	In contemporary music, the instrumentation of a work (with electronics or otherwise) is generally the point of departure for composing. Aspects covered include the historical aspects, the use of individual instruments, the cohesion with form and how the instrumentation shapes the concept. You will also study specific works from contemporary literature and carry out pragmatic assignments; i.e. arranging, conducting and leading ensembles. The lessons have a laboratory-like character and are linked to composition projects whenever possible.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ know all relevant technical facts about individual instruments, including ‘extended techniques’; ▪ have studied the historical development of instrumentation and focussed on historical key works; ▪ have done a variety of assignments and have expertise in arranging music for any ensemble; ▪ are able to invent new personal notations for new sounds; ▪ are able to use the skills and knowledge achieved from this course during your own creative composition process.
Programme objectives:	1.A.1, 1.A.8, 1.A.15, 1.B.1, 1.B.6, 1.B.7, 1.C.1, 1.C.5, 1.C.6, 1.C.7, 1.C.11
Type of course:	Compulsory
Level:	Bachelor II and III
Duration:	Weekly lessons of 100 minutes (Instrumentation 1) or 120 minutes (Instrumentation 2), 36 weeks per year
Prior qualifications/ prerequisites:	For Instrumentation 2: Instrumentation 1
Teachers:	Trevor Grahl
Credits:	3 ECTS per academic year
Literature:	Standard works such as Adler. <i>The Study of Orchestration</i> .

	Stiller. Handbook of Instrumentation.
Work form:	Group lesson
Assessment:	<p>Instrumentation 1</p> <p>You are assessed on the basis of your active contribution to the group sessions and on your assignments: a portfolio that contains a minimum of 3 'etudes' for different solo instruments and/or 3 arrangements for different instrumental groups. Which assignments are required in the individual student's portfolio will be agreed upon in consultation with the teacher based upon the experience and ambition of the student. The portfolio is built up during the course and has a final deadline at the end of the course, date t.b.d. by the teacher.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • insight in the technical aspects of individual instruments and their notation • insight in combining instruments • insight in designing clear scores for various instrument groups • artistry in making argued choices for instrumentation assignments <p>Instrumentation 2</p> <p>Students are assessed on the basis of attendance and completion of all assignments. Three or four assignments will be given during the course of the year testing technical and artistic knowledge. Students will also be asked to attend several rehearsals of professional level musicians and groups.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • ququality of notation • technical skills and instrumental knowledge • the presence of an adventurous and experimental creative spirit
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Trevor Grahl (t.grahl@koncon.nl)

MUSIC MULTIMEDIA

Course title:	Music Multimedia
Osiris course code:	KC-TC-MM
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. Students may perform with the kHz kollektiv, an ensemble that specialises in live electronics and multimedia.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have an overview of current developments in the field of music multimedia and expanded performance practices; ▪ can analyse relationships between music and other disciplines and reflect on them; ▪ are able to operate with selective live electronics; ▪ have knowledge and skills to create videos for music and music to video.
Programme objectives:	1.A.9, 1.A.11, 1.A.12, 1.A.13, 1.B.1, 1.B.10, 1.C.9
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Regular meetings on Wednesday afternoons and some project/ensemble-based activity, 36 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Yannis Kyriakides, guest teachers
Credits:	4 ECTS
Literature:	
Work form:	Group lessons in combination with individual lessons
Assessment:	<p>Assessment takes place on the basis of your active participation in the group lessons. There are two small composition assignments during the course and a presentation:</p> <ol style="list-style-type: none"> 1) A sound composition of approximately 3 minutes, due in January 2) An audio-visual clip of approximately 3 minutes, due in June 3) A 20-minute presentation on a multimedia subject of your choice. <p>Presentations take place during March – May, with one in-class presentation per week.</p> <p>Assessment criteria (participation):</p> <ul style="list-style-type: none"> • active participation at every lesson (attendance 80%) • willingness to expand horizons and to concentrate on work • ability to collaborate with colleagues from different (interdisciplinary) fields • willingness to receive feedback and to apply it <p>Assessment criteria (composition assignments):</p> <ul style="list-style-type: none"> • level of craftsmanship (technical) • the inclination to try out new techniques and explore new media with an exploratory attitude • artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject) <p>Assessment criteria (presentation):</p>

	<ul style="list-style-type: none"> • ability to analyse and reflect on the multimedia examples of their choice, using the theory and analysis tools acquired in the course • well structured and researched presentation
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Yannis Kyriakides (y.kyriakides@koncon.nl)

ANALYSIS CONTEMPORARY MUSIC BASIC

Course title:	Analysis Contemporary Music Basic
Osiris course code:	KC-TC-AHM1
Course content:	<p>Starting from 20th century repertoire this analysis course unfolds various composition techniques via known and deliberately lesser known composers/compositions. The course explores language, technique, and theory in the historic and geographic context of the work, connecting it to both earlier repertoire and current tendencies in music.</p> <p>The student analyses actively during each lesson. Verbalizing what is heard, unraveling in scores and being creative to fully comprehend what a composer wrote.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied reference works from the 20th century intensively and are able to reflect on them through analysis ; ▪ master basic strategies for analysing similar works; ▪ have made your first steps in creation in the same language.
Programme objectives:	1.A.9, 1.A.11, 1.B.1, 1.B.7, 1.C.1, 1.C.5, 1.C.6
Type of course:	Compulsory
Level:	Bachelor III
Duration:	weekly lessons of 100 minutes, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Aart Strootman
Credits:	3 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Students are assessed on the basis of their active contribution to the group sessions as well as presentations in class. The presentations take place at the end of the second semester, in June.</p> <p>Assessment criteria (participation):</p> <ul style="list-style-type: none"> • active participation at every lesson (attendance 80%)

	<ul style="list-style-type: none"> • willingness to expand horizons and to concentrate on work • willingness to receive feedback and to apply it <p>Assessment criteria (composition/theory assignments):</p> <ul style="list-style-type: none"> • level of craftsmanship (technical) • artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject)
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Aart Strootman (a.strootman@koncon.nl)

ADVANCED RHYTHM FOR COMPOSERS 1 & 2

Course title:	Advanced Rhythm for Composers 1 and 2
Osiris course code:	KC-CO-ARC1, KC-CO-ARC2
Course content:	<p>This course offers an intercultural approach to universal rhythmic concepts. Certain Carnatic (South-Indian) tools provide clarity in the rhythmical phenomenon, reassuring the composers' personal view, while facilitating their creativity in all diversity of genres and aesthetics.</p> <p>Advanced Rhythm for Composers 1:</p> <ul style="list-style-type: none"> - Notions of pulse, non-pulse, cyclicity. <i>Tala</i> - Subdivision, phrasing. <i>Gati</i> - Accents, groupings, polyrhythms. <i>Jati</i> - Phrase development in polyrhythms. <i>Tree of gati bhedom, rhythmical sangatis</i> - Irregular pulse and accents. <i>Jati bhedom</i> - Phrasing in modulating speeds (half, double, :3, :4, etc.). <i>Anuloma, pratiloma</i> - Comparative notation of rhythmical values and time signature. - Creative phrasing and displacement games. <i>Yati phrases, sama mukthay</i> <p>Advanced Rhythm for Composers 2:</p> <ul style="list-style-type: none"> - Creative phrasing in larger forms. <i>Various mukthays, tirmanas, yati prastara, etc</i> - Relationship rhythm-form-texture in longer formats. <i>Mukthay combinations, poruttam</i> - Metrical modulation, tempo changes. - Polypulse: feasibility, physical references, notation. <i>Nadai bhedom</i> - Alternating polypulse. <i>Mixed jati nadai bhedom</i> <p>You are encouraged to apply the rhythmical concepts in your own work and you have the opportunity to be coached in this aspect during the lessons.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have enriched your rhythmical palette, gaining intuitive, expressive and creative potential; ▪ have acquired an organic feel for rhythmical proportions; ▪ have explored issues of existing repertoire, including your own pieces, work in progress;

	<ul style="list-style-type: none"> ▪ have experimented with the latest developments in complex rhythmical notation, establishing your own vision; ▪ have incorporated rhythmical concepts into a larger scale of structure and form.
Type of course:	Compulsory
Level:	Bachelor III/IV
Duration:	B3: Weekly lessons of 100 minutes, 36 weeks B4: Weekly lessons of 60 minutes, 36 weeks
Prior qualifications/ Pre-requisites:	-
Teachers:	Jonás Bisquert
Credits:	B3: 4 ECTS B4: 2 ECTS
Work form:	Group lessons
Assessment:	<p>The assessment has the same set-up for the B3 and the B4 course. In B4 the work should show a higher level, connected to the content of the course.</p> <p>1. Weekly physical and written exercises: homework assignments and implementation of advanced rhythmical concepts in your own work</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • accuracy • consistency of pulse • ability to demonstrate rhythmical ideas • creative application in own work <p>2. Written rhythmical assignments to be realized in the period from April – June. You may develop your work during the lessons.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • coherent rhythmical notation • clarity of rhythmical concepts <p>3. Practical exam in May/June in which you will demonstrate your acquired rhythmical skills physically.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • accuracy • consistency of pulse • ability to demonstrate rhythmical ideas <p>The three components are equally weighted, but all must be passed in order to pass this course.</p>
Grading system:	Numeric
Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl)

MUSICTHOUGHT METHOD ADRIAANSZ

Course title:	MusicThought Method Adriaansz
Osiris course code:	KC-TC-AHMW2
Course content:	MusicThought Method Adriaansz (aka The Rejection Class) seeks to explore some of the fundamental ideas that lie at the basis of compositional choice and connects these to convergent ideas from the sciences, mathematics, musical theory, non Western cultures, visual arts and literature. The classes are built around four main pillars - Translation, Tuning, Engagement and Form - and take place in the form of the presentation, discussion and application of ideas on the basis of relevant compositions and articles from ca. 1970 until the present day. Music is listened to, scores are studied, articles read. Among the various topics covered are topics such as Lingua Franca & Identity, Mathematics and Speech as compositional basis, Vertical and Horizontal microtonality, Calibration and composing from Sound, microtonal notation, Ideology and Environment, Structure vs Form and rhythmic organization. Purpose of the class is to heighten an awareness of the meaning and implications of ideas and help students along on their path to determine their own goals.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to distinguish between idea and style; ▪ have acquired knowledge of specific terminologies; ▪ can link up convergent ideas across different disciplines and cultures and can recognize them over time (i.e. throughout history); ▪ have learned how to distinguish outer appearance from inner motivation; ▪ have learned something about personal artistic choice.
Programme objectives:	1.B.1, 1.B.7, 1.C.1, 1.C.6
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	Weekly lessons of 100 minutes, 36 weeks per academic year
Prior qualifications/ prerequisites:	Analysis Contemporary Music Basic
Teachers:	Peter Adriaansz
Credits:	3 ECTS
Literature:	Various sources, books and articles by among others: James Gleick, Tom Johnson, Daniel Heller-Roaszen, Kyle Gann, Ben Johnston, Arnold Dreyblatt, James Tenney, David Dunn, Ben Shahn, John Cage, Douglas Kahn, Murray Shaffer, Alvin Lucier, etc.)
Work form:	Group lesson
Assessment:	You are assessed on the basis of your active contribution to the group sessions as well as assignments/two presentations (30 minutes each) during the course, in November and May, on content related subjects. Assessment criteria (participation): <ul style="list-style-type: none"> • active participation at every lesson (attendance 80%)

	<ul style="list-style-type: none"> • willingness to expand horizons and to concentrate on work • willingness to enter into active discussion, aural analysis, etc. <p>Assessment criteria (assignments/presentations):</p> <ul style="list-style-type: none"> • demonstrate an active engagement with the discussed historical sources • insight in the chosen subject • level of conceptual approach • quality of the presentation skills
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Peter Adriaansz (p.adriaansz@koncon.nl)

ACADEMIC SKILLS

NEW ARTS AND MUSIC THEORIES

Course title:	New Arts and Music Theories
Osiris course code:	KC-SO-NAMT
Course content:	<p>This course is offered to all first-year students of ArtScience, Composition and Sonology. It is aimed to nurture an awareness of the possibilities of reciprocal expansion that exist between the domains of theory and artistic practice. The course tackles areas of enquiry that traverse both the substrate of artistic practice and theoretical research, articulated in thematic segments throughout the year. These segments comprise questions on the nature of: Language, Materiality, Media and Technology, Sensation and Affect, Ecology, Culture and the Collective.</p> <p>These thematic axes promote the familiarisation of the students with recent as well as historical theoretical tools, through an exposure to texts and artistic practices sourced in different traditions and knowledge disciplines. The course includes the participation of a substantial number of guest teachers coming from diverse areas and institutions across the Netherlands (and beyond) including Musicology, Art History, Media Theory, Performance Studies, Cultural Critique as well as art practitioners.</p> <p>The course aims to foster the receptiveness of students for open-ended and transdisciplinary explorations in which the role of histories and models of thought become inherent in the artistic process.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have the knowledge and the ability to discuss a wide range of approaches that inform contemporary thought within and in relation to artistic practice.

Programme objectives:	1.A.8, 1.A.10, 1.B.7, 1.C.1, 1.C.4
Type of course:	Compulsory
Level:	Bachelor I
Duration:	120 minutes per week during two semesters
Prior qualifications/ prerequisites:	–
Teachers:	David Dramm, Gabriel Paiuk, Eric Kluitenberg
Credits:	3 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>At the end of the course in semester 2 you develop (in groups) and present to the class a plan for a project/prototype/draft of a work that engages with a number of problems/challenges arising from one of the areas of theoretical enquiry developed throughout the year (Media, Sensation and Cognition, Ecology and Collectivity, Materiality or Language).</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • awareness of the utility of a dialogue between artistic practice and theoretical enquiry • ability to research and account for different theoretical perspectives into specific problems • ability to express clearly the arguments dealt with in the project presented to the class
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Gabriel Paiuk (paiukg@koncon.nl)

MUSIC HISTORY 1

Course title:	Music History 1
Osiris course code:	KC-TH-MG
Course content:	In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music?

	<p>Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing.</p> <p>In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices; ▪ are able to reflect on your own musicianship in light of the topics discussed; ▪ are able to communicate about this with colleagues.
Programme objectives:	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	Loes Rusch and Aart Strootman
Credits:	3 ECTS
Literature:	<ul style="list-style-type: none"> - Rutherford-Johnson, Tim; <i>Music after the Fall</i> (University of California Press, 2017) - Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.
Work form:	Lectures and individual study
Assessment:	<p>Semester 1: written exam about the content of the lessons and lectures, and the assigned literature.</p> <p>Semester 2: portfolio consisting of various written assignments. Both count for 50% of the final mark, and for both exams a minimal result of 5,5 is required in order to pass this course.</p> <p>Assessment criteria: With regards to essay assignments in the exam, please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

MUSIC HISTORY 2

Course title:	Music History 2
Osiris course code:	KC-TH-MG
Course content:	In this second year we offer a critical view on the panorama of the History of Western Art Music. What is a canon and how is it constructed? The two semesters are both divided in two blocks covering four stylistic periods. Besides the regular teachers several experts are invited to reflect and give insights in their field of specialization. In addition, the students will explore and present various case studies through collaborative presentations.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21st century; ▪ are able to critically reflect on music historiography; ▪ are able to communicate about this to various audiences; ▪ are able to reflect on your own musicianship in light of the topics discussed.
Programme objectives:	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	Music History 1
Teachers:	Loes Rusch and Aart Strootman
Credits:	2 ECTS
Literature:	<p>Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton & Company, 2010.</p> <p>Ross, Alex, The rest is noise. Material assigned by teacher, such as copies of score fragments and text written by composers.</p> <p>Additional materials will be handed out during the lessons and will also be shared via Teams.</p> <p>Possible further reading:</p> <p>Bohlman, Philip V., ed. The Cambridge History of World Music. Cambridge: Cambridge University Press, 2013.</p> <p>Cook, Nicholas. Music: a very short Introduction, 51-73. Oxford: Oxford University Press, 1998.</p> <p>DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' Black American literature forum 25-3 (1991): 525-560.</p> <p>Kelly, Thomas Forrest. Early Music: A Very Short History. Oxford: Oxford University Press, 2011.</p> <p>Rutherford-Johnson, Tim. Music after the Fall: Modern Composition and Culture since 1989. Oakland, California: California University Press, 2017.</p> <p>Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," Jazz Research Journal 1/ 1 (2004), 82-100.</p> <p>Strohm, Reinhard. "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future." <i>mu3nkologicha/Musicology</i> 27 (2019): 1-29.</p>

	Taruskin, Richard. <i>Music in the Late Twentieth Century: The Oxford History of Western Music</i> . Oxford: Oxford University Press, 2010.
Work form:	Lectures and individual study
Assessment:	<p>Active class participation, and various compulsory assignments during the lessons: a portfolio assignment, and one audiovisual group presentation.</p> <p>Two written exams (semester 1 and 2) about the content of the lessons and lectures, and the assigned literature. Both count for 50% of the final mark. Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.</p> <p>Assessment criteria: With regards to essay assignments in the exam, please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

PROFESSIONAL PREPARATION

COMPOSITION PROJECTS

Course title:	Composition Projects (internal/external)
Osiris course code:	KC-CO-COMP
Course content:	During your studies, you are offered many projects of a highly diverse nature – either by the conservatoire, or through your own network. Apart from working in collaboration with front-row professional ensembles, musicians, stages and orchestras from the Netherlands (such as Residentie Orkest, Ensemble Klang, Ensemble Modelo62, Kluster5, Nieuw Ensemble, Korzo), the projects are often organised in collaboration with artists from other disciplines. Many projects are carried out in interdisciplinary groups, but there are also individual projects. In every project, you are coached by teachers from the Composition Department.
Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ are able to compose for a diversity in instrumental, vocal, electronic and interdisciplinary forms;▪ have knowledge about and experience in working at a good level in the professional field;▪ can interact, communicate and rehearse with, and coach musicians;▪ are able to make rehearsal schedules, produce concerts and generate publicity for their concerts;▪ have experience with relevant processes between makers of interdisciplinary art forms.
Programme objectives:	1.A.9, 1.A.12, 1.A.13, 1.A.14, 1.A.16, 1.A.19, 1.B.9, 1.B.13, 1.B.14, 1.B.16, 1.C.4, 1.C.9, 1.C.10, 1.C.14
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Throughout the academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Martijn Padding, Calliope Tsoupaki, Peter Adriaansz, Yannis Kyriakides, Diderik Wagenaar, Guus Janssen
Credits:	6-6-9-13 ECTS
Literature:	
Work form:	Individual/group projects
Assessment:	Written Review in case of CDO projects. At the end of the project you are assessed on your active contribution in the artistic collaboration during your projects and on the quality of your artistic product. This may be in the form of a group evaluation with all participants (from different disciplines) or in a smaller set-up between you and your composition coaches. Assessment criteria (active contribution):

	<ul style="list-style-type: none"> • active role in collaboration • showing leadership if necessary • willingness to expand horizons and to concentrate on work • ability to collaborate with colleagues from different (interdisciplinary) fields • willingness to receive feedback and to apply it <p>Assessment criteria (artistic product):</p> <ul style="list-style-type: none"> • level of craftsmanship (technical) • artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject)
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Schedule depends on the timing of the projects
Information:	Martijn Padding (m.padding@koncon.nl)

TUTORING

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

	<ul style="list-style-type: none"> ▪ have learned self-regulation tools and habits and are able to strategically put them to use in your own practice.
Programme objectives:	1.A.2, 1.A.7, 1.A.10, 1.B.9, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	Group meetings: in September, additional meetings to be decided by the tutor Private meetings: by appointment (at least three, but more individual meetings can take place if required)
Prior qualifications/ prerequisites:	
Tutors:	Daniël Brügggen, Lilita Dunska, Carolien Drewes, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Anne La Berge, Gabriel Paiuk, Roger Regter, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
Credits:	2 ECTS per academic year
Literature:	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams.
Work forms:	Group and individual meetings
Assessment:	<p>At the end of each academic year, your tutor will assess your development related to your self-regulation skills and habits. Together with your tutor you will design a custom assignment that addresses those elements from the tutoring toolbox that are most relevant for your development. The assignment can lead to evidence through activities, assignments and study habits in which you show that you have monitored and engaged with your personal development in a professional, autonomous and critical manner.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • reflective skills • strategic pursuit of goals • initiative • communication
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative.
Information:	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)

START-UP!

Course title:	Start-Up!
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Osiris course code:	KC-AL-FYF
Course content:	<p>Start-Up! has two main goals:</p> <ol style="list-style-type: none"> 1. Helping you build a broad network of fellow students; 2. Making a smooth start at the Royal Conservatoire. <p>Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. During a full week of music making, attending lectures, cooperating and exploring future educational opportunities, Start-Up! engages you right from the start. Start-Up! consists of daily rehearsals with the First Year Choir, as well as many workshops, lectures, meetings and performances.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ know your way around the Royal Conservatoire; ▪ have started to build your network of fellow students from all departments; ▪ are well-informed about your study programme; ▪ have gained greater awareness of what is required to be a successful student; ▪ have a greater awareness of health & wellbeing in the music profession (e.g. you know how to protect your ears); ▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.
Programme objectives:	1.A.5, 1.C.4, 1.C.11, 1.C.13
Type of course:	Compulsory
Level:	Bachelor I
Duration:	One week full-time
Prior qualifications/ prerequisites:	
Teachers:	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Credits:	2 ECTS
Literature:	Start-Up! brochure and information on the KC Portal. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Work forms:	Plenary sessions, workshops, group lessons
Assessment:	A minimum of 80% attendance
Grading system:	Participation sufficient/insufficient
Language:	English

Schedule, time, venue:	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Information:	Caroline Cartens (startup@koncon.nl)

EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 1

Course title:	Educational Skills for Creative Artists 1
Osiris course code:	KC-ED-ESCA
Course content:	<p>Educational Skills for Creative Artists 1 is the first part of a three-part course for sonology and composition students, which runs over two years and contains three semesters.</p> <p>In this module you reflect on personal and general creative processes and practices and explore new learning environments in order to design and develop your own very diverse and unique workshop and teaching practices in the future. You discover innovations and technology in teaching creative music.</p> <p>Through literature, practical examples and discussions, you will gain new insights in creative thinking in education and in designing new sound related projects in education.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ begin to develop metacognitive awareness about creative and critical thinking within yourself; ▪ know, understand and apply creative explorative pedagogies in sound explorations and have learned about the history of composition teaching movements; ▪ know and understand how creative processes work by connecting these to qualitative and quantitative sciences (music pedagogy, psychology, neuroscience, biographical research) and by analyzing creative introspection; ▪ can get in touch with the work field: seeing and evaluating different examples of teaching; involving creative processes in music and you know how to convert an idea into a project; ▪ are able to give feedback on a fellow student's work, knowing when to employ both heuristic and directive feedback and are able to receive feedback and to process it constructively; ▪ understand the value of creative thinking in music education and education in general.
Programme objectives:	1.A.7, 1.A.10, 1.A.14, 1.A.15, 1.A.16, 1.A.19, 1.B.9, 1.B.12, 1.B.15, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1 st semester, 8 x 90 minutes
Prior qualifications/ prerequisites:	

Teachers:	Irene Ruipérez Canales (sonology) & Maja Matic (composition)
Credits:	2 ECTS
Literature:	<ul style="list-style-type: none"> - Delalande, François (2009): La nascita della musica. FrancoAngeli - Delalande, François (2017): The Ontogenesis of Musical Conducts and its Pedagogical Implications. - Kelchtermans, Geert (2014): Stories making sense. Teacher development from a narrative-biographical perspective. - Hamann, Donald L. (ed.) (1991): Creativity in the Music Classroom. Reston: Music Educators National Conference - Hickey, Maud (ed.) (2003): Why and how to teach Music Composition: A new horizon for music education. Reston: MENC - R. Crozier, P. Harris (2000): The Music Teacher's Companion: A Practical Guide. London: ABRSM.
Work form:	Group lessons, self-study and teaching practice or project work with peer learning.
Assessment:	<p>1) Continuous assessment of participation, engagement and attendance of at least 80%.</p> <p>2) In-class 10-minute presentation of an article, book or topic in relation to the given content. Assessment criteria (presentation):</p> <ul style="list-style-type: none"> • clarity and structure of argument • critical judgement • situating the presented text into the historical context of the composition teaching movements • linking the presentation to the sciences on creativity we discussed in class • a subjective view of the text: how does it contribute to your development as a teacher in critical and creative perspective • presentation skills. <p>Assessment Date (2): At the end of semester 1. The exact date will be confirmed by the teacher.</p> <p>3) An in-class moment in which you are asked to give heuristic and directive feedback to peers in an educational context. Assessment criteria (giving feedback):</p> <ul style="list-style-type: none"> • appropriate use of heuristic and directive feedback <p>Assessment Date (3): During semester 1. The exact date will be confirmed by the teacher.</p> <p>All assessments will have to be passed in order to pass this course.</p>
Grading System:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	<p>Julia Stegeman – j.stegeman@koncon.nl Marijke van den Bergen – m.vdbergen@koncon.nl</p>

EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 2

Course title:	Educational Skills for Creative Artists 2
Osiris course code:	KC-ED-ESCA
Course content:	<p>Educational Skills for Creative Artists 2 is the second part of a three-part course for sonology and composition students, which runs over two years and contains three semesters.</p> <p>In this module you learn how to analyse, lead and assess a creative activity and to present in front of a class.</p> <p>You learn to develop interdisciplinary, creative workshops through the study of stimulating and innovative models. Under the guidance of the teachers you will create a workshop for peers and learn how to present it.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have created awareness and know, understand and are able to employ the (cycle of) processes of creative and critical thinking when developing a piece or project; ▪ are able to speak freely and give a presentation in front of an audience about a studied subject or project; ▪ know, understand and are able to employ different didactic work processes while teaching; ▪ begin to develop empathic understanding of your students in the context of creative and critical thinking; ▪ understand when an educational process truly involves the creative process.
Programme objectives:	1.A.7, 1.A.10, 1.A.14, 1.A.15, 1.A.16, 1.A.19, 1.B.9, 1.B.12, 1.B.15, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2 nd semester, group meetings and projects to be defined
Prior qualifications/ prerequisites:	Educational Skills for Creative Artists 1
Teachers:	Irene Ruipérez Canales (sonology) & Maja Matić (composition)
Credits:	2 ECTS
Literature:	<ul style="list-style-type: none"> - Dennis, Brian (1975): Projects in Sound. Universal Editions (London) - Jensen, Eric (2008): Brain-based learning: The new paradigm of teaching. Corwin Press - Self, George (1967): New sounds in class. A contemporary approach to music. (Universal Edition) - Schafer, R. Murray (1975): The rhinoceros in the classroom. (Universal Edition) - Abeles, Harold F., Charles R. Hoffer and Robert H. Klontman (1995) Foundations of music education. New York: Simon & Schuster Macmillian - Lipman, Matthew (1991) Thinking in education. New York: Cambridge University Press - R. Crozier (2004) All together: teaching music in groups. London: ABRSM

	<ul style="list-style-type: none"> - Boardman, Eunice (ed.) (2002) Dimensions of musical learning and teaching – A different kind of classroom. Reston: The National Association for Music Education - Thomas, Ronald B., Manhattanville music curriculum program: Final report http://eric.ed.gov/?id=ED045865. - Walker, Robert. (1984) Innovation in the Music Classroom: II The Manhattanville Music Curriculum Project. Psychology of Music, Vol. 12, No. 1, 25-33 - Paynter, John & Aston, Peter (1970): Sound & Silence. Cambridge University Press
Work form:	Group lessons, self-study and teaching practice or project work with peer learning.
Assessment:	<p>1) Continuous assessment of participation, engagement and attendance of at least 80%.</p> <p>2) A short written description of your project proposal. Assessment criteria (project proposal):</p> <ul style="list-style-type: none"> • show personal use of creative and critical thinking in practice (e.g. project design) • balanced use of critical and creative thinking in the educational process itself <p>3) In-class 10-minute presentation and analysis of your project proposal. Assessment criteria (presentation):</p> <ul style="list-style-type: none"> • understanding and application of different didactic work processes • clarity and structure • presentation skills (e.g. engagement with the audience, speaking freely) <p>Assessment Date (2,3): At the end of semester 2. The exact date will be confirmed by the teacher.</p> <p>All assessments will have to be passed in order to pass this course.</p>
Grading System:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	<p>Julia Stegeman – j.stegeman@koncon.nl</p> <p>Marijke van den Bergen – m.vdbergen@koncon.nl</p>

EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 3

Course title:	Educational Skills for Creative Artists 3
Osiris course code:	KC-ED-ESCA
Course content:	Educational Skills for Creative Artists 3 is the third part of a three-part course for sonology and composition students, which runs over two years and contains three semesters.

	In this module the material offered in ES 1 and 2 is put into practice through developing an educational project with peers and for peers, in which you show to be able to lead a workshop and present it to and execute it with an audience.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ know and understand the difference between composing for a student (or group of students) and allowing the student(s) to compose by themselves; understanding the value of letting the student(s) create by themselves; ▪ have the information and resources to successfully develop a creative activity from scratch in cooperation with peers; ▪ have practical (methodological) strategies to lead a project/activity and engage with an educational situation; ▪ have the basic knowledge to convert an idea into a project (shaping the idea; writing a proposal; planning and design; construction and execution; completion and feedback); ▪ have the knowledge to lead a project/activity (communication, the sequence of activities, class management, time management, adaptability and feedback together with peers).
Programme objectives:	1.A.7, 1.A.10, 1.A.14, 1.A.15, 1.A.16, 1.A.19, 1.B.9, 1.B.12, 1.B.15, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1 st semester, group meetings and projects to be defined
Prior qualifications/ prerequisites:	Educational Skills for Creative Artists 1 & 2
Teachers:	Irene Ruipérez Canales (sonology) & Maja Matić (composition)
Credits:	2 ECTS
Literature:	<ul style="list-style-type: none"> - Paynter, John & Aston, Peter (1970): Sound & Silence. Cambridge University Press - Sundin, B., McPherson, G. and Folkestad, G., ed. (1998) Children composing. Malmö: Malmö Academy of Music, Lunds University - Hamann, Donald L. (ed.) (1991) Creativity in the Music Classroom. Reston: Music Educators National Conference - Thomas, Ronald B., Manhattanville music curriculum program: Final report. http://eric.ed.gov/?id=ED045865 - Walker, Robert. (1984) Innovation in the Music Classroom: II The Manhattanville Music Curriculum Project. Psychology of Music, Vol. 12, No. 1, 25-33
Work form:	Group lessons, self-study and teaching practice or project work with peer learning.
Assessment	<p>1) Continuous assessment of participation, engagement and attendance of at least 80%.</p> <p>2) A project in cooperation with your peers; your project can either take place in-class or outside of the conservatoire. You are required to make a video recording for assessment.</p> <p>Assessment criteria (project):</p>

	<ul style="list-style-type: none"> • use of appropriate methodological strategies • planning, design and execution of project • leading the project and/or collaborating with your peers (e.g. communication, time management, class management, adaptability) • emphatic understanding and engagement with peers <p>Assessment Date (2): The workshops and project presentations will be held around the end of semester 1. The dates will be decided at the beginning of semester 1, in consultation with the students.</p> <p>3) A reflective report on your project, including a description of the development of your educational skills related to your project.</p> <p>Assessment criteria (report):</p> <ul style="list-style-type: none"> • level of reflective thinking about your project and about your teaching experiences related to your project. <p>Assessment Date (3): At the end of semester 1. The exact date will be confirmed by the teacher.</p> <p>All assessments will have to be passed in order to pass this course.</p>
Grading System	Pass/Fail
Language	English
Schedule, time, venue:	See ASIMUT schedule
Information:	<p>Julia Stegeman – j.stegeman@koncon.nl</p> <p>Marijke van den Bergen – m.vdbergen@koncon.nl</p>

ELECTIVES/MINORS

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

ASSESSMENT CRITERIA

ASSESSMENT CRITERIA BACHELOR COMPOSITION – MAIN SUBJECT

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

(continued on next page)

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

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

Applicable to: Theory for Composers

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

ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES

Applicable to: Music History

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

GRADING SCALES



GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

PARTICIPATION RESULTS

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

PASS/FAIL

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