Curriculum Handbook Bachelor of Music – Sonology

Academic Year 2020/21

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.

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INTRODUCTION

The sonologist moves in the field of electroacoustic music, computer music and sound art. Instead of composing 'with' sounds, as is generally the case in instrumental music, in sonology the sound itself is composed in such a way that it gives expression to musical form. This can take place on the basis of the physical principles of sound, on the basis of perception or on the basis of purely compositional ideas.

The Institute of Sonology was housed in Utrecht until 1986 and then moved to the Royal Conservatoire in The Hague. In addition to the one-year course in sonology that was launched in 1967, there is now also a four-year bachelor's and a two-year master's degree programme.

The Institute of Sonology adopts a clear stance in terms of the use of technology in music: technology is not merely an adjunct to the existing music practice, but should be used primarily to explore new forms of composition and public presentation of music and art. At the same time, sonology is not bound by any stylistic dogmas.
The traditional areas covered in sonology such as studio composition, computer programming, sound research, digital signal processing, algorithmic composition and the theory of electronic music are still strongly represented in the syllabus, but relatively new subjects such as live electronics, improvisation, sound art, field recording and the spatial aspects of sound have become at least as important.

Students have access to five production studios equipped with high-quality multichannel sound systems. One also contains a Wave Field Synthesis system for spatial sound projection, and another is one of the most extensive voltage-controlled (analogue) studios currently in operation.

Sonology avails itself of the conservatoire's two excellent concert halls for its regular concert presentations, featuring works by students, faculty members, guest artists and classics from the electroacoustic music repertoire, as well as performances by the Sonology Electroacoustic Ensemble, an improvisation group that combines acoustic and electronic instruments with live sound processing. Every year the students perform the results of the final exams at a small festival in June.

A bachelor's degree in Sonology opens the way to a career as an independent electronic musician and/or in the field of multimedia, computer programming, sound design, live electronic music, hardware design, sound engineering and education.

In recent years, guest lectures, master classes and workshops have been given by Trevor Wishart, Daniel Teruggi, Nic Collins, Alvin Lucier, Stefan Weinzierl, Gottfried Michael Koenig, Konrad Boehmer, Arne Deforce, Francisco Lopez, Kaija Saariaho, Larry Polansky, Barry Truax, Matthew Ostrowski, Folkmar Hein, Sarah Nicolls, Richard Cavell, Douglas Kahn, Peter Evans, Evan Parker, Richard Scott and Hillel Schwartz, Cathy van Eck, Sara Pinheiro, Stefan Weinzierl, Horacio Vaggione, among many others.

In this document you will find the programme objectives, details about the sonology bachelor's curriculum and course descriptions. We recommend you to read this document, the study guide and the Education and Examination Regulations (EER) carefully.

PROGRAMME OBJECTIVES BACHELOR SONOLOGY

Description programme objectives	*corresponding course codes*
PRACTICAL (SKILLS-BASED) OUTCOMES	
• At the completion of their studies, students are expected to have gained a wide range of skills relevant to making music using computers and other electronic means (but not limited to these).	RMM, MZC, P&M, S&ST, AT, LEM
• At the completion of their studies, students are expected to be able to work in both digital and analogue studio environments.	ISD, MZC, SO-GLT
• At the completion of their studies, students are expected to be able to use computer programming using various programming languages.	RMM, P&M, S&ST, PHM
• At the completion of their studies, students are expected to be able to carry out sound engineering for the production and public presentation of electronic and electroacoustic music.	SO-GLT
• At the completion of their studies, students are expected to be able to improvise in performance situations, both as musicians and as sound engineers.	LEM, SO-GLT
• At the completion of their studies, students are expected to be able to use practical electronic skills for the construction of devices such as hardware controller interfaces.	MCW, SO-MP
• At the completion of their studies, students are expected to have gained experience in the logistics and stage management of public concerts.	LEM, SO-GLT
• At the completion of their studies, students have an overview of new learning theories and environments related to sonology.	ED-SO
These skills will have been developed in diverse practical contexts including the composition of fixed-media electronic music using various techniques and concepts, performing live electronic music in an improvisational context, and working on the technical aspects of concert presentations of their own work and that of fellow students and guest composers and/or performers. Also important in this context are co-productions with students from other departments of the conservatoire.	
• At the completion of their studies, students are able to work in various collaborative contexts, combining self-motivation with teamwork.	ED-SO1, ED-SO2, SO-GLT, AT, LEM
• At the completion of their studies, students are expected to have developed systematic self-criticism techniques during the process of composition, in the matching of	MZC, P&M, MCW, KI, APEM, COZ

technical means to musical ideas, and in live performance situations.	
• At the completion of their studies, students are expected to have developed the discipline of practising and rehearsing.	LEM, COZ
• At the completion of their studies, students are expected to be able to present their work in public concerts, and to present and discuss their techniques and ideas confidently and articulately to diverse audiences.	LEM, COZ, CP
Theoretical (knowledge-based) outcomes	
Students will have acquired a broad knowledge of:	
• The repertoire of contemporary music composition and especially music using electronics from the mid-20th century up to the present day.	K&R, SO-NAMT, TH-MG, HCMP
• The compositional and technical procedures involved in this music, the diversity of styles and aesthetics embodied in it, and the terms and concepts used in describing and discussing it.	MZC, P&M, LEM, M&T, APEM, SO-AML
• Relevant concepts from outside music, for example computer programming, mathematics, acoustics and psychoacoustics, sound and its (architectural) environment, art theory and philosophy. An appreciation of possible interactions between scientific and aesthetic ideas is particularly stressed.	RMM, P&M, S&ST, M&T, PHM, APEM, K&R, SO-NAMT
• The professional potential of the skills and knowledge acquired during their studies, not only in the field of musical composition but also in the many other related fields and possibilities to which former sonology students have brought their expertise.	COZ, ED-SO1, ED-SO2
• Listening critically to electroacoustic music and comprehending its structures and, where appropriate, its formative processes and aesthetic intentions.	MZC, COM, SO-COLQ
Generic outcomes	
• At the completion of their studies, students are expected to be able to work independently on their compositions and/or works of sound art, and carry out any technical research appropriate to their realisation.	RMM, MZC, P&M, MCW, Kl, AT, COZ
• They will be able to assess the compositional process both while it is progressing and when it is completed, and to describe and discuss the entire process including its relation to historical precedents.	COZ, CP, SO-WS

• They will have learned the necessity to plan their work independently, and follow their plan while retaining the flexibility to respond creatively to new ideas as well as problems which might emerge along the way.	COZ
• They will be in a position to present the results in the form of a portfolio of creative and/or research work, a concert and/or sound installation presentation, and a thesis which describes and contextualises this work.	PF, AT, KI, LEM, COZ, SO-AML, SO-WS
• They will also have developed the necessary writing skills to express clearly the concepts encountered in their studies, which of course would be transferable also to other subject areas and situations.	SO-WS
• They will have gained experience of teaching in workshop-based and other contexts, and in general of being able to communicate and explain relevant issues in an engaging and concise manner.	ED-SO1, ED-SO2

CURRICULUM OVERVIEW

code	form	**Sonology**	**Year 1**	**Year 2**	**Year 3**	**Year 4**
		Bachelor of Music in Sonology 2020-2021				
KC-AL-		**Artistic Development**				
COZ	i	Specialisation: Composition/Performance/Research	6	12	12	25
SO-PI		Preparation for Individual Projects	2			
SO-EWS1,2		Exchange Workshops 1+2	4			
MZC	g	Composing in the Analogue Studio 1 & 2	8		4	
KI	g	Sound Installations		4		
AT	g	Aural Tectonics			4	
M&T	q	Music and Time			2	
SO-N&S	g	Networked Music Performance and Scores in Electroacoustic Composition				4
K&R	q	Sound and Space				8
SO-PFP	g	Preparation Final Presentation				4
		Subtotal	**20**	**16**	**22**	**41**
		Technological Skills and Knowledge				
SO-MP		Introduction to Electronics	3			
ISD	q	Digital Studio Introduction	3			
RMM	q	Real-time Processes with Max/MSP	7			
S&ST	q	Signals and Systems 1 & 2	6	6		
P&M	g	Programming and Music 1 & 2	8	7		
MCW	g	Musical Controllers Workshop		7		
PHM1	q	Analysis / Re-synthesis			4	
PHM2		Physical Models				6
		Subtotal	**27**	**20**	**4**	**6**
KC-AS-		**Musicianship Skills**				
SO-AML1, 2		Music Theory 1 & 2	4	4		
SO-HCMP		History of Contemporary Music Composition		2		
LEM	q	Live Electronic Music			6	
SO-AML3, 4		Applied Music Theory 1 & 2			4	2
		Subtotal	**4**	**6**	**10**	**2**
KC-AS-		**Academic Skills**				
SO-COLQ	g	Colloquium Participation	2	2	2	2
SO-NAMT		New Arts and Music Theories	3			
SO-WS		Writing Skills			4	
SO-MC		Music Cognition			4	
CP	i	Colloquium Presentation				3
		Subtotal	**5**	**2**	**10**	**5**
KC-		**Professional Preparation**				
AL-FYF	g	Start-Up!	2			
AL-PF3	g/i	Tutoring and Portfolio	2	2	2	
SO-GLT		Sound Engineering in Electronic Music 1 & 2		4	4	
ED-ESCA		Educational Skills for Creative Artists 1, 2 & 3*		4	2	
		Subtotal	**4**	**10**	**8**	**0**
		Minor/Electives				
		Minor or Electives		6	6	6
		Subtotal		**6**	**6**	**6**
		Total per year	**60**	**60**	**60**	**60**
		Total				**240**
		*Bachelor III students who started Educational Skills in 19/20, will not be enrolled in Educational Skills for Creative Artists, but will follow *Educational Skills 2 - Project Development & Communication* instead. (See the course description in the curriculum handbook.)				

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

SPECIALISATION: COMPOSITION/PERFORMANCE/RESEARCH

SO-COZ	**Specialisation Composition/Performance/Research**
Osiris course code:	KC-SO-COZ
Course content:	In addition to the group lessons, you work on an individual project, under the guidance of a mentor with whom you have regular meetings. The project can consist of personal compositions, sound experiments, sound design, sound installations, personally built electronic musical instruments, (partially) self-written computer programs or a report of a study. In the fourth year the project is presented to and discussed with the other students during the Sonology Colloquium. During the fourth year, you also write a thesis, the subject of which may be connected with the project but need not be. The results of the project and the thesis are presented and evaluated during the end-of-year and final presentations.
Objectives:	At the end of this course, you: ▪ are able to work independently on your own creative and research projects; ▪ have developed a precise sense of self-assessment and criticism relative to these projects; ▪ are able to incorporate these reflections into the further development of your work; ▪ are able to describe the artistic context and the content of the individual project in a written thesis.
Type of course:	Compulsory
Level:	Bachelor I–IV
Duration:	approximately 1 meeting of 1 hour with a mentor per month
Prior qualifications/ prerequisites:	The student should finish each year of this course before being allowed to enter the next.
Teachers:	Richard Barrett, Justin Bennett, Bjarni Gunnarsson, Johan van Kreij, Peter Pabon, Gabriel Paiuk, Kees Tazelaar
Credits:	6 – 12 – 12 – 25 ECTS per academic year
Literature:	–
Work form:	Individual meetings
Assessment:	Bachelor I, II, III: Presentation Assessment criteria: • creativity • originality • discipline Bachelor IV: Final Concert Presentation (30 minutes) The music and a written thesis, in which the context and development of the

	project are documented, are discussed with a committee during a 45-minute interview. For assessment criteria, see the *Bachelor Sonology Assessment Criteria* at the end of this curriculum handbook.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Individual appointments
Information:	Kees Tazelaar (k.tazelaar@koncon.nl)

PREPARATION FOR INDIVIDUAL PROJECTS

AL-SO-PI	**Preparation for Individual Projects**
Osiris course code:	KC-AL-SO-PI
Course content:	At the end of each year, you are expected to present the results of your individual project (see Specialisation Composition/Performance/Research). This course has been developed to fully prepare you for what is expected (e.g. content, format), and to make sure that your individual project is integrated in your weekly work schedule.
Objectives:	At the end of this course, you: ▪ have a clear idea what is expected regarding the individual Specialisation Composition/Performance/Research; ▪ are prepared to present an individual project to the committee at the 1–2 bachelor's exam; ▪ are able to discuss the progress of your individual project with your teachers and fellow students.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	10 two-hour sessions
Prior qualifications/ prerequisites:	-
Teachers:	Ji Youn Kang and Sonology Research Associates
Credits:	2 ECTS
Literature:	
Work form:	Group lessons
Assessment:	Short presentation at the end of semester 1 during which your plans for your individual project in semester 2 are discussed.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Kees Tazelaar (k.tazelaar@koncon.nl)

EXCHANGE WORKSHOPS 1+2

AL-SO-EWS	**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, the student: ▪ has gained insight into the artistic ideas and working methods of the creative departments; ▪ has developed skills and knowledge about the working field.
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 Sonology (e.bordon@koncon.nl)

COMPOSING IN THE ANALOGUE STUDIO 1

AL-SO-MZC	**Composing in the Analogue Studio 1**
Osiris course code:	KC-AL-SO-MZC
Course content:	You start with working on an assignment around analogue sound transformation. Sequences of recorded sounds become input for transformations such as transposition, inversion, layering, filtering, reverberation, echo, amplitude-modulation, ring-modulation and combinations of these. The results of the experiments are combined in a small composition. For the second assignment, the sequences of recorded sounds are replaced with the three main electronic music ingredients of the Cologne studio in the 1950's: sine waves, noises and impulses. Techniques are explained in relation to historical examples, for instance of Karlheinz Stockhausen (*Studie II*, *Kontakte*), Gottfried Michael Koenig (*Klangfiguren II*, *Terminus*) and György Ligeti (*Pièce électronique no.3*, *Artikulation*).
Objectives:	At the end of this course, you: ▪ are able to work independently in an analogue studio for electronic music production; ▪ are able to apply analogue sound transformations both to electronically generated sounds and microphone recordings; ▪ are able to document and communicate procedures in an analogue studio for electronic music production.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	2 semesters, 120 minutes per week (group lessons) plus 180 minutes per week (individual studio sessions), 30 weeks
Prior qualifications/ prerequisites:	–
Teachers:	Kees Tazelaar
Credits:	8 ECTS
Literature:	Studio manual, patching examples provided during the lessons
Work form:	Group lesson
Assessment:	Students are assessed on the basis of their active contribution to the group sessions and two large-scale assignments (see course content).
Grading system:	Assignment 1: numeric (50%) Assignment 2: numeric (50%)
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Kees Tazelaar (k.tazelaar@koncon.nl)

COMPOSING IN THE ANALOGUE STUDIO 2

SO-MZC	**Composing in the Analogue Studio 2**
Osiris course code:	KC-SO-MZC
Course content:	The growing complexity of electronic music production led to automation techniques such as voltage control. As a result, the attention of composers working in an analogue studio shifted: where at first they would design an abstract score that was 'filled in' with a montage of electronic sound material, they now designed a configuration of which the result was not only a sound but at the same time a structure that 'unfolds' in time. In this course, you explore the possibilities of sonology's modular voltage control system while working on an assignment.
Objectives:	At the end of this course, you: ▪ are able to work independently with a modular voltage control system for electronic music production; ▪ are able to plan, execute, document and communicate complex configurations of equipment for electronic music production; ▪ are able to translate abstract ideas about musical structure into technical realisations.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	2nd semester, 120 minutes per week (group lessons) and 180 minutes per week (individual studio sessions), 15 weeks
Prior qualifications/ prerequisites:	Composing in the Analogue Studio 1
Teachers:	Kees Tazelaar
Credits:	4 ECTS
Literature:	Studio manual, patching examples provided during the lessons
Work form:	Group lesson
Assessment:	Students are assessed on the basis of their active contribution to the group sessions and an electronic music composition based on voltage control techniques.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Kees Tazelaar (k.tazelaar@koncon.nl)

SOUND INSTALLATIONS

AL-SO-KI	**Sound Installations**
Osiris course code:	KC-AL-SO-KI
Course content:	In a sound installation the mobility and freedom of the listener requires approaches to temporal and spatial structures that are different to those of concert music. Through a series of lectures and practical workshops, you look at many examples from music, visual art, sound sculpture, (interactive) media art and audio-walks. You are encouraged to experiment with mechanical, acoustic and electronic techniques for producing sound as well as different strategies for sound spatialisation. You develop and present a group project.
Objectives:	At the end of this course, you: ▪ are able to conceive, plan and realise a spatial sound work; ▪ are able to work with generative, sensitive or interactive sonic structures; ▪ are able to create and realise pieces in locations other than the traditional concert hall.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2 semesters, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	–
Teachers:	Justin Bennett
Credits:	4 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Practical assignments concluding with a presentation. 80% attendance is required.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Justin Bennett (j.bennett@koncon.nl)

AURAL TECTONICS

AL-SO-AT	**Aural Tectonics**
Osiris course code:	KC-AL-SO-AT
Course content:	Every location and the related modes of listening already constitute a sonic context. Aural Tectonics explores the site-specificity and context-dependency of sound by fostering a critical awareness of and attitude towards environmental ambiance. Founded in a practice-based approach, the course develops site-dependent strategies for listening, recording, mapping, synthesis and intervention over a range of spatial typologies, from outdoor public space to electroacoustic environments. The course is structured around a sequence of intensive projects promoting the development of locational modes of listening and personal approaches towards contextual ambiance.
Objectives:	At the end of this course, you: ▪ have gained hands-on experience with experimental recording and sound editing techniques; ▪ have experience with practice-based approaches for exploring sonic locale; ▪ have developed technical as well as theoretical means for addressing the site-specificity of sound; ▪ have a critical awareness of the registers of hearing and listening attention in every-day situations.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	A two-week workshop after the autumn or spring holidays; 10 days of 5 hours
Prior qualifications/ prerequisites:	–
Teachers:	Raviv Ganchrow
Credits:	4 ECTS
Literature:	t.b.a.
Work form:	Workshop
Assessment:	Exercises, project and presentation: You must hand in several exercises involving experimental sound recording methods (intended to explore unconventional recording setups of sounds in the every-day environment); audio-editing techniques (as methods to explore auditory contexts); and strategies for sound spatialisation (that should expose innovative spatial ontologies of sound). The course concludes with a final project towards which the exercises build up. You are also expected to present your pieces to your peers and lead lively discussions about your findings.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Raviv Ganchrow (r.ganchrow@koncon.nl)

MUSIC AND TIME

AL-SO-M&T	**Music and Time**
Osiris course code:	KC-AL-SO-M&T
Course content:	The use of digital and analogue electronics has presumably changed our relation to time in music, and the relation of technique to content is a puzzling one. As electronic musicians we therefore have to examine some basic questions: can we learn to perceive time in a different way; can we imagine a sound we have never heard before; is time in music the same as time in nature; how does our perception of time relate to time measured by a physical process; is counting the same as measuring duration? During the course, ideas drawn from traditional music, natural processes, mathematics and cognitive science will be examined as inspiration for a new theory of time and representation in music.
Objectives:	At the end of this course, you: ▪ are able to reflect on the changing perception of time in music as a result of the use of technology; ▪ have knowledge of number theory, adaptive systems, generative grammar, linear and non-linear dynamics and the phenomenology of time perception.
Type of course:	Compulsory, also available as an elective for non-sonology students
Level:	Bachelor III
Duration:	1st semester, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	–
Teachers:	Joel Ryan
Credits:	2 ECTS
Literature:	Texts from Cognitive Science, Mathematics, Philosophy of Science & Literature, which will be provided during the lessons.
Work form:	Group lesson
Assessment:	Students are assessed on the basis of their active contribution to the group sessions and a written report, in which the relation between their own work and the changing perception of time in music is discussed. 80% attendance is required.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Joel Ryan (j.ryan@koncon.nl)

NETWORKED MUSIC PERFORMANCE AND SCORES IN ELECTROACOUSTIC COMPOSITION

AL-SO-N&S	**Networked Music Performance and Scores in Electroacoustic Composition**
Osiris course code:	KC-AL-SO-N&S
Course content:	You will investigate what it means to perform together in real-time over the internet, by transmitting a musical performance as it happens to one or more locations while musicians at those locations respond back. You will explore and use the technologies that allow you to do that in addition to developing your own. You will find out how the internet and live streaming works including uncovering the problems of latency and acoustic feedback. While you analyse and extract what is interesting about these problems as musicians, you can embrace them as sources of inspiration. You will work on creating scores, first by looking at alternative scores that have been used in electroacoustic performances by composers from the 20th century American Experimental tradition through today. Alternative scores include pen and pencil on paper, graphic design, physical objects, images, video, Apps, commercial notation programs, and computer programs. Composers include Pauline Oliveros to Alexander Schubert. You will look at the use of narratives, games, timelines, improvisation and fixed media in relation to music-technology objects.
Objectives:	At the end of this course, you: • will have comprehensive knowledge of Networked Music Performance history and technology; • can confidently design and implement a musical performance over the internet; • will have an overview of the history of electroacoustic music score creation in the 20th and 21st centuries; • are able to create and discuss a score for fixed media or one or more performers.
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 semesters, 120 minutes per week
Prior qualifications/ prerequisites:	–
Teachers:	Rebekah Wilson and Anne La Berge
Credits:	4 ECTS
Literature:	Scores and literature will be provided during the lessons
Work form:	Group lessons
Assessment:	Minimum attendance 80%. Students are assessed on the basis of their active contribution to the group sessions as well as two presentations in class. Assessment criteria (presentations): • sufficient knowledge of historical electroacoustic context • reasoning and logic in analysing a score • sufficient knowledge of internet streaming technology and how it applies to music • able to articulate a personal aesthetic position with regards to internet technology in the performing arts

	The attendance requirement and both presentations need to be passed in order to pass this course.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule (Mondays 4-6pm TBC)
Information:	Kees Tazelaar (k.tazelaar@koncon.nl)

SOUND AND SPACE

AL-SO-K&R	**Sound and Space**
Osiris course code:	KC-AL-SO-K&R
Course content:	Sound and Space is a seminar exploring interconnections between modes of sonic attention and concepts of space. The seminar is grouped around the themes of *echo*, *resonance* and *oscillation*, providing a cross-disciplinary reading of developments in spatial composition, sound art, audio technologies and architectural acoustics. The course covers examples from a broad range of sources serving to highlight distinctive correlations between epistemologies of sound and ontologies of space and place.
Objectives:	At the end of this course, you: ▪ have developed an awareness of the historicity of hearing; ▪ have an overview of historical paradigms of spatial sound and their contextual underpinnings; ▪ have acquired an ability to think through sonic contextuality and develop tools to critically engage contemporary discourses of sound and hearing.
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 semesters, 150 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	-
Teachers:	Raviv Ganchrow
Credits:	8 ECTS
Literature:	Reading lists and weekly hand-outs will be provided during the lessons
Work form:	Group lesson
Assessment:	You are required to submit a paper, which explores a specific context of spatial sound. The paper will address and elaborate upon the spatial ontologies of sound in that given context, and should display an analytical approach to the subject matter, and express novel approaches to the historicity of hearing. Assessment criteria: • structure and clarity of argument • originality of subject matter • clarity of insights • awareness of potential contribution to aural cultures
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Raviv Ganchrow (r.ganchrow@koncon.nl)

PREPARATION FINAL PRESENTATION

AL-SO-PFP	**Preparation Final Presentation**
Osiris course code:	KC-AL-SO-PFP
Course content:	As part of their final presentations, Sonology fourth-year bachelor's students work on individual projects and a written thesis (see Specialisation Composition/Performance/Research). In the second semester, they give a presentation during the weekly Colloquium (see Colloquium Presentation). The artistic content is supervised by a mentor, and the third year of the programme offers a Writing Skills course. During the lessons Preparation Final Presentation, however, we primarily discuss the format in which the content of the thesis and artistic work will be presented. What is the supposed foreknowledge of your audience, and how do you place your subject(s) in a perspective in such a way that your argument is clear? How do you look at the content of your presentation from the outside? How do you participate in a discussion without becoming defensive? Each student will give two 30-minute trial presentations: one in which the focus is on an artistic work, and one in which some research aspects are presented. The teacher also gives two presentations. The teacher and students may interrupt the presentation with questions and remarks about the content, form and structure. After each presentation a discussion will take place. These discussions are moderated by the teacher and can take as much time as the presentation.
Objectives:	At the end of this course, you: • are able to present your projects and research coherently • are able to participate in discussions in a constructive way • have an outsider's view on your work and the way you present it
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	1 semester, 120 minutes per week
Prior qualifications/ prerequisites:	-
Teachers:	Kees Tazelaar
Credits:	4 ECTS
Literature:	Materials provided during the lessons
Work form:	Group lessons
Assessment:	Minimum attendance 80%. Students are assessed on the basis of their active contribution to the group sessions as well as two in-class presentations of approximately 30 minutes. Assessment criteria (presentations): • coherent communication of ideas and content • well-structured argument • good interaction with the discussion's participants
Grading system:	Pass/Fail (Osiris: Presentation 100%)
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Kees Tazelaar (k.tazelaar@koncon.nl)

TECHNOLOGICAL SKILLS AND KNOWLEDGE

INTRODUCTION TO ELECTRONICS

SO-MP	**Introduction to Electronics**
Osiris course code:	KC-SO-MP
Course content:	This is a workshop-style course, during which you work on three practical electronic measurements as an introduction to basic electronics. You will encounter terms like current, voltage, phase, frequency, amplitude, gain and different waveforms (i.e. sinewave, squarewave, sawtooth). You will learn about the basics of assembling your own circuit and the use of an oscilloscope, multi-meter and function generator. You will work together in small groups during three sessions.
Objectives:	At the end of this course, you: ▪ are able to interpret basic electronic circuits; ▪ are able to reproduce and create simple electronic devices; ▪ can interface sensors and actuators with existing computer systems; ▪ understand what is essential with the implementation of electronics: safety, stability and clear documentation.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	6 lessons of 90 minutes each
Prior qualifications/ prerequisites:	–
Teachers:	Lex van den Broek
Credits:	3 ECTS
Literature:	–
Work form:	Practicals
Assessment:	You have to write 2 measurement reports and have to build your own small electronic device or instrument.
Grading system:	Final result: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Lex van den Broek (lex@koncon.nl)

DIGITAL STUDIO INTRODUCTION

SO-ISD	**Digital Studio Introduction**
Osiris course code:	KC-SO-ISD
Course content:	The basic tools for contemporary electroacoustic music production are a computer, a digital mixing desk and multiple loudspeakers. This course provides an introduction to working with a digital mixing desk and a number of standard sound production computer programs. Typical practices in a digital studio are explained, such as music production, recording and live performance.
Objectives:	At the end of this course, you: ▪ have working knowledge of the components in a digital studio setup; ▪ are able to work in a digital studio independently.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	120 minutes per week during 6 weeks at the beginning of the academic year
Prior qualifications/ prerequisites:	–
Teachers:	Johan van Kreij
Credits:	3 ECTS
Literature:	Online documentation
Work form:	Group lesson
Assessment:	Active participation and regular small assignments.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Johan van Kreij (jvkr@koncon.nl)

REAL-TIME PROCESSES WITH MAX/MSP

SO-RMM	**Real-Time Processes with Max/MSP**
Osiris course code:	KC-SO-RMM
Course content:	Max is a programming tool that is relatively easy to learn, and it is especially suitable for creating and exploring real-time generative processes and the interaction with them. In Max, such processes can be defined as data streams or as audio generating structures. The aim is to research musicality in the interaction, and to define personal approaches and methods. The course starts with a brief introduction to the basics of Max.
Objectives:	At the end of this course, you: ▪ can design and program musical processes and master the basics of signal processing in Max/MSP; ▪ can make abstractions of musical ideas and are able to implement them practically in real-time.
Type of course:	Compulsory, also available as an elective for non-sonology students
Level:	Bachelor I
Duration:	2 semesters, 120 minutes per week, 24 weeks
Prior qualifications/ prerequisites:	Digital Studio Introduction course
Teachers:	Johan van Kreij
Credits:	7 ECTS
Literature:	Online documentation of Max/MSP
Work form:	Group lesson
Assessment:	Active participation and regular small assignments. A final composition assignment based on the use of Max/MSP.
Grading system:	Final composition assignment: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Johan van Kreij (jvkr@koncon.nl)

SIGNALS AND SYSTEMS 1

SO-S&ST	**Signals and Systems 1**
Osiris course code:	KC-SO-S&ST
Course content:	These classes are designed to provide a solid background for dealing practically with the physical and mathematical representations of sound signals and sound processing systems. The course treats standard topics like the decibel, sampling, fundamental periodicity and the build-up of acoustical wave fields. The second semester is dedicated to Fourier Analysis.
Objectives:	At the end of this course, you: ▪ are able to describe the basic properties of a sound signal; ▪ have an in-depth understanding of the Fourier Transform and are able to apply it.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	2 semesters, 150 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	–
Teachers:	Peter Pabon
Credits:	6 ECTS
Literature:	Chapters 1, 2 and 4 from: Stan Tempelaars, *Signal Processing: Speech and Music*, (Lisse: Swets and Zetilinger, 1996). Additional PDF's will be distributed by email.
Work form:	Group lesson
Assessment:	There is a practical assignment and a written test at the end of the course
Grading system:	Written test: Numeric Practical assignment: Pass/Fail Both tests have to be passed in order to pass the course
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Peter Pabon (pabon@koncon.nl)

SIGNALS AND SYSTEMS 2

SO-S&ST	**Signals and Systems 2**
Osiris course code:	KC-SO-S&ST
Course content:	These classes are designed to provide a solid background for dealing practically with the physical and mathematical representations of sound signals and sound processing systems. In part 2, attention shifts to system characterisation and the concepts of filtering, convolution, impulse response measurement, nonlinear systems and modulation techniques.
Objectives:	At the end of this course, you: ▪ are able to deal practically with the physical and mathematical representations of sound signals and sound processing systems; ▪ are able to conceptualise the relationships between various signal-processing models.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2 semesters, 135 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	Signals and Systems 1
Teachers:	Peter Pabon
Credits:	6 ECTS
Literature:	Chapters 3, 5, 6, 7 and 8 from: Stan Tempelaars, *Signal Processing: Speech and Music*, (Lisse: Swets and Zetilinger, 1996). Additional PDF's will be distributed by email.
Work form:	Group lesson.
Assessment:	There is an impulse response assignment and a written test at the end of the course.
Grading system:	Impulse response assignment: Pass/Fail Written test: Numeric Both tests have to be passed in order to pass this course.
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Peter Pabon (pabon@koncon.nl)

PROGRAMMING AND MUSIC 1

SO-P&M	**Programming and Music 1**
Osiris course code:	KC-SO-P&M
Course content:	This course covers programming fundamentals, algorithmic composition and programming sound. Initially, programming fundamentals are studied using the programming language SuperCollider (sclang). This leads to algorithmic composition, its history, main concepts and concrete examples using the SC patterns library. Finally, the programming of sound will be discussed and topics will be implemented using SuperCollider ugens and their synthesis server.
Objectives:	At the end of this course, you: ▪ know and are able to practice the basics of programming in SuperCollider and can use programming for musical situations; ▪ have basic knowledge of algorithmic composition and its context; ▪ can implement and design sounds using algorithmic thinking and programming ideas.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	2 semesters, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	–
Teachers:	Bjarni Gunnarsson
Credits:	8 ECTS
Literature:	The course material is featured on the course's website with new lectures and references to additional readings every week.
Work form:	Group lesson
Assessment:	Three practical assignments and one compositional study must be handed in. The assignments involve writing computer programs for different problems related to music and sound. Documentation must be included explaining the chosen solutions and their motivations. The assignments and the compositional study are each weighted at25% of the final grade.
Grading system:	Final result: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Bjarni Gunnarsson (gunnarssonb@koncon.nl)

PROGRAMMING AND MUSIC 2

SO-P&M	**Programming and Music 2**
Osiris course code:	KC-SO-P&M
Course content:	Advanced programming in SuperCollider. The discussion focuses on building complex applications for use in a musical context. There will be practical work as well as lectures on application-building and large systems. Musical networks and dynamic systems will be discussed as well as how to deploy generative code in customised software. The final part will deal with programming audio in C and how low-level units can be created. An on-going theme is how to combine these technologies, which is reflected in the construction of a final, large-scale project.
Objectives:	At the end of this course, you: ▪ can design large applications for musical purposes; ▪ are able to apply complex generative systems such as networks, cellular automata and chaos theory; ▪ can develop low-level audio programs in C.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2 semesters, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	Programming and Music 1
Teachers:	Bjarni Gunnarsson
Credits:	7 ECTS
Literature:	The course material is featured on the course's website with new lectures and references to additional readings every week.
Work form:	Group lesson
Assessment:	Six assignments must be completed. Each one deals with a period of 4–6 weeks. The assignments involve the implementation of computer programs and realizing musical ideas. The sixth assignment deals with the C programming language. Each assignment must be accompanied by documentation. The first five assignments each are weighted at 15% of the final grade, the last assignment counts for 25%.
Grading system:	Final result: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Bjarni Gunnarsson (gunnarssonb@koncon.nl)

MUSIC CONTROLLERS WORKSHOP: DESIGN AND REALISATION

SO-MCW	**Musical Controllers Workshop: Design and Realisation**
Osiris course code:	KC-SO-MCW
Course content:	This course describes various ways of working with sensors and how signals from such sensors can be interpreted and used. It also offers insights into the necessary electronic components and the software related to musical control. A number of conversion methods (from sensor output into digital representation) are introduced, as well as the applicable data communication protocols. Before a computer-sensor setup can be taken on stage, some ideas about performative aspects will be developed. The final product of this workshop is a piece of hardware, which is designed to control musical parameters of a computer program.
Objectives:	At the end of this course, you: ▪ can design and realise a basic musical controller or electronic instrument; ▪ know what types of sensors are available and how they are used; ▪ can outline strategies for bridging physical gestures and musical control signals.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2 semesters, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	–
Teachers:	Johan van Kreij
Credits:	7 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Students are assessed on the basis of their active contribution to the group sessions and a project realisation with documentation.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Johan van Kreij (jvkr@koncon.nl)

ANALYSIS/RE-SYNTHESIS

SO-PHM1	**Analysis/Re-synthesis**
Osiris course code:	KC-SO-PHM1
Course content:	The central topic of this course is the liaison that perception has with the spectral and physical representations of a sound. A sound can be analysed and exactly resynthesized from its spectrum with the so-called Fourier Model, which presents a series of interesting and characteristic processing options. When detached from their strict mathematical ordering the standard analysis and synthesis schemes yield alternative and very practical processing models that allow manipulations in both time and frequency domain simultaneously. Models that follow this approach, like the instantaneous frequency model, and the band-limited oscillator will be studied in more detail.
Objectives:	At the end of this course, you: ▪ are able to analyse, process and re-synthesize a sound by using a spectral abstraction; ▪ are able to implement various analysis models that allow for the recognition of specific sound qualities; ▪ are able to translate and combine analysis results into a higher-order abstraction; ▪ are able to identify the similarities and specific differences between the synthesis models presented.
Type of course:	Compulsory, also available as an elective
Level:	Bachelor III
Duration:	2nd semester, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	Signals and Systems 1 and 2
Teachers:	Peter Pabon
Credits:	4 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	A practical assignment that involves the implementation of a self-chosen analysis/re-synthesis chain and a demonstration/evaluation of its application.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Peter Pabon (pabon@koncon.nl)

PHYSICAL MODELS

SO-PHM2	**Physical Models**
Osiris course code:	KC-SO-PHM2
Course content:	The sound qualities that come out of the Fourier-based models (the main topic of this course in the previous year) do not necessarily represent the familiar physicality that perception expects from acoustical sounds. The predisposition of perception to listen for those acoustical markers that define a sound-production mechanism triggered an interest in a different synthesis technique, called Physical Modelling. Here, vibrating masses coupled together by springs that undergo frictional forces are the modelled abstractions, which can be implemented in real-time too. At a different timescale, the same perceptual predisposition will make us hook gestural interpretations to the modulations observed in a signal. In this way, a slow physical control model is added to the physical modelling of the vibration mechanism. This control model has a spatial or mechanical interpretation in an imaginary world.
Objectives:	At the end of this course, you: ▪ are able to analyse, process and re-synthesize a sound by using an advanced spectral abstraction; ▪ are able to work practically with Physical Models; ▪ are able to implement a Physical Model in various software environments.
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 semesters, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	Signals and Systems 1 and 2, Analysis/Re-synthesis
Teachers:	Peter Pabon
Credits:	6 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	A practical assignment on the development of a large-scale physical model and a demonstration of its interactive control.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Peter Pabon (pabon@koncon.nl)

MUSICIANSHIP SKILLS

MUSIC THEORY 1+2

SO-AML1 / SO-AML2	**Music Theory 1+2**
Osiris course code:	KC-SO-AML1 / KC-SO-AML2
Course content:	This two-year music theory course is specifically designed for sonology students. It deals with various aspects of basic music theory, such as the fundamentals of diatonic harmony, analysis and form. A particular characteristic of the course is that theory is always put into practice, so that you immediately apply the material you are dealing with. This can for example be done through listening, singing and composing. You can bring music examples of your own interest, which are used as study or discussion material.
Objectives:	At the end of this course, you: ▪ have knowledge of elementary music theory, which allows you to work together with instrumental musicians; ▪ have the basic tools and skills to further develop your music theory knowledge independently.
Type of course:	Compulsory
Level:	Bachelor I–II
Duration:	105 minutes per week, 30 weeks per academic year
Prior qualifications/ prerequisites:	The student should finish Music Theory 1 before being allowed to enter Music Theory 2.
Teachers:	Santo Militello
Credits:	4 ECTS per academic year
Literature:	Hand-outs from teacher, repertoire brought by students
Work form:	Group lesson
Assessment:	Students are assessed on the basis of their active contribution to the group sessions. 80% attendance is required.
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Santo Militello (militellos@koncon.nl)

HISTORY OF CONTEMPORARY MUSIC COMPOSITION

SO-HCMP	**History of Contemporary Music Composition**
Osiris course code:	KC-SO-HCMP
Course content:	This course gives you an opportunity to explore in detail many of the main currents and counter-currents of thought and practice in composed music since the Second World War. We will discuss the aesthetics, the compositional techniques and the career histories of many of the most influential artists who came to prominence in these decades. The ways in which western compositional traditions have enriched themselves through encounters with other art forms, non-traditional notations, and with jazz, various forms of popular music, electronic music and the music of other traditions, will be important themes throughout. We will look at the writing and the scores of a range of significant creative musicians from the late 1940s to the present and listen closely to recordings of their work.
Objectives:	At the end of this course, you: ▪ have an overview of the main currents in music from the late 1940s to the present; ▪ have studied the scores and recordings of representative post WW II repertoire; ▪ are able to communicate about this with various audiences at various levels.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2nd semester, 15 weeks, 120 minutes per week
Prior qualifications/ prerequisites:	Music Theory 1 and 2, Applied Music Theory 1 and 2
Teachers:	Gabriel Paiuk and guests
Credits:	2 ECTS
Literature:	t.b.c.
Work form:	Group lesson
Assessment:	At the end of the semester, you need to write a critical essay based on resources provided by the teacher. 80% attendance is required
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Gabriel Paiuk (paiukg@koncon.nl)

LIVE ELECTRONIC MUSIC

SO-LEM	**Live Electronic Music**
Osiris course code:	KC-SO-LEM
Course content:	The aim of this course is to put improvisation with electronic musicians and traditional instrumentalists into practice. Various kinds of improvisation are analysed, and the ways that electronic processes have influenced thoughts about improvisation are discussed. At some point, the group will be split up into smaller improvising groups. A final presentation will be organised in the form of a concert at the end of the course.
Objectives:	At the end of this course, you: ▪ know the patterns that underlie improvisation, specifically those of the genre that makes use of electronic means; ▪ are able to improvise through electronic means, or by combining instrumental improvisation with electronics; ▪ are able to organise a concert presentation within a team setting.
Type of course:	Compulsory, also available as an elective for non-sonology students
Level:	Bachelor III
Duration:	2 semesters, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	–
Teachers:	Johan van Kreij
Credits:	6 ECTS
Literature:	Reading and listening material will be provided
Work form:	Group lesson
Assessment:	During the second semester, students work on group assignments, leading to a public final presentation at a venue outside of the conservatoire.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Johan van Kreij (jvkr@koncon.nl)

APPLIED MUSIC THEORY 1

SO-AML	**Applied Music Theory 1**
Osiris course code:	KC-SO-AML3
Course content:	The course focuses on bridging the concepts and content of instrumental music and those from the field of computer/electronic music. The understanding of traditional music and homogenisation of the diverse musical backgrounds of each student is encouraged through analysis, composition, ear training and music theory. Compositional concepts from composers as diverse as Guillaume de Machaut, Arnold Schoenberg, Igor Stravinsky, Anton Webern and Alvin Lucier (among others) will be discussed. The main goal is to become familiar with notated music and to learn not only to comprehend that language but also to perform it. In this way, and through the interaction with instrumentalists from other departments, the performance of works for instruments and electronics will be encouraged.
Objectives:	At the end of this course, you: ▪ have acquired a closer relation to instrumental music, its notation and construction; ▪ can apply diverse approaches of musical analysis; ▪ have developed skills to assist in the performance of mixed-media works.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	2 semesters, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	Music Theory 1 and 2
Teachers:	Trevor Grahl
Credits:	4 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Students are assessed on the basis of their active contribution to the group sessions, the realisation of three compositional assignments and the performance of an existing work in a public presentation.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Trevor Grahl (t.grahl@koncon.nl)

APPLIED MUSIC THEORY 2

SO-AML	**Applied Music Theory 2**
Osiris course code:	KC-SO-AML4
Course content:	The main goal of this course is to expose and familiarise you with diverse approaches to the structuring of a music/sound composition, taking as a fundamental basis the analysis of significant landmarks of 20th-century music. The intended outcome of this analytical work is to arrive at an awareness of the essential link between procedures, components and compositional strategies, and a resulting musical form. This awareness is as well fostered through your own practice, within which you are guided towards the realisation of a musical work that articulates micro and macro levels of organisation. Works and strategies of composers like Anton Webern, György Ligeti, Helmut Lachenmann, Salvatore Sciarrino or Mathias Spahlinger, among others, are dealt with. The dialogue and interaction between the worlds of instrumental music and electronic sound production are encouraged and explored.
Objectives:	At the end of this course, you: ▪ are able to compose a piece for mixed media, comprising simultaneous acoustic and electronic sources; ▪ understand how the articulation of a musical form affects the listener´s perception and are able to organise the components involved within a composition accordingly; ▪ have incorporated analytical tools to understand the internal organisation of a non-tonal work.
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	1st semester, 120 minutes per week, 15 weeks
Prior qualifications/ prerequisites:	Music Theory 1 and 2, Applied Music Theory 1
Teachers:	Gabriel Paiuk
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Students are assessed on the basis of their active contribution to the group sessions and the composition and realisation of a work for mixed media. 80% attendance is required.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Gabriel Paiuk (paiukg@koncon.nl)

ACADEMIC SKILLS

COLLOQUIUM PARTICIPTATION

AS-SO-COLQ	**Colloquium Participation**
Osiris course code:	KC-AS-SO-COLQ
Course content:	Throughout the academic year, a two-hour weekly colloquium takes place. Ten of these take the form of presentations by faculty, alumni and guest speakers, and the rest are presentations by each student from the fourth year of the bachelor's programme and both first and second years of the master's programme. During each colloquium, two students present aspects of their research projects. The colloquia are attended by four or five Sonology faculty members, by students from the Sonology bachelor's and master's programmes, and by students from other departments of the conservatoire. The Colloquia are moderated by faculty member Bjarni Gunnarsson, who in the week preceding the colloquium distributes information about the upcoming presentations to all participating students. The moderator introduces the speakers at the beginning of the colloquium and leads the subsequent discussions. The colloquium presentation is an important moment for the evaluation of a student's progress, about which the teachers of the Bachelor of Music in Sonology hold regular consultations.
Objectives:	At the end of this course, you: ▪ have an overview of a broad range of current developments in electroacoustic music composition, computer programming and sound art; ▪ are able to reflect and discuss topics in the field of electroacoustic music and sound art with peers.
Type of course:	Compulsory
Level:	Bachelor I–IV
Duration:	2 semesters, 120 minutes per week
Prior qualifications/ prerequisites:	The student should finish each year of this course before being allowed to enter the next.
Teachers:	Richard Barrett, Bjarni Gunnarsson, Johan van Kreij, Peter Pabon, Kees Tazelaar
Credits:	2 ECTS per academic year
Literature:	
Work form:	Group lesson
Assessment:	Active participation in discussions and 80% attendance is required.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Bjarni Gunnarsson (gunnarssonb@koncon.nl)

NEW ARTS AND MUSIC THEORIES

AS-SO-NAMT	**New Arts and Music Theories**
Osiris course code:	KC-AS-SO-NAMT
Course content:	This course is offered to all first-year bachelor's students of ArtScience, Composition and Sonology. It is aimed to nurture an awareness of the possibilities of reciprocal expansion that exist between the domains of theory and artistic practice. The course tackles areas of enquiry that traverse both the substrate of artistic practice and theoretical research, articulated in thematic segments throughout the year. These segments comprise questions on the nature of: Language, Materiality, Media and Technology, Sensation and Affect, Ecology, Culture and the Collective. These thematic axes promote the familiarisation of the students with recent as well as historical theoretical tools, through an exposure to texts and artistic practices sourced in different traditions and knowledge disciplines. The course includes the participation of a substantial number of guest teachers coming from diverse areas and institutions across the Netherlands (and beyond) including Musicology, Art History, Media Theory, Performance Studies, Cultural Critique as well as art practitioners. The course aims to foster the receptiveness of students for open-ended and transdisciplinary explorations in which the role of histories and models of thought become inherent in the artistic process.
Objectives:	At the end of this course, you: ▪ have knowledge and the ability to discuss a wide range of approaches that inform contemporary thought within and in relation to artistic practice.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	120 minutes per week during two semesters, 30 weeks
Prior qualifications/ prerequisites:	–
Teachers:	David Dramm, Eric Kluitenberg, Gabriel Paiuk and guests
Credits:	3 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	You have to produce a brief essay (ca. 1200 words) on a topic of choice, showing the intention to develop an investigative a critical stance.
Grading system:	Essay: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Gabriel Paiuk (paiukg@koncon.nl)

WRITING SKILLS

AS-SO-WS	**Writing Skills**
Osiris course code:	KC-AS-SO-WS
Course content:	You begin by gaining knowledge of (or reviewing) key fundamentals necessary for proper academic citation of a wealth of research sources. Practical exercises oriented towards developing this skill as well as writing about your own research directives are mandatory components for the course. Exercises will focus on developing and improving your written command of writing professional texts in English (i.e. reviews, critical responses to texts, programme notes, grant proposals, article-abstracts, various online writings, and technical descriptions relevant to their work). Instructor feedback will be provided on an individual basis, thereby helping to address and accommodate a wide range of challenges. Responding to a variety of texts or lectures, related to technical or aesthetic aspects of sonology, will also play a significant role in the course. You will also have the opportunity to refine your presentation skills by giving coherent and well-structured presentations about your work. These presentations will involve a significant component of writing, however, spoken errors made by non-native speakers of English will also be reviewed.
Objectives:	At the end of this course, you: ▪ are able to write independently about your work within the context of electronic music production; ▪ are able to apply a formal citations style (Chicago style) to written texts you are developing in connection to your thesis (master's or bachelor's level); ▪ are better able to prepare for formal presentations as well as able to write texts such as grants, biographies, programme notes, reviews and other written texts related to your work.
Type of course:	Compulsory (elective for bachelor III or IV composition students)
Level:	Bachelor III
Duration:	120-minute group lesson per week, during 2 semesters
Prior qualifications/ prerequisites:	–
Teachers:	Graham Flett
Credits:	4 ECTS
Literature:	Course kit and in-class presentations
Work form:	Group lesson
Assessment:	Students are assessed on the basis of their active contribution to the group sessions and a selection from their responses to assignments given throughout the year (Biography, Programme Notes, Summary of Musical Text Proposal, Music Review, Artistic Commentary, Bibliography).
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Graham Flett (flettg@koncon.nl)

MUSIC COGNITION

AS-SO-MC	**Music Cognition**
Osiris course code:	KC-AS-SO-MC
Course content:	This course offers an accessible introduction and overview of the multidisciplinary topic of music cognition, which deals with the perceptual and cognitive bases of performing, composing, and listening to music. Covered topics will include perceptual mechanisms underlying pitch and rhythm perception; interactions of musical processing with emotion, language, memory and movement; music acquisition processes and expertise; brain processes related to music and applications of music in health settings.
Objectives:	At the end of this course, you: • have a broad overview of the field of music cognition and its main relevant topics and findings; • have an understanding of musical building blocks that are relevant to perception, understanding and creation of music; • have an understanding of the methods by which music cognition research achieves its results; • gain experience in conceptualizing your own application based on this knowledge.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	15 two-hour sessions in semester 2
Prior qualifications/ Pre-requisites:	-
Teachers:	Rebecca Schaefer
Credits:	4 ECTS
Literature	Psychology of Music: From Sound to Significance, 2nd Ed., 2017. S.-L. Tan, P. Pfordresher & R. Harré. Routledge, New York, NY Assorted additional chapters and articles
Work form:	Seminars
Assessment:	Attendance & active participation (20%) Weekly quiz questions on the reading (30%) Design assignment and presentation (50%) Assessment criteria (design assignment and presentation): • integration of course topics into design • cohesive communication of design idea • critical discussion of design idea
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT
Contact:	Kees Tazelaar – Head of Sonology (k.tazelaar@koncon.nl) Rebecca Schaefer (r.s.schaefer@fsw.leidenuniv.nl)

COLLOQUIUM PRESENTATION

AS-SO-CP	**Colloquium Presentation**
Osiris course code:	KC-AS-SO-CP
Course content:	Throughout the academic year, a two-hour weekly colloquium takes place. Ten of these take the form of presentations by faculty, alumni and guest speakers, and the rest are presentations by each student from the fourth year of the bachelor's programme and both first and second years of the master's programme. During each colloquium, two students present aspects of their research projects. The colloquia are attended by four or five Sonology faculty members, by students from the Sonology bachelor's and master's programmes, and by students from other departments of the conservatoire. The Colloquia are moderated by faculty member Bjarni Gunnarsson, who in the week preceding the colloquium distributes information about the upcoming presentations to all participating students. The moderator introduces the speakers at the beginning of the colloquium and leads the subsequent discussions. The colloquium presentation is an important moment for the evaluation of a student's progress, about which the teachers of the Bachelor of Music in Sonology hold regular consultations.
Objectives:	At the end of this course, you: ▪ are able to give a coherent public presentation of your work and ideas; ▪ are able to answer questions and discuss matters arising from the presentation with peers.
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	1 hour
Prior qualifications/ prerequisites:	The student should finish each year of this course before being allowed to enter the next.
Teachers:	Richard Barrett, Bjarni Gunnarsson, Johan van Kreij, Peter Pabon, Kees Tazelaar
Credits:	3 ECTS
Literature:	–
Work form:	Group lesson
Assessment:	Content and quality of the presentation and participation in the discussion.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Bjarni Gunnarsson (gunnarssonb@koncon.nl)

PROFESSIONAL PREPARATION

START-UP!

AL-FYF	**Start-Up!**
Osiris course code:	KC-AL-FYF
Course Content:	Start-Up! has two main goals: 1. Helping you build a broad network of fellow students; 2. Making a smooth start at the Royal Conservatoire. 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.
Objectives:	At the end of this course, you: • 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; • know how to protect your ears; • have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	One week full-time
Teachers:	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Credits:	2 ECTS
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:	Start-Up! brochure and http://intranet.koncon.nl/firstyears
Contact:	Caroline Cartens (startup@koncon.nl)

TUTORING AND PORTFOLIO

AL-PF	**Tutoring and Portfolio**
Osiris course code:	KC-AL-PF
Course Content:	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 course. The tutor's role is to help you to reflect on your study and to monitor your progress. This is accomplished in two ways: • By conducting consultations with students individually or in small groups. • By supervising the development of a personal portfolio and discussing it during individual meetings. You are required to keep a personal record of your study progress from the first year until the end of the programme. This portfolio helps you to steer your personal and artistic development. It may contain materials relating to the various activities you undertake and any items you produce during the programme, which can range from a recording or an analysis of a performance, to a report for an elective subject or a personal evaluation of how your studies are progressing. It is important to choose a form that suits you so that the portfolio is something that you can identify with and are happy to work on. In other words, the portfolio should not be regarded as an additional burden, but as a study aid that could eventually serve as a professional calling card. For students in the performance and Art of Sound departments, the portfolio lays the groundwork for Preparation for Professional Practice, a course in the fourth year. More information can be found on intranet (Students -> Tutors).
Objectives:	At the end of this course, you: ▪ are able to reflect on your study progress and communicate about it with others; ▪ are able to reflect on your personal and artistic growth by verbalising it, in communication with others and through creating a professional portfolio; ▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it.
Type of course:	Compulsory
Level:	Bachelor I–III
Duration:	Group meetings: to be decided by the tutor Private meetings: by appointment (at least two, but more individual meetings can take place if required)
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Tutors:	Art of Sound: Bert Kraaijpoel Composition: Gabriel Paiuk Conducting: Manon Heijne, Ana Sanchez, Julia Stegeman Early Music: Daniël Brüggen, Susan Williams, Pete Saunders Jazz: Carolien Drewes, Manon Heijne, Jarmo Hogendijk, (Yvonne Smeets) Theory of Music: Manon Heijne Vocal Studies Classsical Music: Carolien Drewes, Manon Heijne, Ana Sanchez, Julia Stegeman Vocal Studies Early Music: Daniel Brüggen, Pete Saunders Sonology: Gabriel Paiuk Classical woodwinds: Ana Sanchez, Carolien Drewes, Pietia van Proosdij Classical brass: Ana Sanchez Classical strings: Carolien Drewes, Noa Frenkel, Roger Regter

	Classical percussion: Julia Stegeman Classical keyboard: Julia Stegeman Classical plucked instruments: Julia Stegeman, Pietia van Proosdij Organ: Roger Regter
Credits:	2 ECTS per academic year
Literature:	The 'Document studievoortgang en portfolio' (NL) and 'Document study progress and portfolio' (EN) can be found on intranet (Students -> Tutors).
Work forms:	Group and individual meetings
Assessment:	Every year the tutors will assess the progress of their assigned students on the basis of the following criteria: • Evidence that the student has monitored and improved their personal development in a professional, autonomous and critical manner. • The student has demonstrated this in the portfolio and the individual meetings with their tutor. If your participation in the course and the development of your portfolio are regarded as sufficient, you will receive two credits. NB It is not the quality of the portfolio itself, but the way in which you have used it as a 'reflective tool' that is assessed.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule:	During the first year the tutors will organise a number of group sessions. As for the individual meetings, both you and your tutor can take the initiative. Consultations with the tutor are confidential, but the tutor will inform the Head of Department in the event of study delays.
Time:	Two group meetings and two appointments with your tutor (one in November/December and one in April).
Venue:	Royal Conservatoire
Information:	Elke de Roos – Student Counsellor & Tutoring Coordinator (e.deroos@koncon.nl)

SOUND ENGINEERING IN ELECTRONIC MUSIC 1

SO-GLT	**Sound Engineering in Electronic Music 1**
Osiris course code:	KC-SO-GLT
Course content:	The programme covers the fundamental principles of sound system design in theory and practice, including a historical overview of amplification in contemporary (electronic) music, general design techniques and design strategies. Students are responsible for preparing and implementing the Sonology Discussion Concerts under the teacher's guidance, which take place four times a year. Each concert involves class preparation, preparation at home and two days of preparation in the concert hall including sound checks and rehearsals. There is a group evaluation after each concert.
Objectives:	At the end of this course, you: ▪ are able to independently design a simple multiple loudspeaker system, including positioning and focusing the individual loudspeakers in the system, this bearing in mind the musical material and the acoustical and architectural properties of the concert venue; ▪ are able to translate the musical needs of a performance into technical requirements for a loudspeaker system; ▪ are able to participate in a concert crew for a small-scale concert or small-scale festival; ▪ are able to independently prepare a small-scale concert performance with amplification including compiling equipment lists, patch lists, stage plans and time schedules.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2 semesters, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	–
Teachers:	Paul Jeukendrup
Credits:	4 ECTS
Literature:	To be determined
Work form:	Group lesson, practicals
Assessment:	Test 1: A written test at the end of the course involving both theory questions and cases (numeric result). Test 2: Participation as a crew team member in at least one Sonology Discussion Concert (Pass/Fail). Both tests have to be concluded with a positive result in order to pass the course.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Paul Jeukendrup (p.jeukendrup@koncon.nl)

SOUND ENGINEERING IN ELECTRONIC MUSIC 2

SO-GLT	**Sound Engineering in Electronic Music 2**
Osiris course code:	KC-SO-GLT
Course content:	The first part of the course deals with the theory and practice of microphone types and working principles as well as grounding and interfacing practice. Applications of microphones are studied in stereo microphone recording techniques and in sound reinforcement situations. As a preparation for the second part of the course, an intensive frequency hearing training is performed. The second part of the course deals with the basic principles of mixing and balancing where the relationship between music and sound is studied in detail. This part of the course is organized in intensive hands-on sessions. The group will be split up in smaller groups of 2 students.
Objectives:	At the end of this course, you: ▪ are able to independently design a simple microphone setup, including positioning and focusing. This both for recording and amplification, bearing in mind the musical material and the acoustical and architectural properties of the surroundings; ▪ are able to independently recognise frequency ranges and formant areas to an accuracy of ± 1 octave, expressed in Hertz (Hz). ▪ are able to independently decide on mix questions during a multitrack mixing process, based on the relation between sound and the musical material in question.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	2 semesters, 120 minutes per week, 30 weeks
Prior qualifications/ prerequisites:	Sound Engineering in Electronic Music 1
Teachers:	Paul Jeukendrup
Credits:	4 ECTS
Literature:	To be determined
Work form:	Group lesson, practicals
Assessment:	Test 1: A written test at the end of the first part of the course, involving both theory questions and cases (numeric result). Test 2: Participation in the intensive mix classes (Pass/Fail). Both tests have to be concluded with a positive result in order to pass the course.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Paul Jeukendrup (p.jeukendrup@koncon.nl)

EDUCATIONAL SKILLS 2 - PROJECT DEVELOPMENT & COMMUNICATION

	Educational Skills 2 - Project Development & Communication for bachelor III students in 20/21
Osiris course code:	
Course content:	Educational Skills 2 - Project Development & Communication is the second part of the Educational Skills course for sonology and composition students, developed for bachelor III students in 20/21 who started Educational Skills in 19/20. Transforming an innovative idea into a real project might require some working knowledge about project management processes. To lead an effective work proposal, interpersonal skills and communication abilities are essential. Within this course, we will identify the project scope and its goals, build a sequence and the structure of a plan, research funding possibilities, define and allocate resources and explore different communication and leading tools. Through multiple observations in the field, class exercises and practical recreation of workshop examples in the class, we will look deeper into project processes, ranging from simple to complex.
Objectives:	At the end of this course, you: ▪ are able to define a project's scope; ▪ can identify and allocate resources for your project's implementation; ▪ can design a project plan; ▪ are aware of different communication forms and can explore its consequences; ▪ have explored communication processes for appropriate communication in different environments and have discovered strategies for leading.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	2nd semester, group meetings and projects to be defined
Prior qualifications/ prerequisites:	Educational Skills
Teachers:	Irene Ruipérez Canales (sonology) & Maja Matić (composition)
Credits:	2 ECTS
Literature:	-
Work form:	Group lessons, self-study and teaching practice or project work with peer learning.
Assessment	Attendance and class participation. Class assignments. Presentation of a project.
Grading System	Pass/Fail
Language	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Julia Stegeman – j.stegeman@koncon.nl Marijke van den Bergen – m.vdbergen@koncon.nl

EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 1

ED-ESCA	**Educational Skills for Creative Artists 1**
Osiris course code:	KC-ED-ESCA
Course content:	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. 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. 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.
Objectives:	At the end of this course, you: ▪ 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.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1st semester, 8 x 90 minutes
Prior qualifications/ prerequisites:	
Teachers:	Irene Ruipérez Canales (sonology) & Maja Matić (composition)
Credits:	2 ECTS
Literature:	- 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:	1) Continuous assessment of participation, engagement and attendance. 2) In-class 10-minute presentation of an article, book or topic in relation to the given content. Assessment criteria (presentation): • 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 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): • appropriate use of heuristic and directive feedback All assessments will have to be passed in order to pass this course.
Grading System:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Julia Stegeman – j.stegeman@koncon.nl Marijke van den Bergen – m.vdbergen@koncon.nl

EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 2

ED-ESCA	**Educational Skills for Creative Artists 2**
Osiris course code:	KC-ED-ESCA
Course content:	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. In this module you learn how to analyse, lead and assess a creative activity and to present in front of a class. 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.
Objectives:	At the end of this course, you: ▪ 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.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2nd 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:	- 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

	- 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., Manhattanvile 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:	1) Continuous assessment of participation, engagement and attendance. 2) A short written description of your project proposal. Assessment criteria (project proposal): • 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 3) In-class 10-minute presentation and analysis of your project proposal. Assessment criteria (presentation): • understanding and application of different didactic work processes • clarity and structure • presentation skills (e.g. engagement with the audience, speaking freely) All assessments will have to be passed in order to pass this course.
Grading System:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Julia Stegeman – j.stegeman@koncon.nl Marijke van den Bergen – m.vdbergen@koncon.nl

EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 3

ED-ESCA	**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: ▪ 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).
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1st 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:	- 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., Manhattanvile 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	1) Continuous assessment of participation, engagement and attendance. 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. Assessment criteria (project): • 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 3) A reflective report on your project, including a description of the development of your educational skills related to your project. Assessment criteria (report): • level of reflective thinking about your project and about your teaching experiences related to your project. All assessments will have to be passed in order to pass this course.
Grading System	Pass/Fail
Language	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Julia Stegeman – j.stegeman@koncon.nl Marijke van den Bergen – m.vdbergen@koncon.nl

ELECTIVES AND MINORS

For the course descriptions of all electives and minors, please see the **Bachelor Electives & Minors Handbook** on www.koncon.nl/electives.

APPENDIX 1: ASSESSMENT CRITERIA BACHELOR SONOLOGY

	Composition and/or performance skills	**Digital and analogue studio skills**	**Computer programming and/or hardware skills**	**Sound projection skills**	**Ability to discuss techniques and ideas**	**Originality and relevance of the research**	**Writing skills**
9 - 10	Rare musicianship for this level.	Excellent translation of technical procedures into musical results.	Highly advanced computer programming and/or hardware construction skills.	Exceptional abilities in sound projection of electronic music.	Exceptionally convincing thesis defence.	Exceptional research ability as shown in the thesis.	Exceptional writing ability as shown in the thesis.
7,5 - 8,5	Musicianship skills of a consistently good level.	Good translation of technical procedures into musical results.	Above average computer programming and/or hardware construction skills.	Good abilities in sound projection of electronic music.	Convincing thesis defence.	Good research ability as shown in the thesis.	Good writing ability as shown in the thesis.
5,5 - 7	If not always consistent, a reasonable general level.	Adequate translation of technical procedures into musical results.	Acceptable level of computer programming and/or hardware construction skills.	Adequate abilities in sound projection of electronic music.	Adequate if not always convincing thesis defence.	Adequate research ability as shown in the thesis.	Adequate writing ability as shown in the thesis.
0 - 5	The work and the performance do not reveal sound musicianship skills.	Inadequate translation of technical procedures into musical results.	Computer programming and/or hardware construction skills weak or absent.	Inadequate abilities in sound projection of electronic music.	Inadequate or no response to questions in the thesis defence.	Insufficient amount and/or quality of research as shown in the thesis.	Insufficient amount and/or quality of writing as shown in the thesis.

Royal Conservatoire The Hague

GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

10 Excellent	9 Very good	8 Good	7 More than sufficient	6 Sufficient	5 Insufficient	4 Very insufficient	3 Poor	2 Very poor	1 Extremely poor

Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

PARTICIPATION RESULTS

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

PASS/FAIL

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