

A decorative graphic consisting of a light purple line that starts at a black dot on the left, goes down and right, then up and right, then down and right, ending at a black dot on the right. There are several other black dots scattered around the page.

# Curriculum Handbook Bachelor of Music – Composition

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.

## TABLE OF CONTENT

Table of Content.....	3
Introduction.....	5
Programme Objectives Bachelor Composition .....	6
Curriculum Overview.....	10
Course Descriptions.....	11
Artistic Development.....	11
Individual Main Subject Composition .....	11
Spring Festival (part of Main Subject) .....	13
Improv Lab.....	15
Musicianship Skills.....	16
First Year Choir .....	16
Introduction Stockhausen Studio .....	17
Theory for Composers 1-2-3.....	18
Instrumentation 1-2 .....	20
Music Multi Media .....	21
Analysis Contemporary Music Basic.....	22
Analysis Contemporary Music Basic Method Haakma-Wagenaar .....	23
Academic Skills .....	24
New Arts and Music Theory .....	24
Music History 1.....	25
Music History 2.....	26
Professional Preparation .....	27
Composition Projects .....	27
Tutoring and Portfolio .....	28
Start-Up!.....	31
Educational Skills 2 - Project Development & Communication .....	32
Educational Skills for Creative Artists 1.....	33
Educational Skills for Creative Artists 2.....	35
Educational Skills for Creative Artists 3.....	37
Electives/Minors.....	39
Improv Lab.....	39
Advanced Rhythm for Composers (Pilot) .....	40
Rhythm and Time for Composers (Pilot) .....	41
Proactive Diversity.....	43
Writing Skills.....	44
Assessment Criteria.....	45
Assessment Criteria Bachelor Composition – Main Subject .....	45

Grading Scales ..... 47

## INTRODUCTION

The Royal Conservatoire's Composition Department, the largest and oldest in the Netherlands, has an illustrious history. In the 1970s and 1980s, it was the home of The Hague School, which included composers such as Dick Raaijmakers and Louis Andriessen. It enjoys a reputation as an open, lively and internationally oriented department with vast scope for experimentation, by a large group of students from many different countries. A distinctive feature of the Composition Department is the loyalty and team spirit of the student population.

Art is constantly reinventing itself and that is equally true of the Composition Department, where education and research are regarded as integral to music practice. The programme focuses on the broad and constantly changing practice of composing and everything associated with it. Although the curriculum is based on the canon of modern classical music, it reflects an awareness of pop culture, jazz, improvisation, traditional music and the importance of other disciplines in the arts, not to mention new developments in the field of early music because of the surprising links that can sometimes be made.

The programme focuses on enabling students to develop their creativity and versatility, carry out research, discover their own identity and establish a music practice as a composer. In addition to learning skills in notation, composition techniques and conceptual thought, the programme devotes attention to instrumentation for instrumental and vocal ensembles, learning how to use the basic materials of sound and amplification, improvisation, and learning the techniques needed to work with electronics in a studio and in a live environment.

A specific form of education used in the Composition Department is informal education. Even though it is not mentioned in the set-up of the curriculum, it is extremely relevant and unique to our department. Outside of the lessons, students meet all the teachers, for example during projects and concerts. The result is an ongoing dialogue about quality, development and taste between students, their peers and teachers.

The close ties between the programme and the professional field are reflected in the project driven nature of the curriculum. Every student is given the opportunity to participate in a great number of projects during their programme, many of them organised in collaboration with professional groups such as Ensemble Klang, Ensemble Modelo 62, Residentie Orkest, Kluster5, Slagwerk Den Haag, Scordatura Ensemble, New European Ensemble, Ricciotti, and concert stages such as Korzo. The Composition Department organises numerous concerts that provide a platform for student performances outside the Conservatoire. The highlight is the annual Spring Festival, five days of non-stop performances of new compositions by the students in every conceivable genre and style. Every second year a leading international composer visits the school to give an intensive course. Guest lecturers have included John Adams, Hans Abrahamssen, Robert Ashley, Frederic Rzewski, Alvin Curran, Christian Wolff, Sylvano Bussotti, Richard Rijnvos, Jo Kondo, Magnus Lindberg and Kaija Saariaho.

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

In this document you will find the programme objectives, details about the Bachelor Composition curriculum and course descriptions. We recommend you to read this document, the study guide and the EER (Education and examination regulations) carefully.

## PROGRAMME OBJECTIVES BACHELOR COMPOSITION

### PRACTICAL SKILLS

#### Skills in artistic expression

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to conceptualise their personal compositional goals, and to have developed the necessary skills and composition techniques to realise these concepts.</li> </ul>  | CO-COI, CO-SF, CO-COMP, CO-IL  |
| <ul style="list-style-type: none"> <li>At the completion of their studies students either might have developed a wide scope of skills and techniques covering a diverse field of compositional expression or have developed a very specific branch of skills and techniques suited for a more defined area of composition such as (live) electronic music.</li> </ul> | CO-COI, CO-SF, CO-COMP, CO-IL, A L-K1JR, SO-IDSD, TC-IN, TC-MMCO-WS, TC-TVC, TC-AHM1, TC-AHMW2 |

#### Repertoire skills

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have studied representative repertoire of the area of musical study.</li> </ul> | CO-COI, TC-MG, TC-AHM1, TC-AHMW2, TC-TS |
|---|---|

#### Ensemble skills

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to understand and give direction to musical interaction within ensemble practice regardless of size and/or musical style.</li> </ul> | CO-COI, CO-LG, CO-EV, CO-IL, CO-COMP, TC-MM |
|--|---|

#### Practising, rehearsing, reading, aural, creative and re-creative skills

##### Practising and rehearsing skills

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study.</li> </ul> | CO-COI, CO-COMP, CO-EV, ED-CDCS, CO-IL, CO-SF |
|--|---|

##### Reading skills

- |  |                                      |
|--|--------------------------------------|
| <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have acquired appropriate skills for the assimilation and communication of musical structures, materials and ideas.</li> </ul> | CO-COI, CO-SF, TC-MM, CO-IL, CO-COMP |
|--|--------------------------------------|

##### Aural, creative and re-creative skills

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have obtained all skills needed to transform their musical fantasy/imagination/compositional concepts/improvisation strategies into any suitable form of documentation/notation, so that their musical ideas can be communicated to others, allowing for reproduction and performance.</li> </ul> | CO-COI, CO-COMP, CO-SF, TC-IN, TC-MM, CO-IL, TC-TVC, TC-AHM1, TC-AHMW2 |
| <ul style="list-style-type: none"> <li>In the case where the composer is performing their work solo, communication with other musicians is less relevant but the documentation aspect stays important as it is the starting point for self-reflection and learning.</li> </ul>  | CO-COI, CO-COMP, CO-SF, TC-IN, TC-MM, CO-IL, TC-TVC, TC-AHM1, TC-AHMW2 |

##### Verbal skills

<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to talk, to analyse and write intelligently about their compositions and the concepts behind them.</li> </ul>	CO-COI, AL-PF, CO-SF, CO-COMP, CO-LG, CO-EV, CO-ILTCTS, SO-WS
<b>Public performance skills</b>	
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of public performance when it comes to presenting/explaining/analysing their compositional work.</li> </ul>	CO-COI, AL-PF, CO-SF, CO-COMP, ED-CDCS, CO-EV, CO-IL, TC-TS, SO-WS
<b>Improvisational skills</b>	
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to shape, structure and create music in ways which go beyond the notated score. During rehearsals they are able to come up with musical alternatives when the situation asks for it.</li> </ul>	CO-COI, CO-COMP, CO-SF, CO-IL, TC-AHM
<ul style="list-style-type: none"> <li>At the completion of their studies, students are aware of the benefit of improvisation for the composing process (and vice versa). Students are able to invent improvisation strategies as starting points for (collective) invention of new music on the spot.</li> </ul>	CO-COI, CO-COMP, CO-SF, CO-IL, TC-AHM
<b>Pedagogical skills</b>	
<ul style="list-style-type: none"> <li>Students are expected to be able to teach composition of music at a variety of levels;</li> </ul>	CO-COI, ED-COEV, CO-IL, ED-CDCS, CO, EV
<ul style="list-style-type: none"> <li>At the completion of their studies, students are able to create music with groups of people of various backgrounds through improvisation. They can lead, guide and analyse the improvisation process by setting outlines (rules, games, strategies).</li> </ul>	CO-COI, COCOMP, CO-IL, CO-LG, ED-COEV, TC-AHM1, TC-AHMW2
<b>THEORETICAL SKILLS</b>	
<b>Knowledge and understanding of repertoire and musical materials</b>	
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to know the mainstream repertoire of their area of musical study and at least some of its more specialist repertoire. They have general knowledge about the more important historical developments in art and the relationship between different art disciplines.</li> </ul>	CO-COI, TC-IN, TC-MM, TC-TVC, SO-NAMT, TC-MG, TC-AHM1, TC-AHMW2
<b>Knowledge and understanding of context</b>	
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to know and understand the main outlines of music history and the writings associated with it. They are expected to be able to place their work in historical context and to position themselves as composers in or outside given relevant developments. Students are expected to be familiar with/aware of musical style(s). But as style is a composable parameter it is not expected from them to compose in a 'specific style'. They might compose in many styles as they might also focus exclusively on a very rigid and precise defined language.</li> </ul>	CO-COI, TC-IN, TC-MM, TC-TVC, SO-NAMT, TC-MG, TC-AHM1, TC-AHMW2

<ul style="list-style-type: none"> <li>Students are expected to have a broad understanding of how technology serves the field of music as a whole and to be aware of the technological developments applicable to their area of specialisation.</li> </ul>	CO-COI, CO-SF, SO- ISD, TC-MM, CO- COMP, CO-IL
<ul style="list-style-type: none"> <li>Students are expected to have knowledge of the key financial, business and legal aspects of the music profession of a composer.</li> </ul>	CO-COI, CO-SF, AL- PF, CO-COMP
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies.</li> </ul>	CO-COI, CO-SF, CO- COMP, CO-IL, AL- K1JR, SO-IDSD, TC- IN, TC-MMCOWS, TC-TVC, TC-AHM1, TC- AHMW2, SO-ISD, SONAMT, TC-MG
<b>Improvisational skills</b>	
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to understand the fundamental patterns and processes which underlie improvisation.</li> </ul>	CO-COI-CO-COMP- CO-IL, ED-CDCS
<ul style="list-style-type: none"> <li>They are aware of the importance of understanding the performance of a piece of music as a complex social interaction between musicians.</li> </ul>	CO-COI, CO-COMP, CO-IL, CO-EV,-ED- CDCS, TC-TVC, TC- MM
<b>Pedagogical skills</b>	
<ul style="list-style-type: none"> <li>Students are expected to be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education;</li> <li>They are aware of the importance of improvisation for their own composition process, as a specific form of 'instant composing'. They are able to use improv strategies in rehearsals/before performances to adjust their musical concepts. They are aware of the potential of improvisation for expanding their pure invention.</li> </ul>	CO-EV,-ED-CDCS, CO-IL
<b>GENERIC OUTCOMES</b>	
<b>Independence</b>	
At the completion of their studies, students are expected to be able to work independently on a variety of issues:	
<ul style="list-style-type: none"> <li>Gathering, analysing and interpreting information</li> </ul>	CO-COI, CO- COMP, CO-SF
<ul style="list-style-type: none"> <li>Developing ideas and arguments critically</li> </ul>	CO-COI, CO-COMP, CO-IL, TC-TVC, TC-TS
<ul style="list-style-type: none"> <li>Being self-motivated and self-managing.</li> </ul>	CO-COI, CO- COMP, CO-SF, TC-TS
<b>Psychological understanding</b>	
At the completion of their studies, students are expected to be able to make effective use, in a variety of situations, of	

<ul style="list-style-type: none"> <li>• their imagination</li> </ul>	CO-COI, CO-COMP, CO-SF, CO-IL, TC-MM, TC-TS
<ul style="list-style-type: none"> <li>• their intuition</li> </ul>	CO-COI, CO-COMP, CO-SF, CO-IL, TC-MM, TC-TS
<ul style="list-style-type: none"> <li>• their emotional understanding</li> </ul>	CO-COI, CO-COMP, CO-SF, CO-IL, TC-MM, TC-TS
<ul style="list-style-type: none"> <li>• their ability to think and work creatively when problem-solving</li> </ul>	CO-COI, CO-COMP, CO-SF, CO-IL, TC-MM, TC-TS
<ul style="list-style-type: none"> <li>• their ability to think and work flexibly, adapting to new and changing circumstances</li> </ul>	CO-COI, CO-COMP, CO-SF, CO-IL, TC-MM, TC-TS
<ul style="list-style-type: none"> <li>• their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance, preparation of concerts, preparing scores, and deadlines.</li> </ul>	CO-COI, CO-COMP, CO-SF, CO-IL, TC-MM, TC-TS
<b>Critical awareness</b>	
At the completion of their studies, students are expected to be:	
<ul style="list-style-type: none"> <li>• critically self-aware</li> </ul>	CO-COI, CO-COMP, CO-SF, CO-IL, TC-MM, TC-TS
<ul style="list-style-type: none"> <li>• able to apply their critical capabilities constructively in interaction with musicians/organisers/artists from different disciplines</li> </ul>	CO-COI, CO-COMP, CO-SF, CO-IL, TC-MM, TC-TS, SO-ISD
<ul style="list-style-type: none"> <li>• able to reflect on social, scientific or ethical issues relevant to their work.</li> </ul>	
<b>Communication skills</b>	
At the completion of their studies, students are expected to have effective intercultural communication and social skills, including the ability to	CO-COMP, CO-SF, TS-MM, TC-TS
<ul style="list-style-type: none"> <li>• work with others on joint projects or activities, including in an interdisciplinary context</li> </ul>	CO-COMP, CO-COI, CO-SF, TC-MM, CO-IL, ED-CDCS
<ul style="list-style-type: none"> <li>• show skills in teamwork, negotiation and organisation</li> </ul>	CO-COMP, CO-COI, CO-SF, TC-MM, CO-IL, ED-CDCS
<ul style="list-style-type: none"> <li>• integrate with other individuals in a variety of cultural contexts, including an international context</li> </ul>	CO-COMP, CO-COI, CO-SF, TC-MM, CO-IL, ED-CDCS
<ul style="list-style-type: none"> <li>• present work in accessible form</li> </ul>	CO-COMP, CO-COI, CO-SF, TC-MM, CO-IL, ED-CDCS
<ul style="list-style-type: none"> <li>• have appropriate Information Technology (IT) skills.</li> </ul>	CO-COMP, CO-SF, SO-ISD, TC-MM

## CURRICULUM OVERVIEW

code	form	Composition	Year 1	Year 2	Year 3	Year 4
<b>Bachelor of Music 2020-2021</b>						
<b>KC- Artistic Development</b>						
CO-COI	x	Individual Main Subject Composition <i>including Spring Festival</i>	24	22	26	38
CO-IL	z	Improv Lab	2			
<b>Subtotal</b>			<b>26</b>	<b>22</b>	<b>26</b>	<b>38</b>
<b>KC- Musicianship Skills</b>						
AL-K1JR	g	First Year Choir	2			
CO-ISS	s	Introduction Stockhausen Studio	3			
TC-TVC	g	Theory for Composers 1-2-3 <i>(including Analysis, Tonal Harmony, Solfège, Modal Counterpoint)</i>	9	12	3	
TC-IN	g	Instrumentation 1-2		3	3	
TC-MM	g	Music Multi Media			4	
TC-AHM1	q	Analysis Contemporary Music Basic			3	
TC-AHMW2	q	Analysis Contemporary Music Method Haakma-Wagenaar				3
<b>Subtotal</b>			<b>14</b>	<b>15</b>	<b>13</b>	<b>3</b>
<b>KC- Academic Skills</b>						
SO-NAMT	g	New Arts & Music Theory	3			
TC-MG	g	Music History 1-2	3	3		
<b>Subtotal</b>			<b>6</b>	<b>3</b>	<b>0</b>	<b>0</b>
<b>KC- Professional Preparation</b>						
CO-COMP	z	Composition Projects (internal/external)	10	8	11	13
AL-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-FYF	g	Start-Up!	2			
ED-COEV	g	Educational Skills for Creative Artists 1-2-3*		4	2	
<b>Subtotal</b>			<b>14</b>	<b>14</b>	<b>15</b>	<b>13</b>
<b>KC- Minor/Electives</b>						
-		Minor or Electives		6	6	6
Composition-specific electives:						
CO-IL	z	Improv Lab		2	2	2
		Advanced Rhythm for Composers		3	3	3
		Rhythm and Time for Composers		3	3	3
	g	Proactive Diversity		2	2	2
SO-WS	g	Writing Skills (3rd or 4th year)			4	4
<b>At least to be obtained</b>			<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
<b>Total per year</b>			<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
<b>Total</b>						<b>240</b>
*Bachelor III students who have completed Educational Skills in 19/20, will not be enrolled in Educational Skills for Creative Artists, but will follow <i>Educational Skills 2 - Project Development &amp; Communication</i> instead. (See the course description in the curriculum handbook.)						

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### INDIVIDUAL MAIN SUBJECT COMPOSITION

<i>CO-COI</i>	<b>Individual Main Subject Composition</b>
Osiris course code:	KC-CO-COI
Course content:	In this course, you receive individual tuition in the art of composing, based on composition techniques, structure analyses, notation, reflection on form, development of the ear, musical content and significance, as well as the development of a personal musical language and taste. You receive coaching by two main subject teachers (team teaching). The lessons are almost always linked to your assigned projects, a diversity of instrumental, vocal, electronic and interdisciplinary forms. Lessons are taught in the context of relevant philosophical, cultural and social perspectives. It is not only the craftsmanship and musical language that is developed but also your awareness and professionalism as an artist.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to develop a musical thought into a coherent musical structure of substantial length;</li> <li>▪ are able to notate your musical thoughts in any way that suits the musical language;</li> <li>▪ have developed your conceptual thinking;</li> <li>▪ have adequate skills in instrumentation;</li> <li>▪ have experience in composing works for a diversity of instrumental, vocal, electronic and interdisciplinary forms;</li> <li>▪ are able to communicate your artistic motives, spoken and written;</li> <li>▪ have skills in production, coaching musicians, making publicity and all that is relevant to produce concerts of your own music;</li> <li>▪ can work independently on composition assignments of various nature.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Weekly lessons of 60 minutes, 34 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next. Please note that for being allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses, including theory and educational courses.
Teachers:	Martijn Padding, Yannis Kyriakides, Peter Adriaansz, Calliope Tsoupaki, Diderik Wagenaar, Guus Janssen
Credits:	24-22-26-38 ECTS
Literature:	-
Work form:	Individual lesson
Assessment:	Bachelor I - exam (propaedeutic): 45-minute presentation. The format is equal to the bachelor IV final presentation (with the exception that bachelor IV committees include an external examiner).

	<p>Bachelor IV - final presentation: 60-minute evaluation. Final Presentation in which you give a presentation on your work, which is then discussed with a committee of specialists. Discussion is based upon the presentation, as well as scores and recordings of works. The grading is not only the result of the moment of the exam but also includes achievements throughout the whole period of study. You will receive extensive written feedback afterwards.</p> <p>The (final) presentation is assessed using the Assessment Criteria for Bachelor Composition which you can find at the end of this Curriculum Handbook.</p> <p>There will be no formal assessment at end of bachelor II &amp; III. Your progress will be discussed in the annual teacher meeting. Your credits will be allocated based on this outcome.</p>
Grading system:	<p>Bachelor I (propaedeutic exam): Pass/Fail Bachelor II &amp; III: Pass/Fail Bachelor IV: Numeric</p>
Language:	English and/or Dutch
Schedule, time, venue:	To be decided in consultation with the teachers
Information:	Martijn Padding – Head of Composition Department ( <a href="mailto:m.padding@koncon.nl">m.padding@koncon.nl</a> )

## SPRING FESTIVAL (PART OF MAIN SUBJECT)

	<b>Spring Festival</b>
Osiris course code:	N/A, as part of Main Subject Composition
Course content:	<p>The Spring festival started (under another name) in the sixties by Dick Raaijmakers. Its ambition is to highlight the latest developments in contemporary music. The festival lasts four or five days and evenings in April and consists of performances of work by the students of the Composition Department. Work for ensembles, soloists, electronics, improvisations and a wide range of interdisciplinary work are performed. Sometimes an (international) guest might be present and lectures/workshops are also included in the programme. There is special attention for collaboration projects between the Composition Department and the other partners (Sonology, ArtScience) in the Creative Departments. You work together with the teachers of the Composition Department but also with the head producer of the festival, the theatre coordinator, the EWP (electronic work place) and the sound technicians (Art of Sound). You collaborate in projects with ensembles like Ensemble Modelo62, But What About, Ensemble Klang, Kluster5, Ensemble Royaal and Scordatura Ensemble.</p> <p>Concerts/events take place in and around the Royal Conservatoire. Students take a very active role in organising performers, programming, producing, coaching and making publicity for this event. It is the foremost event in the curriculum to prepare the composition students for a future career in the professional field.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to produce performances of your own compositions;</li> <li>▪ know how to coach musicians and how to interact with them on practical issues such as composing rehearsal schedules;</li> <li>▪ have an insight in how to budget performances;</li> <li>▪ know how to make publicity;</li> <li>▪ know how to act as a stage assistant;</li> <li>▪ have the experience to work in a group and have developed leadership as a producer;</li> <li>▪ are able to communicate professionally with workers from other disciplines.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Festival: one week, production preparation: six weeks
Prior qualifications/ prerequisites:	-
Teachers:	Martijn Padding, Yannis Kyriakides, Calliope Tsoupaki, Diderik Wagenaar, Guus Janssen, Peter Adriaansz, Erika Bordon (production)
Credits:	N/A, as part of Main Subject
Literature:	
Work form:	Group collaboration, coaching
Assessment:	Students are assessed on the basis of their active contribution to the process. 100% attendance is required.
Grading system:	N/A, as part of Main Subject
Language:	English

Schedule:	t.b.a.
Time:	The festival takes place in April
Venue:	All halls at the Royal Conservatoire, several venues in The Hague, as well as performances in public spaces.
Information:	Martijn Padding – Head of Composition Department (m.padding@koncon.nl)

## IMPROV LAB

<i>CO-IL</i>	<b>Improv Lab</b>
Osiris course code:	KC-CO-IL
Course content:	Improvisation and composition are inseparably linked. Under the guidance of Oscar Jan Hoogland and various guest lecturers, students use improvisation to search for new sounds, forms of ensemble playing and new forms of communication through music. The improvisations can be free, but also (rigidly) structured on the basis of schemas, graphic scores and every other conceivable musical scenario. Improv Lab is a group lesson and a group process. The lesson consists mainly of playing (improvising) together and the verbal analyses of these results.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ can listen to each other and make musical decisions on the spot;</li> <li>▪ realise the importance of the difference between composing and improvising (reflection in a split second versus large scale reflection);</li> <li>▪ are able to use composition and improvisation to each other's benefit: improv as a laboratory for finding new sounds and interaction, composing strategies used as scenarios to improvise on;</li> <li>▪ understand group processes.</li> </ul>
Type of course:	Bachelor I: compulsory Bachelor II-III-IV: elective (the course can be taken several times)
Level:	Bachelor I-IV
Duration:	3 project blocks of 3 weeks, 120 minutes per week
Prior qualifications/ prerequisites:	-
Teachers:	Oscar Jan Hoogland, possibly guest teachers
Credits:	2 ECTS
Literature:	
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:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl)

## MUSICIANSHIP SKILLS

### FIRST YEAR CHOIR

<i>AL-K1JR</i>	<b>First Year Choir</b>
Osiris course code:	KC-AL-K1JR
Course content:	<p>On a weekly basis, the First Year Choir starts with a vocal warming-up to learn basic singing techniques, canon singing and aural awareness. Choral repertoire is then rehearsed. There might be split rehearsals to speed up the tempo of studying.</p> <p>You are obliged to write marks in your parts and it is also important to study at home and be well-prepared for the rehearsal. Every week, the conductor will announce what is to be studied in the next rehearsal. The First Year Choir performs several times every academic year, with two final concerts in March.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have gained general choral singing experience;</li> <li>▪ have experience in singing and performing classical choral music;</li> <li>▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.;</li> <li>▪ have had the opportunity to improve the quality of your singing voice;</li> <li>▪ have practically applied sight-singing skills as well as listening skills and intonation;</li> <li>▪ have experienced singing as a means of musical expression;</li> <li>▪ have learned to work together with students from other departments in an artistic context.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Weekly rehearsals of 1.5 hours, September to April
Prior qualifications/ prerequisites:	-
Teachers:	Daniël Salbert
Credits:	2 ECTS
Literature:	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert. If a score is lost, you can buy another one at the Ticket Shop.
Work form:	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
Assessment:	<p>A minimum of 80% presence at the rehearsals, concerts are compulsory.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• the ability to sing choir parts</li> <li>• the ability to use your voice in a proper way for choral singing</li> <li>• the ability to both following the conductor and listen to the choir while singing</li> </ul>
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

## INTRODUCTION STOCKHAUSEN STUDIO

<i>CO-ISS</i>	<b>Introduction Stockhausen Studio</b>
Osiris course code:	KC-CO-ISS
Course content:	<p>In this course, you train to become confident in using electronic technologies, basic and advanced, analogue and digital. Following chapters from a textbook, the KHSS manual, each lesson will focus on explaining theory and demonstrating operation of associated devices in general and/or specific to the Stockhausen Studio's equipment. After exploration by hands-on patching and tweaking, each subject will be illustrated by a corresponding example from the historical canon of electronic music (from Stockhausen to The Beatles to Aphex Twin).</p> <p>Subjects are: - Understanding electrical signals in relation to sound, - generating and gathering signals, - analog signal processing, - analog and digital spectrum analysis, - synthesis and voltage control, - digital audio, - computer: Digital Audio Workstations and Sound Design Software (ProTools, Logic, Kyma, MaxMSP).</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have the knowledge and skills to operate the studio autonomously, while maintaining safe and purposeful conditions;</li> <li>▪ are capable of speaking the language of engineers on whom the performance of your future work might depend;</li> <li>▪ are aware of new possibilities as well as past developments in music technology.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Two-weekly lessons of 120 minutes, 18 weeks per academic year
Prior qualifications/ prerequisites:	Having reasonable mathematics and arithmetic skills is recommended
Teachers:	Hugo Morales Murguia, Maurice Bom
Credits:	3 ECTS
Literature:	KHSS manual (physical booklet), Equipment Reference Guides (pdf)
Work form:	Group lessons in combination with individual lessons
Assessment:	<p>Attendance 80%</p> <p>Artistic input during discussion group lessons and creative use of studio time</p> <p>Delivery of two (1+1) practical assignments</p>
Grading system:	Final result: Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Maurice Bom (m.bom@koncon.nl)

## THEORY FOR COMPOSERS 1-2-3

<i>TC-TVC</i>	<b>Theory for Composers 1-2-3</b>
Osiris course code:	KC-TC-TVC
Course content:	<p>You will follow a personalised theory programme, in which the subjects taught, the balance between the modules and the level ultimately required and the results for each module depend on the entrance level, the total package and your envisaged artistic goal. The material is approached from the perspective of composing.</p> <p>The curriculum comprises the following components:</p> <ul style="list-style-type: none"> <li>- The classical theoretical subjects in Analysis (1000 years of noted music) - Counterpoint (based on the fifteenth-century teaching of composition, built around composers such as Obrecht, Ockeghem and Josquin. An important element of this course is the practical approach; there is a lot of singing in the lessons, so that they incorporate the function of ear training.</li> <li>- Harmony (divided into two elements: the analytical component is covered in the various classes on Analysis; the written component is taught in a separate class, which concentrates on the harmonic style of writing, in other words, with the focus on the principles of harmonic binding).</li> </ul> <p>All other theoretical disciplines are seen as ancillary subjects, not as goals in themselves.</p> <ul style="list-style-type: none"> <li>- Ear training: training the ears: intervals, chords, melodies. As separate objects (learning the names) but much more in (functional) relation to each other in the context of a composition. Referring to the canon of classical and contemporary art, extracting exercises from them. Singing/sight-reading intervals and melodies or polyphonic structures. Rhythmical aspects are included as well.</li> <li>- Year I: ear training, harmony and analyses.</li> <li>- Year II: ear training, counterpoint, harmony and analyses.</li> <li>- Year III: counterpoint</li> </ul>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ can independently define musical building blocks (intervals, harmony, rhythm) on the basis of a solid theoretical foundation;</li> <li>▪ can identify connections and structure in music from the perspective of historical theory;</li> <li>▪ can interpret music from notation (harmony, counterpoint, analysis);</li> <li>▪ have been trained in analysing while listening and singing from sheet music;</li> <li>▪ have acquired the capacity to improvise a polyphonic counterpoint as a performer singing in an ensemble with other students on the basis of sixteenth-century voice-leading rules.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-II-III
Duration:	Weekly lessons of 3 hours and 50 minutes, 36 weeks per academic year
Prior qualifications/ prerequisites:	Theory for Composers 1 before starting Theory for Composers 2 Theory for Composers 2 before starting Theory for Composers 3
Teachers:	Santo Militello
Credits:	Bachelor I: 9 ECTS Bachelor II: 12 ECTS

	Bachelor III: 3 ECTS
Literature:	t.b.a.
Work form:	Group lesson (workshop format) and possibly individual appointments
Assessment:	Students are assessed on the basis of their active contribution to the group sessions. 80% attendance is required.
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule, also: private appointments
Information:	Santo Militello (militellos@koncon.nl)

## INSTRUMENTATION 1-2

<i>TC-IN3 / TC-IN4</i>	<b>Instrumentation 1-2</b>
Osiris course code:	KC-TC-IN1 KC-TC-IN2
Course content:	In contemporary music, the instrumentation of a work (with electronics or otherwise) is generally the point of departure for composing. Aspects covered include the historical aspects, the use of individual instruments, the cohesion with form and how the instrumentation shapes the concept. You will also study specific works from contemporary literature and carry out pragmatic assignments; i.e. arranging, conducting and leading ensembles. The lessons have a laboratory-like character and are linked to composition projects whenever possible.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ know all relevant technical facts about individual instruments, including ‘extended techniques’</li> <li>▪ have studied the historical development of instrumentation and focussed on historical key works;</li> <li>▪ have done a variety of assignments and have expertise in arranging music for any ensemble;</li> <li>▪ are able to invent new personal notations for new sounds;</li> <li>▪ are able to use the skills and knowledge achieved from this course during your own creative composition process.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II and III
Duration:	Weekly lessons of 100 minutes (Instrumentation 1) or 120 minutes (Instrumentation 2), 36 weeks per year
Prior qualifications/ prerequisites:	Instrumentation 1
Teachers:	Trevor Grahl, Patrick van Deurzen
Credits:	3 ECTS per academic year
Literature:	Standard works such as Adler. The Study of Orchestration. Stiller. Handbook of Instrumentation.
Work form:	Group lesson
Assessment:	Students are assessed on the basis of their active contribution to the group sessions and on their assignments. Minimum attendance: 80%.
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Instrumentation 1: Patrick van Deurzen (p.vandeurzen@koncon.nl) Instrumentation 2: Trevor Grahl (t.grahl@koncon.nl)

## MUSIC MULTI MEDIA

<i>TC-MM</i>	<b>Music Multi Media</b>
Osiris course code:	KC-TC-MM
Course content:	The aim of the course is to introduce students to how technology can be used in creating new forms of music multimedia/intermedia and expanded performance practices, from traditional contexts such as opera or contemporary dance to new contexts such as sound installation and new media. The history of early paradigms in composing with non-musical elements is analysed, as well as current practices in sound art and contemporary forms of multimedia. The course also takes a practical form, in learning technologies that could be useful in creating expanded performance practices, such as analogue and digital sound manipulation, video and basic interactive software programming. Students may perform with the kHz kollektiv, an ensemble that specialises in live electronics and multimedia.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have an overview of current developments in the field of music multimedia and expanded performance practices;</li> <li>▪ can analyse relationships between music and other disciplines and reflect on them;</li> <li>▪ are able to operate with selective live electronics;</li> <li>▪ have knowledge and skills to create videos for music and music to video.</li> </ul>
Type of course:	Bachelor III: compulsory Bachelor IV: elective
Level:	Bachelor III
Duration:	Regular meetings on Wednesday afternoons and some project/ensemble-based activity, 36 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Yannis Kyriakides, guest teachers
Credits:	4 ECTS
Literature:	
Work form:	Group lessons in combination with individual lessons
Assessment:	Assignments are part of the course. Students are also assessed on the basis of their active contribution to the group sessions. A minimum attendance of 80% is required.
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Yannis Kyriakides (y.kyriakides@koncon.nl)

## ANALYSIS CONTEMPORARY MUSIC BASIC

<i>TC-AHM1</i>	<b>Analysis Contemporary Music Basic</b>
Osiris course code:	KC-TC-AHM1
Course content:	From the Guidonian Hand to Die glückliche Hand and beyond. A diverse comparative music analysis course that explores music language, technique, orchestration and theoretical background from early music up to contemporary music and the most recent developments in music composition. The course unfolds in an empirical way; the student experiences music analysis by practising it actively during each lesson. The focus lies on new tendencies in music from neoclassicism, serialism, modal techniques and aleatoric music to repetitive and conceptual music, referring back to other historical periods in order to reflect, connect and compare musical languages.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have studied reference works from the 20th century intensively and are able to determine those analytically;</li> <li>▪ master basic strategies for analysing similar works;</li> <li>▪ have the capacity to provide an analysis presentation independently.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	weekly lessons of 100 minutes, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Calliope Tsoupaki
Credits:	3 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Students are assessed on the basis of their active contribution to the group sessions as well as presentations in class. 80 % attendance is required.
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Calliope Tsoupaki (c.tsoupaki@koncon.nl)

## ANALYSIS CONTEMPORARY MUSIC BASIC METHOD HAAKMA-WAGENAAR

<i>TC-AHM2</i>	<b>Analysis Contemporary Music Method Haakma-Wagenaar</b>
Osiris course code:	KC-TC-AHM2
Course content:	Following the basic course in the third year of the Bachelor programme, which laid the foundations for a thorough knowledge of various techniques for analysing twentieth-century and contemporary music on the basis of scores and recordings, the Analysis Contemporary Music Method Haakma-Wagenaar explores the subject in more depth. You are presented with examples of exceptional works to study, which are then analysed intensively. This can take the form of a detailed note-for-note analysis or an exploration of the relevant conceptual conditions behind the creation of a work. The lessons also cover subjects such as instrumentation, harmony, rhythm and aesthetics. The course curriculum is flexible and can be tailored to address the latest developments in composition or the presence of an expert or a particular composer at the Royal Conservatoire.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ can use analytical tools to give a personal interpretation of every form of 'organised sound' (Varèse);</li> <li>▪ can analyse your own work;</li> <li>▪ can place your own work in the context of the canon of composed music.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	Weekly lessons of 100 minutes, 36 weeks per academic year
Prior qualifications/ prerequisites:	Analysis Contemporary Music Basic
Teachers:	Diderik Haakma Wagenaar
Credits:	3 ECTS
Literature:	Various sources, such as: Andriessen/Schoenberger: The Apollonian Clockwork Boulez: Collected writings Cage: Silence Jarman: Alban Berg Messiaen: Traité de Rythme, de Couleur et d'Ornithologie Osmond-Smith: Luciano Berio Stockhausen: Texte (part 1 & 2)
Work form:	Group lesson
Assessment:	You are assessed on the basis of your active contribution to the group sessions. 80% attendance is required.
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Diderik Wagenaar (d.haakmawagenaar@koncon.nl)

## ACADEMIC SKILLS

### NEW ARTS AND MUSIC THEORY

<i>SO-NAMT</i>	<b>New Arts and Music Theory</b>
Osiris course code:	SO-NAMT
Course content:	<p>This course is offered to all first-year students of ArtScience, Composition and Sonology. It is aimed to nurture an awareness of the possibilities of reciprocal expansion that exist between the domains of theory and artistic practice. The course tackles areas of enquiry that traverse both the substrate of artistic practice and theoretical research, articulated in thematic segments throughout the year. These segments comprise questions on the nature of: Language, Materiality, Media and Technology, Sensation and Affect, Ecology, Culture and the Collective.</p> <p>These thematic axes promote the familiarisation of the students with recent as well as historical theoretical tools, through an exposure to texts and artistic practices sourced in different traditions and knowledge disciplines. The course includes the participation of a substantial number of guest teachers coming from diverse areas and institutions across the Netherlands (and beyond) including Musicology, Art History, Media Theory, Performance Studies, Cultural Critique as well as art practitioners.</p> <p>The course aims to foster the receptiveness of students for open-ended and transdisciplinary explorations in which the role of histories and models of thought become inherent in the artistic process.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have the knowledge and the ability to discuss a wide range of approaches that inform contemporary thought within and in relation to artistic practice.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	120 minutes per week during two semesters
Prior qualifications/ prerequisites:	–
Teachers:	David Damm, Gabriel Paiuk, Eric Kluitenberg
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 and critical stance.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Gabriel Paiuk ( <a href="mailto:paiukg@koncon.nl">paiukg@koncon.nl</a> )

## MUSIC HISTORY 1

<i>TC-MG</i>	<b>Music History 1</b>
Osiris course code:	KC-TC-MG1
Course content:	A series of lectures about the music of the 20th century till the present, from a composer's perspective. In the first semester the focus lies primarily on Stravinsky and Schönberg. In the second semester other composers and phenomena are central: Varèse, Shostakovich, Weill, Darmstadt, minimal music and post-modernism.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have an overview of, and are starting to get an insight into, the most important developments in music from 1900;</li> <li>▪ are able to communicate about this with colleagues and laymen.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	75 minutes per week, 32 classes during 2 semesters
Prior qualifications/ prerequisites:	-
Teachers:	Peter Lurvink
Credits:	3 ECTS
Literature:	- Alex Ross, <i>The Rest is Noise</i> (New York, 2007). NB: please don't use the Dutch translation! The most important musical examples used in the book can be found online: <a href="http://www.therestisnoise.com/noise/">http://www.therestisnoise.com/noise/</a> . - Material assigned by teacher, such as copies of score fragments and text written by composers. - On the KC Intranet page, you can find the musical fragments that are used in class, as well as lyrics and translations of vocal works, videos etc. It also contains an overview of the chapters from Ross that need to be studied, and mentions the exam dates. Intranet: click Students -> Education -> Departments -> Music Theory -> Music History Documents
Work form:	Lectures and individual study
Assessment:	Two written exams about the content of the lectures and the assigned literature. For both exams, a minimum score of 5.5 needs to be obtained in order to pass the course.
Grading system:	Exam 1: Numeric (50%) Exam 2: Numeric (50%)
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

## MUSIC HISTORY 2

<i>TC-MG</i>	<b>Music History 2</b>
Osiris course code:	KC-TC-MG2
Course content:	Lectures about the outlines of music history stretching from the Middle Ages until the late 19th century, from a composer's perspective. The first semester concerns the Middle Ages until the baroque era. The second semester concerns the later part of the 18th, and the 19th century.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have insight in and an overview of the most important developments in music from the Middle Ages until the 19th century;</li> <li>▪ are able to communicate about this with colleagues and laymen.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	75 minutes per week, 32 classes during 2 semesters
Prior qualifications/ prerequisites:	Music History 1
Teachers:	Peter Lurvink
Credits:	3 ECTS
Literature:	- J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, 'A History of Western Music' (W.W. Norton & Company, New York/London), 8 <sup>th</sup> edition or newer version (please don't use older versions). - Material assigned by teacher, mainly copies of score fragments - On the KC Intranet page, you can find the musical fragments that are used in class, as well as lyrics and translations of vocal works, videos etc. It also contains an overview of the chapters from Grout that need to be studied, and mentions the exam dates. Intranet: click Students -> Education -> Departments -> Music Theory -> Music History Documents
Work form:	Lectures and individual study
Assessment:	The course is concluded with a written exam at the end of each semester. For both exams, the grade obtained should be a minimum of 5.5 in order to pass the course.
Grading system:	Exam 1: Numeric (50%) Exam 2: Numeric (50%)
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

## PROFESSIONAL PREPARATION

### COMPOSITION PROJECTS

<i>CO-COMP</i>	<b>Composition Projects (internal/external)</b>
Osiris course code:	KC-CO-COMP
Course content:	During your studies, you are offered many projects of a highly diverse nature – either by the conservatoire, or through your own network. Apart from working in collaboration with front-row professional ensembles, musicians, stages and orchestras from the Netherlands (such as Residentie Orkest, Ensemble Klang, Ensemble Modelo62, Kluster5, Nieuw Ensemble, Korzo), the projects are often organised in collaboration with artists from other disciplines. Many projects are carried out in interdisciplinary groups, but there are also individual projects. In every project, you are coached by teachers from the Composition Department.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to compose for a diversity in instrumental, vocal, electronic and interdisciplinary forms;</li> <li>▪ have knowledge about and experience in working at a good level in the professional field;</li> <li>▪ can interact, communicate and rehearse with, and coach musicians;</li> <li>▪ are able to make rehearsal schedules, produce concerts and generate publicity for their concerts;</li> <li>▪ have experience with relevant processes between makers of interdisciplinary art forms.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Throughout the academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Martijn Padding, Calliope Tsoupaki, Peter Adriaansz, Yannis Kyriakides, Diderik Wagenaar, Guus Janssen
Credits:	10-8-11-13 ECTS
Literature:	
Work form:	Individual/group projects
Assessment:	Written Review At the end of the academic year you are assessed on your active contribution in the artistic collaboration during your projects and on the quality of your artistic product. You are asked to write a review on selected projects you have done and evaluate what has been meaningful for them. If necessary, these evaluations can be subject for discussion between you and your teacher.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Schedule depends on the timing of the projects
Information:	Martijn Padding ( <a href="mailto:m.padding@koncon.nl">m.padding@koncon.nl</a> )

## TUTORING AND PORTFOLIO

<i>AL-PF</i>	<b>Tutoring and Portfolio</b>
Osiris course code:	KC-AL-PF
Course Content:	<p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's 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:</p> <ul style="list-style-type: none"> <li>• By conducting consultations with students individually or in small groups.</li> <li>• By supervising the development of a personal portfolio and discussing it during individual meetings.</li> </ul> <p>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.</p> <p>More information can be found on intranet (Students -&gt; Tutors).</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to reflect on your study progress and communicate about it with others;</li> <li>▪ are able to reflect on your personal and artistic growth by verbalising it, in communication with others and through creating a professional portfolio;</li> <li>▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I–III
Duration:	<p>Group meetings: to be decided by the tutor</p> <p>Private meetings: by appointment (at least two, but more individual meetings can take place if required)</p>
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.

Tutors:	<p>Art of Sound: Bert Kraaijpoel</p> <p>Composition: Gabriel Paiuk</p> <p>Conducting: Manon Heijne, Ana Sanchez, Julia Stegeman</p> <p>Early Music: Daniël Brügger, Susan Williams, Pete Saunders</p> <p>Jazz: Carolien Drewes, Manon Heijne, Jarmo Hogendijk, (Yvonne Smeets)</p> <p>Theory of Music: Manon Heijne</p> <p>Vocal Studies Classical Music: Carolien Drewes, Manon Heijne, Ana Sanchez, Julia Stegeman</p> <p>Vocal Studies Early Music: Daniel Brügger, Pete Saunders</p> <p>Sonology: Gabriel Paiuk</p> <p>Classical woodwinds: Ana Sanchez, Carolien Drewes, Pietia van Proosdij</p> <p>Classical brass: Ana Sanchez</p> <p>Classical strings: Carolien Drewes, Noa Frenkel, Roger Regter</p> <p>Classical percussion: Julia Stegeman</p> <p>Classical keyboard: Julia Stegeman</p> <p>Classical plucked instruments: Julia Stegeman, Pietia van Proosdij</p> <p>Organ: Roger Regter</p>
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:	<p>Every year the tutors will assess the progress of their assigned students on the basis of the following criteria:</p> <ul style="list-style-type: none"> <li>• Evidence that the student has monitored and improved their personal development in a professional, autonomous and critical manner.</li> <li>• The student has demonstrated this in the portfolio and the individual meetings with their tutor.</li> </ul> <p>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.</p>
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 ( <a href="mailto:e.deroos@koncon.nl">e.deroos@koncon.nl</a> )

## START-UP!

<i>AL-FYF</i>	<b>Start-Up!</b>
Osiris course code:	KC-AL-FYF
Course Content:	<p>Start-Up! has two main goals:</p> <ol style="list-style-type: none"> <li>1. Helping you build a broad network of fellow students;</li> <li>2. Making a smooth start at the Royal Conservatoire.</li> </ol> <p>Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. During a full week of music making, attending lectures, cooperating and exploring future educational opportunities, Start-Up! engages you right from the start. Start-Up! consists of daily rehearsals with the First Year Choir, as well as many workshops, lectures, meetings and performances.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• know your way around the Royal Conservatoire;</li> <li>• have started to build your network of fellow students from all departments;</li> <li>• are well-informed about your study programme;</li> <li>• have gained greater awareness of what is required to be a successful student;</li> <li>• know how to protect your ears;</li> <li>• have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.</li> </ul>
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 <a href="http://intranet.koncon.nl/firstyears">http://intranet.koncon.nl/firstyears</a>
Contact:	Caroline Cartens ( <a href="mailto:startup@koncon.nl">startup@koncon.nl</a> )

## EDUCATIONAL SKILLS 2 - PROJECT DEVELOPMENT & COMMUNICATION

	<b>Educational Skills 2 - Project Development &amp; Communication</b> for bachelor III students in 20/21
Osiris course code:	
Course content:	<p>Educational Skills 2 - Project Development &amp; 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.</p> <p>Transforming an innovative idea into a real project might require some working knowledge about project management processes. To lead an effective work proposal, interpersonal skills and communication abilities are essential.</p> <p>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.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to define a project's scope;</li> <li>▪ can identify and allocate resources for your project's implementation;</li> <li>▪ can design a project plan;</li> <li>▪ are aware of different communication forms and can explore its consequences;</li> <li>▪ have explored communication processes for appropriate communication in different environments and have discovered strategies for leading.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	2 <sup>nd</sup> 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:	<p>Julia Stegeman – <a href="mailto:j.stegeman@koncon.nl">j.stegeman@koncon.nl</a></p> <p>Marijke van den Bergen – <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a></p>

## EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 1

<i>ED-ESCA</i>	<b>Educational Skills for Creative Artists 1</b>
Osiris course code:	KC-ED-ESCA1
Course content:	<p>Educational Skills for Creative Artists 1 is the first part of a three-part course for sonology and composition students, which runs over two years and contains three semesters.</p> <p>In this module you reflect on personal and general creative processes and practices and explore new learning environments in order to design and develop your own very diverse and unique workshop and teaching practices in the future. You discover innovations and technology in teaching creative music.</p> <p>Through literature, practical examples and discussions, you will gain new insights in creative thinking in education and in designing new sound related projects in education.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ begin to develop metacognitive awareness about creative and critical thinking within yourself;</li> <li>▪ know, understand and apply creative explorative pedagogies in sound explorations and have learned about the history of composition teaching movements;</li> <li>▪ 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;</li> <li>▪ 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;</li> <li>▪ are able to give feedback on a fellow student's work, knowing when to employ both heuristic and directive feedback and are able to receive feedback and to process it constructively;</li> <li>▪ understand the value of creative thinking in music education and education in general.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1 <sup>st</sup> semester, 8 x 90 minutes
Prior qualifications/ prerequisites:	
Teachers:	Irene Ruipérez Canales (sonology) & Maja Matić (composition)
Credits:	2 ECTS
Literature:	<ul style="list-style-type: none"> <li>- Delalande, François (2009): La nascita della musica. FrancoAngeli</li> <li>- Delalande, François (2017): The Ontogenesis of Musical Conducts and its Pedagogical Implications.</li> <li>- Kelchtermans, Geert (2014): Stories making sense. Teacher development from a narrative-biographical perspective.</li> <li>- Hamann, Donald L. (ed.) (1991): Creativity in the Music Classroom. Reston: Music Educators National Conference</li> <li>- Hickey, Maud (ed.) (2003): Why and how to teach Music Composition: A new horizon for music education. Reston: MENC</li> <li>- R. Crozier, P. Harris (2000): The Music Teacher's Companion: A Practical Guide. London: ABRSM.</li> </ul>

Work form:	Group lessons, self-study and teaching practice or project work with peer learning.
Assessment:	<p>1) Continuous assessment of participation, engagement and attendance.</p> <p>2) In-class 10-minute presentation of an article, book or topic in relation to the given content.</p> <p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> <li>• clarity and structure of argument</li> <li>• critical judgement</li> <li>• situating the presented text into the historical context of the composition teaching movements</li> <li>• linking the presentation to the sciences on creativity we discussed in class</li> <li>• a subjective view of the text: how does it contribute to your development as a teacher in critical and creative perspective</li> <li>• presentation skills</li> </ul> <p>3) An in-class moment in which you are asked to give heuristic and directive feedback to peers in an educational context.</p> <p>Assessment criteria (giving feedback):</p> <ul style="list-style-type: none"> <li>• appropriate use of heuristic and directive feedback</li> </ul> <p>All assessments will have to be passed in order to pass this course.</p>
Grading System:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	<p>Julia Stegeman – <a href="mailto:j.stegeman@koncon.nl">j.stegeman@koncon.nl</a></p> <p>Marijke van den Bergen – <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a></p>

## EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 2

<i>ED-ESCA</i>	<b>Educational Skills for Creative Artists 2</b>
Osiris course code:	KC-ED-ESCA2
Course content:	<p>Educational Skills for Creative Artists 2 is the second part of a three-part course for sonology and composition students, which runs over two years and contains three semesters.</p> <p>In this module you learn how to analyse, lead and assess a creative activity and to present in front of a class.</p> <p>You learn to develop interdisciplinary, creative workshops through the study of stimulating and innovative models. Under the guidance of the teachers you will create a workshop for peers and learn how to present it.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ 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;</li> <li>▪ are able to speak freely and give a presentation in front of an audience about a studied subject or project;</li> <li>▪ know, understand and are able to employ different didactic work processes while teaching;</li> <li>▪ begin to develop empathic understanding of your students in the context of creative and critical thinking;</li> <li>▪ understand when an educational process truly involves the creative process.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2 <sup>nd</sup> semester, group meetings and projects to be defined
Prior qualifications/ prerequisites:	Educational Skills for Creative Artists 1
Teachers:	Irene Ruipérez Canales (sonology) & Maja Matić (composition)
Credits:	2 ECTS
Literature:	<ul style="list-style-type: none"> <li>- Dennis, Brian (1975): Projects in Sound. Universal Editions (London)</li> <li>- Jensen, Eric (2008): Brain-based learning: The new paradigm of teaching. Corwin Press</li> <li>- Self, George (1967): New sounds in class. A contemporary approach to music. (Universal Edition)</li> <li>- Schafer, R. Murray (1975): The rhinoceros in the classroom. (Universal Edition)</li> <li>- Abeles, Harold F., Charles R. Hoffer and Robert H. Klontman (1995) Foundations of music education. New York: Simon &amp; Schuster Macmillian</li> <li>- Lipman, Matthew (1991) Thinking in education. New York: Cambridge University Press</li> <li>- R. Crozier (2004) All together: teaching music in groups. London: ABRSM</li> </ul>

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

## EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 3

<i>ED-ESCA</i>	<b>Educational Skills for Creative Artists 3</b>
Osiris course code:	KC-ED-ESCA3
Course content:	<p>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.</p> <p>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.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ 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;</li> <li>▪ have the information and resources to successfully develop a creative activity from scratch in cooperation with peers;</li> <li>▪ have practical (methodological) strategies to lead a project/activity and engage with an educational situation;</li> <li>▪ 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);</li> <li>▪ have the knowledge to lead a project/activity (communication, the sequence of activities, class management, time management, adaptability and feedback together with peers).</li> </ul>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1 <sup>st</sup> semester, group meetings and projects to be defined
Prior qualifications/ prerequisites:	Educational Skills for Creative Artists 1 & 2
Teachers:	Irene Ruipérez Canales (sonology) & Maja Matić (composition)
Credits:	2 ECTS
Literature:	<ul style="list-style-type: none"> <li>- Paynter, John &amp; Aston, Peter (1970): Sound &amp; Silence. Cambridge University Press</li> <li>- Sundin, B., McPherson, G. and Folkestad, G., ed. (1998) Children composing. Malmö: Malmö Academy of Music, Lunds University</li> <li>- Hamann, Donald L. (ed.) (1991) Creativity in the Music Classroom. Reston: Music Educators National Conference</li> <li>- Thomas, Ronald B., Manhattanville music curriculum program: Final report. <a href="http://eric.ed.gov/?id=ED045865">http://eric.ed.gov/?id=ED045865</a></li> <li>- Walker, Robert. (1984) Innovation in the Music Classroom: II The Manhattanville Music Curriculum Project. Psychology of Music, Vol. 12, No. 1,</li> </ul>

	25-33
Work form:	Group lessons, self-study and teaching practice or project work with peer learning.
Assessment	<p>1) Continuous assessment of participation, engagement and attendance.</p> <p>2) A project in cooperation with your peers; your project can either take place in-class or outside of the conservatoire. You are required to make a video recording for assessment.</p> <p>Assessment criteria (project):</p> <ul style="list-style-type: none"> <li>• use of appropriate methodological strategies</li> <li>• planning, design and execution of project</li> <li>• leading the project and/or collaborating with your peers (e.g. communication, time management, class management, adaptability)</li> <li>• emphatic understanding and engagement with peers</li> </ul> <p>3) A reflective report on your project, including a description of the development of your educational skills related to your project.</p> <p>Assessment criteria (report):</p> <ul style="list-style-type: none"> <li>• level of reflective thinking about your project and about your teaching experiences related to your project.</li> </ul> <p>All assessments will have to be passed in order to pass this course.</p>
Grading System	Pass/Fail
Language	English
Schedule, time, venue:	See ASIMUT schedule
Information:	<p>Julia Stegeman – <a href="mailto:j.stegeman@koncon.nl">j.stegeman@koncon.nl</a></p> <p>Marijke van den Bergen – <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a></p>

## **ELECTIVES/MINORS**

For the course descriptions of all electives and minors, please see the Bachelor Electives and Minors Handbook on [www.koncon.nl/electives](http://www.koncon.nl/electives).

### **IMPROV LAB**

The course description for Improv Lab can be found under 'Artistic Development' – 'Improv Lab' in this Handbook.

## ADVANCED RHYTHM FOR COMPOSERS (PILOT)

	<b>Advanced Rhythm for Composers (pilot)</b>
Osiris course code:	
Course content:	<p>Intercultural approach to universal rhythmic concepts. We reflect upon the essence of rhythm, tackling abstract and concrete notions, simple and complex expressions:</p> <ul style="list-style-type: none"> <li>- Pulse, non-pulse, subdivision, speed, density, accents, polyrhythm, polypulse</li> <li>- Comparative notation of rhythmical values, time signature, metrical modulations</li> <li>- Rhythmical relation with phrasing, texture, form, larger structures</li> </ul> <p>Certain Karnatic (South-Indian) tools provide clarity in the rhythmical phenomenon, reassuring the composers' personal view, while facilitating their creativity in all diversity of genres and aesthetics.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ can enrich your rhythmical palette, gaining intuitive, expressive and creative potential;</li> <li>▪ have acquired an organic feel for rhythmical proportions;</li> <li>▪ have explored issues of existing repertoire, including your own pieces, work in progress;</li> <li>▪ have experimented with the latest developments in complex rhythmical notation, establishing your own vision;</li> <li>▪ have incorporated rhythmical concepts into a larger scale of structure and form.</li> </ul>
Type of course:	Pilot
Level:	Bachelor / Master
Duration:	Weekly lessons of 100 minutes, semester 1
Prior qualifications/ Pre-requisites:	-
Teachers:	Jonás Bisquert
Credits:	3 ECTS
Work form:	Group lessons (maximum of 8 students)
Assessment:	<p>Practical exercise, written exercise.</p> <p>Assessment criteria (Bachelor):</p> <ul style="list-style-type: none"> <li>• ability to demonstrate</li> <li>• capacity of providing notational solutions to rhythmical challenges</li> </ul> <p>Assessment criteria (Master):</p> <ul style="list-style-type: none"> <li>• ability to demonstrate</li> <li>• capacity of rhythmical analysis, listening skills, creative applications to own compositions</li> </ul>
Grading system:	Pass/Fail
Language:	English / Dutch
Schedule, time, venue:	See ASIMUT
Contact:	Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl)

## RHYTHM AND TIME FOR COMPOSERS (PILOT)

	<b>Rhythm and Time for Composers</b>
Osiris course code:	
Course content:	<p>In its most basic form, music could be described as a logical or artful combination of sounds and silence over time. Given this, the importance of the temporal dimension in the musical process becomes clear. As a result, this course is focused on exploring the ways composers and musicians have approached rhythm in the past and present, as well as on developing new techniques inspired by diverse historical, cultural, and mathematical influences.</p> <p>With this aim, combined with exercises geared to developing rhythmic ability and understanding, students will develop skills focused on the execution, application, and conceptualization of rhythm and time in their opus. In conjunction with some guest musicians, we will also discuss rhythm notation and how to communicate rhythms and rhythmic ideas as clearly as possible.</p> <p>The course material will explore a variety of sources from both Western and non-Western traditions, with a specific focus to the music of composers from the latter half of the 20th century onwards.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ will be able to execute 2-part rhythmic counterpoint involving complex triplets and polyrhythms;</li> <li>▪ will be familiar with several different approaches to rhythm, including groove, rhythmic spectralism, serialism, and speech rhythm, as well as with the different ways they've been applied by composers and musicians;</li> <li>▪ will have a basic sense of beats per minute, being able to accurately pulse at c. 60, 100, and 160 bpm;</li> <li>▪ will be able to notate and express diverse rhythmic ideas with clarity and precision.</li> </ul>
Type of course:	Pilot
Level:	Bachelor
Duration:	Weekly lessons of 90 minutes, semester 2
Prior qualifications/ Pre-requisites:	-
Teachers:	Martín Mayo
Credits:	3 ECTS
Work form:	Group lessons
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 semester. 80% attendance is required.
Grading system:	Pass/Fail

Language:	English
Schedule, time, venue:	See ASIMUT schedule
Contact:	Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl)

## PROACTIVE DIVERSITY

	<b>Proactive Diversity</b>
Osiris course code:	
Course content:	Diversity of intellectual and creative input leads to a more vigorous and healthier interaction of ideas and actions. The results are a greater variety of creative solutions to the unpredictable and unforeseen cultural challenges we face today. In this course we will examine why diversity has become a burning issue of our time and discuss proactive solutions for artists and specifically composers. The discussions will include discrimination, prejudice, stereotypes, gender, listening and how to be heard, critical self-awareness, ethnic appropriation in the arts, and how epistemology and hermeneutics apply to you as a composer. All of these issues will be directly tied to your compositional practice.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ will have developed tools to discuss, analyse and stand behind your views with regards to diversity</li> <li>▪ will have developed through discussion an awareness of the resolvable and unresolvable differences among your colleagues</li> <li>▪ will have developed communication tools to proactively change your interactions with people who are not recognising you as a diverse individual</li> </ul>
Type of course:	Elective
Level:	Bachelor II-IV
Duration:	1 <sup>st</sup> semester, 120 minutes per week
Prior qualifications/ prerequisites:	–
Teachers:	Anne La Berge
Credits:	2 ECTS
Literature:	Literature will be provided prior to and during the lessons via Dropbox
Work form:	Group lessons
Assessment:	Minimum attendance 80%. Students are assessed on the basis of their active contribution to the group sessions.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Erika Bordon – Coordinator Composition Department ( <a href="mailto:e.bordon@koncon.nl">e.bordon@koncon.nl</a> )

## WRITING SKILLS

<i>SO-WS</i>	<b>Writing Skills</b>
Osiris course code:	KC-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, special attention of spoken errors made by non-native speakers of English will also be reviewed.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to write independently about your work within the context of electronic music production;</li> <li>▪ are able to apply formal citations (Chicago style) to written texts you are developing;</li> <li>▪ 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.</li> </ul>
Type of course:	Elective
Level:	Bachelor III or bachelor IV
Duration:	120-minute group lessons 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:	80% attendance is required. 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:	Final result: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Graham Flett (flettg@koncon.nl)

## ASSESSMENT CRITERIA

### ASSESSMENT CRITERIA BACHELOR COMPOSITION – MAIN SUBJECT

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

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

## GRADING SCALES



### GRADING SCALES

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

#### QUALIFYING RESULTS

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

#### NUMERIC RESULTS

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

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

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