Curriculum Handbook Bachelor of Music – Art of Sound

Academic Year 2023/24

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 on the website and the KC Portal. For questions about courses, you can get in touch with the contact person mentioned in the course description.

Table of Contents

INTRODUCTION

Art of Sound: sound direction for professionals

In the vast majority of cases, technology is used to produce and listen to music. To achieve the right musical result in recordings or concerts, it is essential for the technician to have a very good understanding of music. Good sound engineers have a thorough musical education and therefore know what they are talking about. By combining training as a technician with a musical education, with our programme you will become the essential 'sound director' for musical recordings and performances.

Students in the Art of Sound programme choose one of three disciplines: **Music Recording** (you will learn to make recordings of jazz or classical repertoire, with varying instrumentation and employing the very latest techniques); **Studio Production** (you will specialise in multitrack studio production with – electronic – post-production); or **Sound Reinforcement** (sound direction and sound design for live concerts and music-theatre productions).

It is a very practical course and you will be taking part in numerous projects in the Conservatoire and elsewhere by arranging the amplification for live performances and/or making live or studio recordings. You will follow music lessons throughout the course and receive additional lessons in an of your choice (classical, jazz, pop). During the course you will work on many projects during internships with prestigious studios and venues and in joint projects with partners such as the VPRO, the Residentie Orkest and the Ensemble musikFabrik in Cologne, among others.

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the Bachelor of Music in Art of Sound programme. After the programme objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives') and assessment criteria. For information regarding when the assessments will take place, please refer to the Art of Sound exam calendar. We recommend that you read this curriculum handbook, the study guide and the Education and Examination Regulations (EER) carefully.

PROGRAMME OBJECTIVES

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

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

At the end of the Bachelor of Music in Art of Sound programme, you:

A. Practical (skills-based) outcomes

1.A.1. Demonstrate ability to realise, recreate, create, manipulate, record, amplify and/or produce music as appropriate within your discipline or genre for practical purposes and settings.

1.A.2. Demonstrate effective and professionally appropriate study, practice and pre-production techniques.

1.A.3. Demonstrate evidence of technical craft skills in relation to a variety of representative music

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

repertoire, styles, etc.
1.A.7. Identify key questions about, and undertake self-reflective enquiry into, your own artistic practice.
1.A.8. Explore, evaluate, apply and challenge existing scholarship, research and performing practices.
1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music and music technology.
1.A.10. Communicate information, ideas, problems and solutions to specialist and non-specialist audiences and other stakeholders through a range of media and presentation formats.
1.A.11. Use appropriate digital technology to learn, create, record, amplify, produce and disseminate musical materials.
1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with music recording, production and sound reinforcement.
1.A.14. Recognise and respond appropriately to a range of performing, recording, production and amplification contexts, spaces and environments.
1.A.15. Recognise, reflect upon and develop your own personal learning style, skills and strategies.
1.A.16. Lead and/or support learning and creative processes in others, creating a constructive learning environment.
1.A.17. Engage with a range of audiences, clients and/or participant groups across a range of professional working contexts.
1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.

B. Theoretical (knowledge-based) outcomes
1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music recording, production and sound reinforcement relevant to the discipline, and their associated texts, resources and concepts.
1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is recorded, produced and amplified, including a range of musical styles and their associated performing traditions.
1.B.3. Exhibit comprehensive knowledge of a diverse and broad range of repertoire within your area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations[2].
1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – (e-)libraries, internet repositories, museums, conferences and other relevant sources.
1.B.9. Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of clients and/or audiences.
1.B.11. Demonstrate knowledge of appropriate communication strategies and their applications.
1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the music technologist in contemporary society.
1.B.13. Recognise the skill demands of local, national and international music markets.
1.B.14. Display knowledge of key financial, business and legal aspects of the music technology profession.
1.B.15. Exhibit familiarity with concepts and practices of collaboration, in particular coaching strategies to motivate and facilitate musical creativity and learning.
1.B.16. Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights, and the ability to take appropriate steps to safeguard innovation.

C. Generic outcomes
1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
1.C.2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning and in support of a sustainable career.
1.C.3. Demonstrate a positive and pragmatic approach to problem solving.
1.C.4. Evidence ability to listen, collaborate, voice opinions constructively.
1.C.5. Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative

[2] NB in this context the word 'repertoire' should be understood to include an original work or production created by an individual composer, performer or ensemble.

perspectives.
1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.
1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.
1.C.10. Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.
1.C.11. Making use of your imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.
1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.
1.C.14. Recognise and respond to the needs of others in a range of music recording, production and sound reinforcement contexts.
1.C.16. Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

CURRICULUM OVERVIEWS

ART OF SOUND – STUDIO PRODUCTION

code	Art of Sound - Studio Production	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2023-2024				
KC-AS	**Artistic Development**				
BI	Instrument	9	9	9	9
PRD	Studio Production	2	2	4	4
PRB	Projects and Portfolio	2	2	4	6
REC	Music Recording	2	2		
SR	Sound Reinforcement	2	2		
LS	Listening Skills	2	2	2	
ASP	Analog Studio Practice	2			
SI	Studio Introduction	2			
HV	Individual Coaching		2	5	14
EMP	Electronic Music Production		2	2	
CR	Classical Recording		1		
TTS	Technical Theatre Skills		1		
M	Mastering				3
AV	Audio for Video			2	
SP	Studio Practicum				1
CC	Creative Coaching				1
	Subtotal	**23**	**25**	**28**	**38**
KC-	**Musicianship Skills**				
AL-K1JR	First Year Choir	2			
TA-RP	Rhythm Class	2	2		
TA-ATV	Aural Skills, Writing Skills and Analysis	14	12	12	
TH-MG	History of Music	3	2		
TA-SC	Sibelius Music Notation	1			
TA-ARI	Arranging and Instrumentation			4	
	Subtotal	**22**	**16**	**16**	**0**
KC-AS-	**Academic Skills**				
AB	Audio Basics	2			
DA	Digital Audio	2			
EA	Electro Acoustics	2	1		
MM	Music & Media	2			
MT	Music Technology	3	3		
CE	Communication and Education		1	2	
RA	Room Acoustics		1	2	
S&ST	Signals & Systems		5		
PSA	Psycho Acoustics			4	
	Subtotal	**11**	**11**	**8**	**0**
KC-	**Professional Preparation**				
AL-FYF	Start-Up!	2			
AL-PF	Tutoring	2	2	2	2
AS-VBP	Preparation for Professional Practice				4
ST	Internship				10
	Subtotal	**4**	**2**	**2**	**16**
	Minor/Electives				
	Minor or Electives		6	6	6
	Subtotal		**6**	**6**	**6**
	Total per year	**60**	**60**	**60**	**60**
	Total				**240**

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

ART OF SOUND – MUSIC RECORDING

code	Art of Sound - Music Recording	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2023-2024				
KC-AS	**Artistic Development**				
BI	Instrument	9	9	9	9
REC	Music Recording	2	2	4	4
PRB	Projects and Portfolio	2	2	4	6
PRD	Studio Production	2	2		
SR	Sound Reinforcement	2	2		
LS	Listening Skills	2	2	2	
ASP	Analog Studio Practice	2			
SI	Studio Introduction	2			
HV	Individual Coaching		2	5	14
EMP	Electronic Music Production		2		
CR	Classical Recording		1	2	
TTS	Technical Theatre Skills		1		
M	Mastering				3
AV	Audio for Video			2	
JR	Jazz Recording				2
	Subtotal	**23**	**25**	**28**	**38**
KC-	**Musicianship Skills**				
AL-K1JR	First Year Choir	2			
TA-ATV	Aural Skills, Writing Skills and Analysis	14	12	12	
TH-MG	History of Music	3	2		
TA-RP	Rhythm Class	2	2		
TA-SC	Sibelius Music Notation	1			
TA-ARI	Arranging and Instrumentation			4	
	Subtotal	**22**	**16**	**16**	**0**
KC-AS	**Academic Skills**				
AB	Audio Basics	2			
DA	Digital Audio	2			
EA	Electro Acoustics	2	1		
MM	Music & Media	2			
MT	Music Technology	3	3		
CE	Communication and Education		1	2	
RA	Room Acoustics		1	2	
S&ST	Signals & Systems		5		
PSA	Psycho Acoustics			4	
	Subtotal	**11**	**11**	**8**	**0**
KC-	**Professional Preparation**				
AL-FYF	Start-Up!	2			
AL-PF	Tutoring	2	2	2	2
AL-VBP	Preparation for Professional Practice				4
ST	Internship				10
	Subtotal	**4**	**2**	**2**	**16**
	Minors/Electives				
	Minor or Electives		6	6	6
	Subtotal		**6**	**6**	**6**
	Total per year	**60**	**60**	**60**	**60**
	Total				**240**

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

ART OF SOUND – SOUND REINFORCEMENT

code	Art of Sound - Sound Reinforcement	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2023-2024				
KC-AS-	**Artistic Development**				
BI	Instrument	9	9	9	9
SR	Sound Reinforcement	2	2	4	4
PRB	Projects and Portfolio	2	2	4	6
REC	Music Recording	2	2		
PRD	Studio Production	2	2		
LS	Listening Skills	2	2	2	
ASP	Analog Studio Practice	2			
SI	Studio Introduction	2			
HV	Individual Coaching		2	5	14
EMP	Electronic Music Production		2		
CR	Classical Recording		1		
TTS	Technical Theatre Skills		1		
M	Mastering				3
AV	Audio for Video			2	
SSDO	Sound Systems: Design and Optimization			1	
SRD	Sound Reinforcement Design			1	2
	Subtotal	**23**	**25**	**28**	**38**
KC-	**Musicianship Skills**				
AL-K1JR	First Year Choir	2			
TA-ATV	Aural Skills, Writing Skills and Analysis	14	12	12	
TH-MG	History of Music	3	2		
TA-RP	Rhythm Class	2	2		
TA-SC	Sibelius Music Notation	1			
TA-ARI	Arranging and Instrumentation			4	
	Subtotal	**22**	**16**	**16**	**0**
KC-AS-	**Academic Skills**				
AB	Audio Basics	2			
DA	Digital Audio	2			
EA	Electro Acoustics	2	1		
MM	Music & Media	2			
MT	Music Technology	3	3		
CE	Communication and Education		1	2	
RA	Room Acoustics		1	2	
S&ST	Signals & Systems		5		
PSA	Psycho Acoustics			4	
	Subtotal	**11**	**11**	**8**	**0**
KC-	**Professional Preparation**				
AL-FYF	Start-Up!	2			
AL-PF	Tutoring	2	2	2	2
AL-VBP	Preparation for Professional Practice				4
ST	Internship				10
	Subtotal	**4**	**2**	**2**	**16**
	Minors/Electives				
	Minor or Electives		6	6	6
	Subtotal		**6**	**6**	**6**
	Total per year	**60**	**60**	**60**	**60**
	Total				**240**

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

Music Recording 1-2

Course title	**Music Recording 1-2**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-REC
Type of course	Compulsory course
Prerequisites	B1: Studio introduction B2: Recording 1
Course content	The first two years of the four-year Music Recording course are mandatory for all students. In the third and fourth years the course is compulsory for students who have chosen Music Recording as their specialisation; for the other students it is an elective course as part of the minor in Music Recording. In the Music Recording course you receive practical instruction in the professional recording process, whereby a musical event is recorded as it occurred in space and time in such a way that on reproduction of this recording the musical expression and overall experience of the original event are approached as closely as possible. These processes are typical of recordings in the classical and jazz repertoire. You develop an audio-technical vision that corresponds with the relevant musical content. In the Music Recording 1 course, you learn to use the common stereo main system techniques AB, XY, MS, ORTF and OHNO in practice. The sound properties of the individual systems are analysed using the parameters of spatiality, timbre and source localisation as the main assessment criteria. The influence on the sound of the positioning of the main system in large and small spaces and in relation to the source is studied in order to be able to choose the correct main system in varying acoustical and musical circumstances. You learn how to use support microphones for soloists, instruments and instrument groups. You learn to work with various DAW platforms, with the emphasis on: • the setup of a multitrack recording project; • creating a musical balance that corresponds with the musical event; • organising your project files. In the Music Recording 2 course, instrument clinics, ensemble clinics and studio recordings teach you in a very direct way about the source. Various common instrument groups are studied in a practical fashion, with a focus on sound, historical development, the mechanics of the instruments and the function of the instrument and the playing techniques used in different musical styles. Various forms of ensemble common in the classical, contemporary or jazz repertoire are closely studied in a practical manner, with the focus on sound, historical development, repertoire and the usual arrangements on the stage and in the studio.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.B.1, 1.B.11, 1.B.12, 1.C.4, 1.C.14

Course objectives	At the end of this course, you: ▪ have a basic to intermediate knowledge of microphone types and their applications in music recording; ▪ have a basic to intermediate knowledge of stereo main systems and their applications in music recording; ▪ are able to make the right choice of a microphone type and microphone position for a given acoustical source at a basic to intermediate level; ▪ are able to make the right choice of a stereo main system and support microphones in given acoustical circumstances at a basic to intermediate level; ▪ are able to work with DAW platforms at a basic to intermediate level; ▪ have basic to intermediate mixing and editing skills; ▪ have basic to intermediate communication skills in a music recording situation.
Credits	B1: 2 ECTS; B2: 2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	-
Language	English
Scheduling	B1: 5 lessons à 03:00, 2 lessons à 01:30 B2: 12 lessons à 03:00 Depending on the size of the group, the teacher may decide to divide you into smaller groups during the lesson if that will benefit the teaching process; you will then have less, but more intensive contact time.
Date, time & venue	See ASIMUT
Teachers	Daan van Aalst, Micha de Kanter
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Bachelor 1: Performance of a mix-down
Assignment description	At the end of the Music Recording 1 course an exam will be held, combining the classes Music Recording 1, Studio Production 1 and Sound Reinforcement 1.
Assignment requirements	The I – II transitional exam has two objectives: • to test sound awareness and the ability to communicate about this; • to test technical skills and the control of the workflow in the mixing process. The exam consists of two parts: • Performance of a mixdown of a basic classical multitrack recording • Performance of a mixdown of a basic pop multitrack recording Each part lasts 30 minutes. In both parts, you will perform the mixdown live in front of a committee. During the mixdown you are encouraged to speak out your thoughts while working, motivating your musical and

	technical choices. The mixdown will be recorded and filed. The two multitrack recordings will be provided by the committee. At the end of the exam you will discuss your preferred specialization (producing, recording or sound reinforcement) with the head of department.
Assignment planning	At the end of the Music Recording 1 course
Assessment criteria	• your sound awareness and the ability to communicate about this; • your technical skills and the control of the workflow in the mixing process.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Bachelor 2: Practical assignment
Assignment description	You will make a project setup and a mixdown of a live multitrack concert hall recording with DAW software (Pyramix) and hand in a stereo mix, a project file and the project administration. The project has to be completed by you as home work. The studio facilities (Control Room) will be used for this purpose.
Assignment requirements	The assignment has to be made available to the teacher through your e-portfolio.
Assignment planning	30 days after the last concert hall recording lesson
Assessment criteria	• application of techniques as discussed in class • level of musically balanced mix
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**
Assignment type	Bachelor 2: Practical assignment
Assignment description	You will make a project setup and a mixdown of a live multitrack studio recording with DAW software (ProTools) and hand in a stereo mix, a project file and the project administration. The project has to be completed by you as home work. The studio facilities (Studio B) will be used for this purpose.
Assignment requirements	The assignment has to be made available to the teacher through your e-portfolio.
Assignment planning	30 days after the last studio recording lesson.
Assessment criteria	• application of techniques as discussed in class • level of musically balanced mix
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Music Recording 3-4 (for Music Recording students only)

Course title	**Music Recording 3-4**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-REC
Type of course	Compulsory course
Prerequisites	Bachelor 3: Recording 2 Bachelor 4: All Bachelor 2 subjects, Recording 3
Course content	The first two years of the four-year Music Recording course are mandatory for all students. In the third and fourth years the course is compulsory for students who have chosen Recording as their specialisation; for the other students it is an elective course as part of the minor in Music Recording. In the Music Recording course you receive practical instruction in the professional recording process, whereby a musical event is recorded as it occurred in space and time in such a way that on reproduction of this recording the sound and musical experience of the original event are approached as closely as possible. These processes are typical of recordings in the classical and jazz repertoire. You develop an audio-technical vision that corresponds with the relevant musical given. During the Music Recording 3 and Music Recording 4 lessons, professional recording situations of varying complexity are simulated. You follow the entire recording process in a team under the teacher's supervision. Elements of this process are preparing a score, drafting a recording plan, holding the recording session, keeping administrative records of the project, communicating with musicians and other stakeholders, editing the recording, mixing the recording and delivering the end product within a prescribed deadline. During the first three years of the course a distinction is made between making recordings in large spaces (concert hall recording) and making recordings in small spaces (studio recording).
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.B.1, 1.B.11, 1.B.12, 1.C.4, 1.C.14
Course objectives	At the end of this course, you: ▪ have an advanced knowledge of microphone types and their applications in music recording; ▪ have an advanced knowledge of stereo main systems and their applications in music recording; ▪ are able to make the right choice for a microphone type and microphone position for a given acoustical source at an advanced level; ▪ are able to make the right choice for a stereo main system in given acoustical circumstances at an advanced level; ▪ are able to work with DAW platforms at an advanced level; ▪ have advanced mixing and editing skills; ▪ have advanced communication skills in a music recording situation.
Credits	B3: 4 ECTS; B4: 4 ECTS
Level	Bachelor
Work form	Group Lesson

Literature	-
Language	English
Scheduling	B3: 12 lessons à 03:00 B4: 12 lessons à 03:00 Depending on the size of the group, the teacher may decide to divide the you into smaller groups during the lesson if that will benefit the teaching process; you will then have less contact time, but it will be more intensive
Date, time & venue	See ASIMUT
Teachers	Daan van Aalst, Micha de Kanter, Bastiaan Kuijt
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Bachelor 3: Practical assignment
Assignment description	You will make a project setup, edits and a mixdown of a session multitrack concert hall recording of a small ensemble with DAW software (Pyramix) and hand in a stereo mix, a project file and the project administration. The project has to be completed by the student as home work. The studio facilities (Recording Studio) will be used for this purpose. The assignment has to be made available to the teacher through your e-portfolio.
Assignment requirements	A minimum attendance of 80% is required
Assignment planning	Within 30 days after the last Concert Hall Recording lesson.
Assessment criteria	• Applied techniques as discussed in class • Level of musically balanced mix
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Bachelor 3: Practical assignment
Assignment description	You will make a project setup, edits and a mixdown of a session multitrack studio recording of a small ensemble with DAW software (Nuendo) and hand in a stereo mix, a project file and the project administration. The project has to be completed by you as home work. The studio facilities (Studio B) will be used for this purpose. The assignment has to be made available to the teacher through your e-portfolio.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	Within 30 days after the last Studio Recording lesson.
Assessment criteria	• application of techniques as discussed in class • level of musically balanced mix
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**

Assignment type	Bachelor 4: Practical assignment
Assignment description	You will make a project setup, edits and a mixdown of a session multitrack concert hall recording of a large ensemble with DAW software (Pyramix) and hand in a stereo mix, a project file and the project administration. The project has to be completed by you as home work. The studio facilities (Recording Studio) will be used for this purpose. The assignment has to be made available to the teacher through your e-portfolio.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	Within 30 days after the last lesson.
Assessment criteria	• application of techniques as discussed in class • level of musically balanced mix
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Studio Production 1-2

Course title	**Studio Production 1-2**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-PRD
Type of course	Compulsory course
Prerequisites	
Course content	Producing 1&2 gives you a practical glimpse into the professional production process. You'll work on recorded multitracks partly in both the digital and analogue world. Throughout practical lessons you'll expand your producing skillset using a DAW (Digital Audio Workstation) and learn how to use it to organize, mix, edit, process and arrange your multitrack recording sessions, with regards to pop music. Producing 1&2 are mandatory for all students, as producing 3&4 are compulsory for students who have chosen producing as their specialization. Throughout the course, you'll study the relationship between the musical context and the applied technology using microphones, outboard gear, a mixing console, and more in a creative and practical manner. You will do this in a team, giving each other different roles in the studio, laying a foundation for communication on a professional level. Keeping in mind the historical development of music production, you will discover recording techniques for various instruments and learn how to mix and process them in a given musical context. To achieve this, a number of basic production tools will be discussed such as: equalization, compression, reverb, delay, modulation and panning. You will learn how to work in both an analog and a digital music production environment, with the emphasis on: • the organisation of multitrack projects; • creating a structural set-up for a multitrack project;

	• combining and editing musical material in a layered structure into a new arrangement; • creating a musical balance that corresponds with the musical event; • keeping complete and accurate administrative records of the project. The instrument clinics and ensemble clinics teaches you in a very direct way about the source. Different instrument groups are studied in a practical manner, with a focus on sound, historical development, the mechanics of the instruments and the function of the instrument. Different playing techniques used in various musical styles and the use of various microphone techniques in specific musical situations will also be discussed. During the lessons, professional music production situations are simulated. You follow the entire music production process as part of a team under the teacher's supervision. Elements of this process are identifying and compiling the musical material, drafting a music production plan, conducting recording sessions, keeping administrative records of the project and communicating with musicians.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.B.1, 1.B.11, 1.B.12, 1.C.1, 1.C.4, 1.C.14
Course objectives	At the end of this course, you: ▪ have basic to intermediate knowledge about microphone applications in music production; ▪ have basic to intermediate knowledge about music production techniques ▪ are able to work in an analog and a digital music production environment at a basic to intermediate level; ▪ have basic to intermediate editing and mixing skills; ▪ have basic to intermediate arranging skills as applied in a music production situation; ▪ have basic to intermediate communication skills in a music production situation.
Credits	B1: 2 ECTS; B2: 2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	
Language	English
Scheduling	B1: 6 lessons à 03:00 B2: 12 lessons à 03:00 Depending on the size of the group, the teacher may decide to divide the you into smaller groups during the lesson if that will benefit the teaching process; you will then have less contact time, but it will be more intensive
Date, time & venue	See ASIMUT
Teachers	Jasper Ras
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	

Assignment	Assignment 1
Assignment type	Bachelor 1: Performance of a mix-down
Assignment description	At the end of the Music Recording 1 course an exam will be held, combining the classes Music Recording 1, Studio Production 1 and Sound Reinforcement 1.
Assignment requirements	The I – II transitional exam has two objectives: • to test sound awareness and the ability to communicate about this; • to test technical skills and the control of the workflow in the mixing process. The exam consists of two parts: • Performance of a mixdown of a basic classical multitrack recording • Performance of a mixdown of a basic pop multitrack recording Each part lasts 30 minutes. In both parts, you will perform the mixdown live in front of a committee. During the mixdown you are encouraged to speak out your thoughts while working, motivating your musical and technical choices. The mixdown will be recorded and filed. The two multitrack recordings will be provided by the committee. At the end of the exam you will discuss your preferred specialization (producing, recording or sound reinforcement) with the head of department.
Assignment planning	At the end of the Studio Production 1 course
Assessment criteria	• your sound awareness and the ability to communicate about this; • your technical skills and the control of the workflow in the mixing process.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Bachelor 2: Practical assignment
Assignment description	To complete the SP2 course, 3 practical assignments have to be handed in. The assignments are spread out over the course. Assignment 1: Make a lead sheet of the demo song, and keep it up to date for the session musicians. Assignment 2: Make a plan for every instrument clinic lesson. Assignment 3: Edit and mix the recorded song in Pro Tools.
Assignment requirements	Lead sheet: Make a lead sheet of the demo song. The professional session musicians need to know what to play (chords/melody/structure) and by making a custom made lead sheet before the recording session starts, the musicians will know what to play. Along the production process, things can change in the arrangement and its key to keep the lead sheet up to date on this. Instrument Clinic plan: Accompanying the lead sheet, professional session musicals need to be instructed in how you want them to sound. By doing research of the particular

	instrument, a plan can be made in how you want the instruments to sound. For example: a guitar can sound distorted or clean, a snare drum can sound long or short or a certain keys part can be played on the piano or rhodes. Formulate your thoughts of how you would like the song to sound into a plan (±100 words) that the session musicians can relate to. Mix: at the end of the process, a large multitrack session will be compiled. Your job is to use the mixing and editing skills you have discovered in the Studio Production 2 lessons, edit the instruments tighter together and mix the track.
Assignment planning	During the course
Assessment criteria	Lead sheet: readability, accurateness, completeness Instrument Clinic Plan: Creativity and originality, clearness in expressing your ideas Mix down: quality of editing, quality of mix
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Studio Production 3-4 (for Studio Production students only)

Course title	**Studio Production 3-4**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-PRD
Type of course	Compulsory course
Prerequisites	Bachelor 3: Studio Production 2; Bachelor 4: All Bachelor 2 subjects, Studio Production 3
Course content	As opposed to Studio Production 1 & 2, Studio Production 3 & 4 focusses more in depth to the basics you've developed first 2 years. Studio Production 3 & 4 are compulsory for everyone who has chosen production as their main subject, as well for all who've chosen production as their minor. With regard to the first two years, many of the same topics are explored in depth, more complex multitrack and recording situations are simulated and you learn the foundation of the philosophical side of music production in addition to the practical side of production. Some of the expanded subjects contain: spectral processing, dynamic processing, spatial processing, time and pitch processing, (mix) automation, midi & audio programming, applied sound synthesis, sampling, re-amping and sound replacement. During Studio Production 3 instrument clinics and ensemble clinics teach you in a very direct way about the source. Various common instrument groups are studied in a practical manner, with a focus on sound, historical development, the mechanics of the instruments and the function of the instrument. As well as the playing techniques used in different musical styles and

	the use of different microphone techniques in specific situations. Besides the practical side of music production, the organizational side will be discussed. You will learn how to oversee and organize more complex recording and production situations with regard to the professional field. Studio Production 4 extends the fundaments of music production creatively to a granular sonic detail and connects to the larger concepts of contemporary music production. The main subject areas of this course are spatial music production, site-specific recording, advanced sound design and workflow innovation. In the realm of spatial recording and content creation you will become knowledgeable about Dolby Atmos, 3D Microphone Systems and Field Recording. You will learn how to adapt advanced sound design techniques and essential mixing principles to this immersive context. You will gain a clear understanding of translation of different deliverable formats, comparing the pipeline and artistic choices for binaural, multi-channel and stereo deliverables. Based on critical analysis, productional research and implementation you will be able to reverse engineer and produce sound concepts and arrangement structures in a cohesive manner, while relating these to a chosen style, adhering to contemporary music productional standards. The course enables you to reflect on your personal studio processes and introduce workflow optimizations, ranging from hardware strategies to custom coding solutions and the application of AI referencing and co-creation towards a final product.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.B.1, 1.B.11, 1.B.12, 1.C.1, 1.C.4, 1.C.14
Course objectives	At the end of this course, you: ▪ have an advanced knowledge of microphone applications in music production; ▪ have an advanced knowledge of music production techniques; ▪ are able to work in an analog and a digital music production environment at an advanced level; ▪ have advanced editing and mixing skills; ▪ are able to make a correct choice for music production techniques in a given musical situation at an advanced level; ▪ have advanced arranging skills as applied in a music production situation; ▪ have advanced communication skills in a music production situation ▪ have an advanced knowledge of multi-channel recording and (re)production
Credits	B3: 4 ECTS, B4: 4 ECTS
Level	Bachelor
Work form	Group lesson

Literature	-
Language	English
Scheduling	B3: 12 lessons à 03:00 B4: 12 lessons à 03:00 Depending on the size of the group, the teacher may decide to divide the you into smaller groups during the lesson if that will benefit the teaching process; you will then have less contact time, but it will be more intensive
Date, time & venue	See ASIMUT
Teachers	B3: Jasper Ras B4: Robin Koek
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Bachelor 3: Practical assignments
Assignment description	To complete the Studio Production 3 course, 4 'Mix Match' assignments, 4 'Creative Mix' assignments and 3 'Creative Production' assignments need have to be handed in. The assignments are spread out over the course.
Assignment requirements	4 Mix Match assignments 4 Creative Mix assignments 3 Creative Production assignments
Assignment planning	The assignments are spread out over the course, accompanying each lesson.
Assessment criteria	• demonstration of musical creativity and creativity of the mix • quality of the documentation
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Bachelor 4: Practical assignments
Assignment description	There are 7 assignments to be completed by the student during the course period: 6 preparing assignments and one concluding assignment. - 1 site-specific recording assignment - 1 workflow innovation assignment - 1 spatial production assignment - 2 sound design & arrangement assignments - 1 advanced mixdown assignment These assignments are discussed in-class and will be alternating between solo and group tasks.
Assignment requirements	For the final assignment you will have to realize a project which integrates and shows you have engaged at a professional level with at least 2 of the 4 main subject areas: · spatial music production · site-specific recording

	· advanced sound design · workflow innovation You will need to hand-in an audio file and a short report which explains how you have integrated and developed the chosen main subject areas. For 3D audio projects please include the respective master playback files as well depending on the chose spatialisation technique. A minimum attendance of 80% is required.
Assignment planning	During the course (preparing assignments) and within 30 days after the last lesson (concluding assignment)
Assessment criteria	• technical and creative quality of the applied producing/engineering techniques • quality of integration and professional engagement with main subject areas in final assignment • quality of the six preparing assignments
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Sound Reinforcement 1-2

Course title	**Sound Reinforcement 1-2**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-SR
Type of course	Compulsory course
Prerequisites	B2: Sound reinforcement 1
Course content	The first two years of the four-year course in Sound Reinforcement are mandatory for all students. In the third and fourth year the course is compulsory for students who have chosen Sound Reinforcement as their specialisation; for the other students the course is an elective as part of the minor in Sound Reinforcement. The Sound Reinforcement course gives you a practical grounding in the professional sound reinforcement process when, for musical and/or acoustic reasons, the sound at a musical event has to be adjusted with the help of technology. Characteristic of this situation is that the reproduction occurs simultaneously with and in the same space as the musical action. These situations arise at concert recitals and theatre performances in various musical styles and acoustic conditions. You develop an audio-technical vision that corresponds with the relevant musical given. The timbral properties of different loudspeaker setups are analysed in spaces with different acoustic and architectural properties. The influence of a loudspeaker setup on spatiality, timbre and source localisation are studied in order to learn how to make the correct choice of loudspeaker arrangement under various musical and acoustic conditions. A distinction is made

	between single and composite loudspeaker systems, using both point source and line source subsystems. You learn about various customary microphone applications for sound reinforcement, with a distinction being made between overhead miking, close miking and clip-on miking. The impact of each application in terms of timbre, cross-talk and feedback are studied in order to learn the correct application to choose in different acoustic and musical circumstances. You learn to work with both wireless and wired technologies. You learn to work with analog and digital mixing platforms, with the emphasis on: • the organisation of the signal distribution in a mixing platform; • creating a functional connection structure between source, mixing platform and destination; • actively operating the mixing platform, with technical choices being based on considerations of a musical nature; • creating a musical balance that corresponds with the musical event; • keeping complete accurate administrative records of the project. Professional sound reinforcement situations of varying complexity are simulated during the lessons. You follow the entire amplification process as part of a team under the teacher's supervision. This process includes studying the artistic event, designing and realising a loudspeaker and microphone setup that corresponds with the musical event, performing a sound check, creating an aesthetically and functionally correct sound balance in the hall, creating a functional stage sound, keeping records of the project and communicating with musicians and other stakeholders. You learn to work safely and under time pressure.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.B.1, 1.B.11, 1.C.4
Course objectives	At the end of this course, you: ▪ have a basic to intermediate knowledge of microphone types and their applications in sound reinforcement; ▪ have a basic to intermediate knowledge of loudspeaker systems and their applications in sound reinforcement; ▪ are able to make a correct choice of a loudspeaker system and its setup for a given artistic event in a given acoustical situation at a basic to intermediate level; ▪ are able to make a correct choice of a microphone type and its positioning for a given source in a given acoustical situation at a basic to intermediate level; ▪ are able to work with analog and digital mixing platforms at a basic to intermediate level; ▪ are able to realise a functioning mobile sound reinforcement system of low to intermediate complexity within certain time constraints; ▪ have basic to intermediate mixing and monitor mixing skills; ▪ have basic communication skills in a sound reinforcement situation.
Credits	B1: 2 ECTS; B2: 2 ECTS

Level	Bachelor
Work form	Group lesson
Literature	-
Language	English
Scheduling	B1: 6 lessons à 03:00 B2: 12 lessons à 03:00 Depending on the size of the group, the teacher may decide to divide the you into smaller groups during the lesson if that will benefit the teaching process; you will then have less contact time, but it will be more intensive
Date, time & venue	See ASIMUT
Teachers	B1: Jos Diergaarde B2: Rob van der Meijs, Rob Strolenberg
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. A minimum attendance of 80% is required.
Assignment	**Assignment 1**
Assignment type	Bachelor 1: Performance of a mix-down
Assignment description	At the end of the Sound Reinforcement 1 course an exam will be held, combining the classes Music Recording 1, Studio Production 1 and Sound Reinforcement 1.
Assignment requirements	The I – II transitional exam has two objectives: • to test sound awareness and the ability to communicate about this; • to test technical skills and the control of the workflow in the mixing process. The exam consists of two parts: • Performance of a mixdown of a basic classical multitrack recording • Performance of a mixdown of a basic pop multitrack recording Each part lasts 30 minutes. In both parts, you will perform the mixdown live in front of a committee. During the mixdown you are encouraged to speak out your thoughts while working, motivating your musical and technical choices. The mixdown will be recorded and filed. The two multitrack recordings will be provided by the committee. At the end of the exam you will discuss your preferred specialization (producing, recording or sound reinforcement) with the head of department.
Assignment planning	At the end of the Sound Reinforcement 1 course
Assessment criteria	• your sound awareness and the ability to communicate about this; • your technical skills and the control of the workflow in the mixing process.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Assignment	Assignment 2
Assignment type	Bachelor 2: Practical Assignment
Assignment description	There is one practical assignment at the end of the course. The student will hand in documented materials of a simple sound reinforcement project, defined by the teacher. The project meets the following requirements: • minimum 16 and maximum 24 inputs (mainly acoustical sources); • stereo PA send on matrix outputs; • minimum 1 monitor feed; • minimum 1 stereo reverb send / return; • minimum 12 control groups. The materials will cover two parts: 1. The student will hand in the digital mixing platform session that could be used during the performance of the project. 2. The student will hand in the complete project administration.
Assignment requirements	You will hand in a mixer session file, plus the following project administration: Equipment list, patch list, loudspeaker plan, stage plan. All materials will be made available to the teacher through the e-portfolio of the student within 14 days after the last lesson.
Assignment planning	At the end of the course
Assessment criteria	Digital mixing platform session: • session structure; • mixer layout; • patching; • routings. Project administration: • Quality and completeness of the equipment list; • Quality and completeness of the patch list including microphone choices; • Quality and completeness of the loudspeaker plan(s); • Quality and completeness of the stage plan(s).
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Sound Reinforcement 3-4 (for Sound Reinforcement students only)

Course title	**Sound Reinforcement 3-4**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-SR
Type of course	Compulsory course
Prerequisites	Bachelor 3: Sound Reinforcement 2; Bachelor 4: All Bachelor 2 subjects, Sound Reinforcement 3.
Course content	This course is compulsory for students who have chosen Sound Reinforcement as their specialisation; for the other students the course is an elective as part of the minor in Sound Reinforcement.

	The Sound Reinforcement course gives you a practical grounding in the professional sound reinforcement process when, for musical and/or acoustic reasons, the sound at a musical event has to be adjusted with the help of technology. Characteristic of this situation is that the reproduction occurs simultaneously with and in the same space as the musical action. These situations arise at concert recitals and theatre performances in various musical styles and acoustic conditions. You develop an audio-technical vision that corresponds with the relevant musical given. The timbral properties of different loudspeaker setups are analysed in spaces with different acoustic and architectural properties. The influence of a loudspeaker setup on spatiality, timbre and source localisation are studied in order to learn how to make the correct choice of loudspeaker arrangement under various musical and acoustic conditions. A distinction is made between single and composite loudspeaker systems, using both point source and line source subsystems. You learn about various customary microphone applications for sound reinforcement, with a distinction being made between overhead miking, close miking and clip-on miking. The impact of each application in terms of timbre, cross-talk and feedback are studied in order to learn the correct application to choose in different acoustic and musical circumstances. You learn to work with both wireless and wired technologies. You learn to work with analog and digital mixing platforms, with the emphasis on: • the organisation of the signal distribution in a mixing platform; • creating a functional connection structure between source, mixing platform and destination; • actively operating the mixing platform, with technical choices being based on considerations of a musical nature; • creating a musical balance that corresponds with the musical event; • keeping complete accurate administrative records of the project. Professional sound reinforcement situations of varying complexity are simulated during the lessons. You follow the entire amplification process as part of a team under the teacher's supervision. This process includes studying the artistic event, designing and realising a loudspeaker and microphone setup that corresponds with the musical event, performing a sound check, creating an aesthetically and functionally correct sound balance in the hall, creating a functional stage sound, keeping records of the project and communicating with musicians and other stakeholders. You learn to work safely and under time pressure.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.B.1, 1.B.11, 1.C.4
Course objectives	At the end of this course, you: ▪ have an intermediate to advanced knowledge of microphone types and their applications in sound reinforcement;

	▪ have an intermediate to advanced knowledge of loudspeaker systems and their applications in sound reinforcement; ▪ are able to make a correct choice for a loudspeaker system and its setup for a given artistic event in a given acoustical situation at an intermediate to advanced level; ▪ are able to make a correct choice for a microphone type and its positioning for a given source in a given acoustical situation at an intermediate to advanced level; ▪ are able to work with analog and digital mixing platforms at an intermediate to advanced level; ▪ are able to work with analog and digital mixing platforms at intermediate to advanced level; ▪ are able to realize a functioning mobile sound reinforcement system of intermediate to advanced complexity within certain time limits; ▪ have intermediate to advanced mixing and monitor mixing skills; ▪ have intermediate to advanced communication skills in a sound reinforcement situation
Credits	B3: 4 ECTS; B4: 4 ECTS
Level	Bachelor
Work form	Group Lesson
Literature	-
Language	English
Scheduling	B3: 12 lessons à 03:00 B4: 12 lessons à 03:00 Depending on the size of the groups, the teacher may decide to combine the B3 and B4 groups into one group. Course content will be offered alternately in years.
Date, time & venue	See ASIMUT
Teachers	Rob van der Meijs, Rob Strolenberg
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Bachelor 3: Practical Assignment 1
Assignment description	There is one practical assignment halfway the course. You create a wireless coordination file in Wireless Workbench, including microphone and IEM systems from multiple brands.
Assignment requirements	You create a scan of the spectrum and analyse it. Take into account different external components (DTV bands, wireless channels from the house equipment).SEPProvide a correct implementation of different “Equipment Profiles”. Motivate your decisions in a written document (150 - 300 words).
Assignment planning	At the end of semester 1
Assessment criteria	- Correctness of coordination file - Correctness of motivation
Weighting	50%
Grading scale	Numeric

Re-assignment description	Same as assignment(s) above, but then in WSM (Wireless Systems Manager).
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Bachelor 3: Practical Assignment 2
Assignment description	There is one practical assignment at the end of the course. The student will hand in documented materials of a simple sound reinforcement project, defined by the teacher. The project meets the following requirements: • minimum 16 and maximum 32 inputs (mainly acoustical sources); • stereo or LCR PA send on matrix outputs; • minimum 4 monitor feeds; • minimum 2 stereo reverb send / return; • minimum 12 control groups. The materials will cover two parts: 1. The student will hand in the digital mixing platform session that could be used during the performance of the project. 2. The student will hand in the complete project administration.
Assignment requirements	You will hand in a mixer session file, plus the following project administration: Equipment list, patch list, loudspeaker plan, stage plan. All materials will be made available to the teacher through the e-portfolio of the student within 14 days after the last lesson.
Assignment planning	At the end of the course.
Assessment criteria	Digital mixing platform session: • session structure; • mixer layout; • patching; • routings. Project documentation: • Quality and completeness of the equipment list; • Quality and completeness of the patch list including microphone choices ; • Quality and completeness of the loudspeaker plan(s); • Quality and completeness of the stage plan(s).
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**
Assignment type	Bachelor 4: Practical Assignment 1
Assignment description	There is one practical assignment at the end of the course. The student will hand in documented materials of a complex sound reinforcement project that has been initiated and performed by the student. The project meets the following requirements: • minimum 16 and maximum 48 inputs (mainly acoustical sources); • stereo, LCR or surround PA sends on matrix outputs;

	• Stereo front fill sends on matrix outputs; • separately controllable sub send (stereo); • minimum 6 monitor feeds. • minimum 2 stereo reverb send / returns; • minimum 12 control groups; The materials will cover two parts: 1. The student will hand in the digital mixing platform session that was used during the performance of the project. 2. The student will hand in the complete project administration that has been prepared before and during the project and corrected after the performance of the project.
Assignment requirements	You will hand in a mixer session file, plus the following project administration: Equipment list, patch list, loudspeaker plan, stage plan, time schedule.
Assignment planning	At the end of the course.
Assessment criteria	Digital mixing platform session: • session structure; • mixer layout; • patching; • routings. Project documentation: • Quality and completeness of the equipment list; • Quality and completeness of the patch list including microphone choices; • Quality and completeness of the loudspeaker plan(s); • Quality and completeness of the stage plan(s); • Quality and completeness of the time schedule.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Individual Coaching Art of Sound

Course title	**Individual Coaching Art of Sound**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-HV2-20;KC-AS-HV3-16;KC-AS-HV3-17
Type of course	Compulsory course
Prerequisites	B3: Individual Coaching B2 B2; B4: All B2 subjects, Individual Coaching B3.
Course content	The individual coaching lessons are intended to give you personal supervision in your professional development and to guide you in preparation for the test / exam at the end of the academic year. During these lessons your portfolio is discussed and you receive feedback on your work. This helps you to develop a personal audio-technical vision of sound which corresponds with the relevant musical event. You are advised on the choice of projects and the choice of a particular working method. In that context, the preparation, planning and implementation of the project, the communication during the

	project and the need to keep adequate administrative records of the project are explored in more depth. The individual main subject lessons are arranged according to the specialization chosen at the end of the first year of the course and the programme is adapted accordingly.
Programme objectives	1.A.1, 1.A.2, 1.A.11, 1.A.13, 1.A.14, 1.A.15, 1.B.1, 1.B.16, 1.C.1, 1.C.2, 1.C.4, 1.C.8 1.C.10, 1.C.11, 1.C.16
Course objectives	At the end of this course, you: ▪ can present a representative and varied programme of music recordings, music productions or sound reinforcement projects; ▪ can analyse and provide feedback on your own and other person's work; ▪ can work independently and professionally in a music recording project, music production project or sound reinforcement project, both inside and outside the conservatoire; ▪ have developed an outspoken artistic vision of the application of technology in an artistic environment.
Credits	B2: 2 ECTS; B3: 5 ECTS; B4: 14 ECTS
Level	Bachelor
Work form	Individual lesson
Literature	
Language	English
Scheduling	B2: 16 lessons à 00:30, by appointment B3: 24 lessons à 00:40, by appointment B4: 24 lessons à 00:40, by appointment
Date, time & venue	See ASIMUT
Teachers	Daan van Aalst, Jeroen Bas, Micha de Kanter, Robin Koek, Bastiaan Kuijt
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Presentation B2
Assignment description	You will present two projects, initiated and lead by you, to a committee of examiners. Your documentation is uploaded to the Art of Sound e-portfolio and includes a report and all relevant audio files and possibly video materials. All projects are related to your chosen main subject specialization. The presentation will last 30 minutes. Per project, you have approximately 10 minutes of time for your presentation, including a listening of the audio materials. You will allow the examiners 5 minutes per project for questioning. The questioning will take place directly after each project presentation.
Assignment requirements	Your projects are documented in reports. The reports are written in English. Each report is uploaded to your e-portfolio and must include at least: • Substantive information, documented in such a way that a CD booklet or a programme can be compiled from it, containing

	details about composers, performers, titles, crew, duration location and other relevant information; • A description of how the project progressed, including pre-production, production and post-production; • A brief evaluation of the project, including a (self) reflection; • Technical information, provided in addenda, documented in such a way that the project can be reproduced by a third party on the basis of that documentation, including time schedule, patch list, track list, equipment list, system diagram, loudspeaker plot, stage plan, and other relevant information, as applicable. All relevant audio files and possibly photo and video materials are included in your e-portfolio. The audio and other media files as uploaded in the e-portfolio will be played during the presentation, no changes or additions to the audio files are allowed after the submission deadline. In addition, you will provide a complete and chronological project list of all projects that you participated in during your studies, including the date(s) of the projects, your task in the project, names and tasks of others participating in the project, and a short description of the project. You must submit your work to the Art of Sound Exams group of the current academic year in the e-portfolio, no later than 14 days before the start of the exam week. The exact date will be communicated before December 1st of the academic year. Submission is no longer possible after the deadline; not submitting on time automatically leads to a cancelation of the presentation and an insufficient result (fail). You submit your work to the e-portfolio as a 'collection' of individual portfolio pages. An accurate description of this process is given in the Art of Sound Exams e-portfolio group.
Assignment planning	This presentation will generally take place in June.
Assessment criteria	• Craftsmanship skills • Creativity • Work ethic
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	As a rule, re-assignments take place within 30 days after Assignment 1
Assignment	**Assignment 2**
Assignment type	Presentation B3, B4
Assignment description	You will present three projects, initiated and lead by you, to a committee of examiners (B4: including one external examiner). Your documentation is uploaded to the Art of Sound e-portfolio and includes a report and all relevant audio files and possibly video materials. All projects are related to your chosen main subject specialization. The presentation will last 60 minutes. Per project, you have approximately 20 minutes of time for your presentation, including a listening of the audio materials. You will allow the examiners 10 minutes per project for questioning.

	The questioning will take place directly after each project presentation.
Assignment requirements	Your projects are documented in reports. The report are written in English. Each report is uploaded to your e-portfolio and must include at least: • Substantive information, documented in such a way that a CD booklet or a programme can be compiled from it, containing details about composers, performers, titles, crew, duration location and other relevant information; • A description of how the project progressed, including pre-production, production and post-production; • A brief evaluation of the project, including a (self) reflection; • Technical information, provided in addenda, documented in such a way that the project can be reproduced by a third party on the basis of that documentation, including time schedule, patch list, track list, equipment list, system diagram, loudspeaker plot, stage plan, and other relevant information, as applicable. All relevant audio files and possibly photo and video materials are included in your e-portfolio. The audio and other media files as uploaded in the e-portfolio will be played during the presentation, no changes or additions to the audio files are allowed after the submission deadline. In addition, you will provide a complete and chronological project list of all projects that you participated in during your studies, including the date(s) of the projects, your task in the project, names and tasks of others participating in the project, and a short description of the project. You must submit your work to the Art of Sound Exams group of the current academic year in the e-portfolio, no later than 14 days before the start of the exam week. The exact date will be communicated before December 1st of the academic year. Submission is no longer possible after the deadline; not submitting on time automatically leads to a cancelation of the presentation and an insufficient result (fail). You submit your work to the e-portfolio as a 'collection' of individual portfolio pages. An accurate description of this process is given in the Art of Sound Exams e-portfolio group. The requirements for the presentation III-IV are different for each of the three specializations. For the specialization Music Recording, a recorded programme of a varied repertoire must be presented (administration of the score and the editing must be included in the e-portfolio) of, for example, respectively: 1. An edited session recording of a solo work, possibly with one or more accompanying instruments (solo, duo or trio setting); 2. A multitrack recording of an ensemble piece (at least a trio or larger formation); 3. A live recording of a concert with audience of a larger formation (i.e. a percussion ensemble, chamber orchestra, jazz quintet or big band).

	For the specialization Studio Production, a recorded programme of a varied repertoire must be presented (both listening fragments of the interim phases in the production and score and editing administration will be assessed) of, for example, respectively: 1. A studio production in which the 'sound' of repertoire from a particular style period is reproduced as closely as possible. Acoustic and electronic instruments must be used in combination (style assignment); 2. A personal arrangement or composition, which demonstrates the skills in signal processing and computer applications; 3. A live recording of a contemporary work in a setting and/or sound structure that departs from traditional music practice. For the specialization Sound Reinforcement, you must present a program with a varied repertoire of live sound reinforcement projects carried out during the year (the sound design, system diagram, loudspeaker plot and predictions, equipment list, patch list, crew planning, timetable, etc. must be included in the portfolio) including, for example: 1. The documented explanation of a FOH mix of a live concert with an audience of standard repertoire in which mainly acoustic instruments were reinforced (traditional assignment); 2. The documented explanation of a FOH mix of a performance of experimental or contemporary repertoire with a non-traditional setting and/or sound structure (modern assignment); 3. The documented explanation of a mixdown of a live multitrack recording of a project in which the sound reinforcement was performed by you at the time of the performance. The recording may be edited or processed. B4 only (final presentation): For the Sound Reinforcement specialization, you must have invited a teacher (other than the individual coach) to be present during the execution of two of the projects that are included in the final presentation. This teacher will write a short report on how you functioned at the time of the execution of the project. The report will be inserted in your file and will be available to the committee during the presentation.
Assignment planning	This presentation will generally take place in June.
Assessment criteria	• Craftsmanship skills • Creativity • Work ethic
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	As a rule, re-assignments take place within 30 days after Assignment 1

Projects and Portfolio

Course title	**Projects and Portfolio**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-PRP
Type of course	Compulsory course, also available as elective
Prerequisites	Non applicable
Course content	Throughout the entire course period you will carry out study projects. A project is work performed independently by you, alone or in a team, that shows strong similarities with the work process in the regular professional practice, for example music recording projects, studio production projects or sound reinforcement projects. The aim of these projects is to prepare you in a practical and very direct way for professional practice by learning professional skills such as preproduction, production, post production, working under pressure, functioning in a team and communicating in an artistic environment. At the beginning of the course, you are usually assigned to projects and the main subject teacher and/or project coordinator will determine the details of the project. As the course progresses, you will be given more and more freedom, first in choosing projects and later also in working out the details of the projects. In the fourth year of the course, the emphasis will be on projects that are chosen and performed entirely independently. A project must be carefully planned and documented. The physical evidence of the projects is kept in your portfolio: http://eportfolio.koncon.nl. The project coordinator supervises you in the choice of projects and awards the relevant credit points. Factors in the decision are the degree of difficulty and the extensiveness of the project and your role in the project. The project coordinator monitors deadlines and, if necessary, addresses you for not meeting these deadlines. The project coordinator does not personally supervise the projects. The main subject teacher (individual main subject starting bachelor 2) may provide you with professional feedback on the basis of and by means of the portfolio. You have to request the feedback yourself; the main subject teacher does not initiate it. You may not claim any time from the individual main subject lessons for the teacher's supervision of a project. If active supervision of a project is needed (as in the case of a question about quality), the project coordinator can designate a supervisor. Every project will be carried out by one or more students, including a team leader. Where applicable, you can qualify for extra credit points when you function as the team leader. The course can stipulate requirements for the number of projects in which you have to act as a team leader. The tasks of the team leader are as follows:

	• principal responsibility for and contact person for the entire project; • assembling the project team; • submitting a project application to the project coordinator; writing the project report and submitting the report to the project coordinator within a month of completion of the project; • providing the project coordinator with the final results of the project (as a rule in the form of audio) within one month after the completion of the project; • in the case of a project initiated by you, you will function as the team leader. In principle you are obliged to attend every lesson in the curriculum. However, it is inevitable that some lessons will be missed because of participation in a project. You are personally responsible for minimizing your absence. When planning projects, you must take account of the fact that obligations regarding the course always take priority over the obligations relating to projects. This applies in particular to attending exams and tests. With a commitment to participate in a project, you undertake to actually carry out the project. If, because of unforeseen circumstances or force majeure, there is a valid reason for not taking part in the project, you must arrange an adequate substitute so that the project as a whole can continue. Portfolio presentations are an integral and important part of part of this course. Students from the B2, B3 and B4 years present (part of) their work to all fellow students as well as to an Art of Sound staff team. After the presentation, all fellow students and the Art of Sound staff team ask questions and give feedback. Students of all Bachelor study years get in touch with each other and with each others work, and learn from each other and each others work. Students prepare for their exam presentation through being questioned and getting constructive feedback on their work.
Programme objectives	1.A.9, 1.A.11, 1.A.13, 1.A.17, 1.A.19, 1.B.7, 1.B.12, 1.C.1, 1.C.2, 1.C.10, 1.C.13, 1.C.16
Course objectives	At the end of this course, you: ▪ are able to work independently in a professional environment; ▪ have acquired practical experience with working in a team; ▪ are able to plan and to organize; ▪ have basic production skills; ▪ are able to communicate in a (semi-) professional environment.
Credits	B1: 2 EC; B2: 2 EC; B3: 4 EC; B4: 6 EC.
Level	Bachelor
Work form	Projects, Group meetings
Literature	
Language	English
Scheduling	n/a
Date, time & venue	Portfolio Presentations: See ASIMUT

Teachers	Art of Sound teaching staff, project coordinator
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Project Report
Assignment description	In order to qualify for study credits you have to write a report for each project, which will be submitted to the project group of the department. The project report and, when applicable, the audio (and/or video) file in linear format must be included in your e-portfolio and submitted to the "Projects" group of the current academic year in order to be assessed by the project coordinator.
Assignment requirements	The reports in your e-portfolio must include at least: • Substantive information, documented in such a way that a CD booklet or a programme booklet can be compiled from it; • A brief description of how the project progressed; • A brief evaluation of the project, including reflection; • Time planning of the project • Technical information, documented in such a way that the project can be reproduced by a third party on the basis of that documentation. You will receive 0.25 EC for submitting a full project report. In addition, ECs are awarded on the basis of time invested in the project. In the fall an instruction is offered to new students on the procedure and content of the project report.
Assignment planning	Results will be updated in Osiris on January 1st, March 1st and May 1st, for all project reports submitted minimum 2 weeks before those dates. Deadline for submitting your last project reports is May 15.
Assessment criteria	• Educational value of the project • Invested time • Quality of the technical documentation • Evidence of the project
Weighting	B1: 100%; B2...4: 50%.
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Deadline for submitting your project reports is June 15.
Assignment	**Assignment 2**
Assignment type	Portfolio Presentation
Assignment description	You present your work to an audience of fellow students and staff, including a listening session. After your presentation, you will answer questions from and discuss your work with the audience.
Assignment requirements	Presentation time: max. 20 minutes, including a listening session. Questioning time max. 10 minutes.
Assignment planning	10 Portfolio Presentation meetings a year, 3 presentations per meeting. You will present minimum one time a year.

Assessment criteria	Presentation, presence
Weighting	B1: 0%; B2...4: 50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	You organise, plan and present a portfolio presentation yourself, including inviting an audience consisting of Art of Sound students and staff. At least 10 Art of Sound students and 2 Art of Sound staff are resent during your presentation.
Re-assignment planning	Before July 1st

Instrument

Course title	**Instrument**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-BI1-11; KC-AS-BI2-11; KC-AS-BI3-11; KC-AS-BI4-11
Type of course	Compulsory course
Prerequisites	Bachelor 2: Instrument 1; Bachelor 3: Instrument 2; Bachelor 4: Instrument 3.
Course content	You follow the Instrument course throughout the four years of the programme. The aim of the instrumental or vocal lessons is to support the development of your playing or singing skills and musicality in the main subject. The course assists the music technologist in assessing and communicating with musicians about the artistic and technical aspects of a performance. It covers aspects such as musical interpretation, quality of performance, degree of difficulty, tempo, purity and, in the case of jazz / pop, improvisational skills. At the time of registration for the entrance exam, you have already made a choice for either classical or jazz / pop. In both streams, you practice technical skills by playing etudes and exercises. Although the aim is to achieve the highest possible technical standard, the level of progress is more important than the absolute technical level. For the two streams, musical development is defined as follows: Classical: You play a varied and multifaceted repertoire in which compositions from different style periods of Western music history are represented. You learn to interpret and perform various styles. Jazz / Pop: You play a varied and multifaceted repertoire in which improvisations and arrangements from various streams in Western jazz and/or pop music are represented. You learn to improvise in various streams.
Programme objectives	1.A.1, 1.A.3, 1.B.1, 1.B.2
Course objectives	At the end of this course, you: ▪ are able to play an instrument or to sing at a satisfactory musical and technical level; ▪ display progress in musical and technical terms, (a potential for) musical growth, musical diversity and (for jazz and pop) the ability to improvise; ▪ classical: are able to interpret and perform a diverse and multifaceted repertoire in which compositions from various

	style periods of Western classical music history are represented; ▪ jazz / pop: are able to interpret and perform a diverse and multifaceted repertoire in which improvisations and arrangements from various streams of Western jazz and/or pop music are represented.
Credits	9 ECTS per academic year
Level	Bachelor
Work form	Individual lesson
Literature	Sheet music
Language	English or Dutch
Scheduling	B1: 34 lessons à 00:25 B2...B4: 17 lessons à 00:50
Date, time & venue	Schedule to be agreed upon with the teacher
Teachers	Instrumental and vocal teachers
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Presentation
Assignment description	The Instrument (Classical) presentation consists of the live performance in front of a committee of a programme comprising one or more etudes, together with three assigned pieces from three different style periods. You may bring an accompanist to the exam. The course does not provide accompanists. The Instrument (jazz, pop) presentation consists of the live performance in front of a committee of a programme comprising one or more etudes, together with three assigned pieces that differ in style and tempo. You must arrange your own accompanying musicians and the necessary instruments/ backline. The course does not provide accompanists.
Assignment requirements	The presentation lasts 20 minutes. The assessment committee consists of 3 persons.
Assignment planning	As a rule, the presentation takes place in May.
Assessment criteria	▪ musical development; ▪ instrumental/vocal technical development; ▪ development of ability to work independently; ▪ for jazz / pop: ability to improvise.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in the end of semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Active participation
Assignment description	A minimum attendance of 80% is required.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	May

Assessment criteria	Attendance: you have been actively present in minimum 80% of all lessons.
Weighting	25%
Grading scale	Participation results
Re-assignment description	See Assignment 4
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**
Assignment type	Preparation
Assignment description	You properly prepare for the lessons at home.
Assignment requirements	
Assignment planning	May
Assessment criteria	- Preparedness: you come to class well prepared and follow up on the results of the previous lesson; - Completion of assignments: you show understanding of the assignments given to you in previous lessons and you show progress compared to the previous lesson; - Engagement: you actively participate in the lessons and you are aware of and committed to your own learning process; - Strictness: you come to class on time.
Weighting	25%
Grading scale	Numeric
Re-assignment description	See assignment 4
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 4**
Assignment type	Re-assignment for assignment 2 and/or 3
Assignment description	For each of the 3 pieces on your presentation program (assignment 1), you write an essay. • In addition, you hand in a musical analysis of each piece (form and structure, (a-)tonality, harmony, melody, theme, rhythm, counterpoint) depending on the musical style and direction of the piece.
Assignment requirements	The essay meets the following requirements: • Minimum 1200 and maximum 1500 words • Musical context of the piece • Social-cultural context of the piece • Historical context of the piece • A self-reflection on your personal musical interpretation of the piece
Assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assessment criteria	
Weighting	
Grading scale	
Re-assignment description	
Re-assignment planning	

Listening Skills

Course title	**Listening Skills**
Department responsible	Art of Sound

OSIRIS course code	KC-AS-LS1-14; KC-AS-LS2-14; KC-AS-LS3-14
Type of course	Compulsory course
Prerequisites	B2: Listening Skills B1; B3: Listening Skills B2
Course content	In the three-year course in Listening Skills you are trained to listen to and speak accurately about sound specifically as it applies to the creation, assessment, composition and editing of music productions. A distinction is made in that context between Critical Listening Skills and Analytical Listening Skills: Critical Listening Skills are defined as the ability to listen technically, such as: • recognising frequencies (expressed in Hertz); • recognising (resonance) frequency ranges (expressed in Hertz); • recognising loudness (expressed in dB SPL); • recognising positioning in space by means of differences in intensity; • recognising positioning in space by means of time differences; • recognising spatiality (properties of natural or synthetic acoustics); • recognising different types of distortion (linear and non-linear distortion). Critical Listening Skills are trained with technical examples of sounds independent of a musical context. Analytical Listening Skills are defined as the capacity to listen analytically, such as: • recognising the pitches of the various elements present in a complex signal (music production); • recognising the spectral content of the various elements present in a complex signal (music production); • recognising the relative sound levels of the various elements present in a complex signal (music production); • recognising the spatial properties of the various elements present in a complex signal (music production); • establishing connections between the musical context of a complex signal and all the aforementioned parameters on the basis of an analysis of the form of the musical material. Analytical Listening Skills are trained with examples of musical sounds. Both existing audio materials and material produced by you are analysed and discussed by the group during the lessons. Evaluation forms distributed during the lesson are used for this purpose. The acoustic, electro-acoustic, and psycho-acoustic aspects of the listening environment are dealt with by means of experimenting with and assessing various monitor set-ups and listening positions in relation to the acoustic and architectural properties of the space.
Programme objectives	1.A.9, 1.A.11, 1.A.14, 1.B.7
Course objectives	At the end of this course, you: • are able to recognize frequencies with a resolution of 1 octave (B1), 1/3rd octave (B2); • are able to recognize (resonance-) frequency ranges with a resolution of 1 octave (B1), 1/3rd octave(B2);

	• are able to evaluate spatiality (natural or synthetic) in a complex audio signal; • are able to recognize and evaluate several kinds of linear and non-linear distortion in recorded musical material due to technical imperfections during the recording or reproduction process; • are able to assess recorded musical material in terms of spatial image, ambience, frequency response, musical balance, dynamic range, artistic merit and technical merit; • are able to assess quality aspects of individual components or storage media as typically used in the audio industry by ear.
Credits	B1: 2 ECTS B2: 2 ECTS B3: 2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Jason Corey - Audio Production and Critical Listening / Technical Ear Training, https://webtet.net/
Language	English
Scheduling	B1: 12 lessons à 2:00 (semester 2) B2: 12 lessons à 2:00 (semester 2) B3: 12 lessons à 2:00 (semester 1)
Date, time & venue	See ASIMUT
Teachers	Bastiaan Kuijt
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Bachelor 1: two tests
Assignment description	1. an exam, during which the students' ability to distinguish and point out 1 octave band frequencies and resonances is tested. 2. an in-class listening experiment, during which you determine your localization curve (in the lateral plane) regarding stereo reproduction, using both inter channel level differences and inter channel time differences of the stereo sound source. The report of this experiment is assessed on;
Assignment requirements	Both tests have equal weight.
Assignment planning	During the course.
Assessment criteria	Assessment criteria 1: • ability to distinguish and name 1 octave band frequencies and +12 dB resonances in the following types of sound sources: pink noise, pop music (clean production, no distortion)) and rock music with significant distortion. Assessment criteria 2: • insight into the test setup, • understanding of the examined perceived parameter of sound (such as localization, dynamics, loudness, frequency range),

	• correct reporting of a technical listening experiment setup, • reflection on the results.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Bachelor 2: Two tests
Assignment description	1. an exam, during which the students' ability to distinguish and point out 1/3rd octave band frequencies and resonances is tested. 2. an in-class individual presentation, in which you present a graphical representation of one or several perceived parameters of sound (spatial image, ambience, frequency response, musical balance, dynamic range) of a released musical production.
Assignment requirements	Both tests have equal weight.
Assignment planning	During the course.
Assessment criteria	Assessment criteria 1: • ability to distinguish and name 1/3rd octave band frequencies and +12 dB resonances in the following types of sound sources: pink noise, pop music (clean production, no distortion)) and rock music with significant distortion. Assessment criteria 2: • ability to graphically depict the variation over time of a perceived parameter of sound through graphical representations, • presenting meaningful connections between perceived parameters of sound for a specific music production, • level of indicating the effect that the variations of the perceived parameters of sound have on the music production, • level of explaining how technical control of a certain perceived parameter of sound leads to creative application in a specific music production.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**
Assignment type	Bachelor 3: Two Tests
Assignment description	1. preparation and execution of an audio comparison test, such as ABX test, followed by a written report of the trajectory. 2. an in-class individual presentation, during which each student presents the results from mixing one and the same multitrack recording under different (specified) monitoring

	circumstances.
Assignment requirements	Both tests have equal weight.
Assignment planning	During the course.
Assessment criteria	Assessment criteria 1: • insight in the chosen audio comparison method, • completeness in coverage of the preparations and execution of the comparison test, • understanding of the possible outcome in relation to the items under test, • degree of correct reporting and explanation of the comparison test setup, • level of reflection on the results. Assessment criteria 2: • insight in the possible expected outcome, • level of insightful reporting of both mixing trajectories, • level of reflection on (the lack of) compatibility of both mix results.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Analog Studio Practice

Course title	**Analog Studio Practice**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-ASP-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the Analog Studio Practice course, you (together with your fellow students) will explore the process of a typical analog studio recording. By using only analog gear (no digital), you will discover the bare principles of working with audio in a practical manner. By covering a simple pop song, the principles of layered multitrack recording will be discussed and applied. The limitation of recording only 24 channels, sets the basis for developing a critical ear and communication skills. During this course you will explore subjects such as room acoustics, microphone techniques, signal flow and analog signal processing. In each lesson you will carry out numerous exercises in mixing, recording and engineering.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.B.1, 1.C.4
Course objectives	At the end of this course, you: ▪ have studied and experienced the relationship between technology and music in the music recording process; ▪ have a basic knowledge of room acoustics, microphone techniques, mixing techniques, signal flow and analog signal

	processing and can put this into practice in a simple music ecording process; ▪ have sufficient knowledge to operate the studio with basic technical skills, while maintaining safe working conditions.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Mixer flowchart, equipment manuals.
Language	English
Scheduling	5 lessons à 4:00
Date, time & venue	See ASIMUT
Teachers	Jasper Ras
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical Assignment
Assignment description	Make a layered multitrack recording of a simple pop song. During the lessons you will work with a small team on this assignment, with supervision of the teacher. In the first lesson of the course Producing 1, the multitrack recording will be discussed as a group, together with a mixdown. Neither the quality of the work, nor the mixdown will be assessed, as it is the process that counts.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of the course
Assessment criteria	• Active participation in the course and assignment • Ability to collaborate with colleagues • Willingness to receive and apply feedback
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Report
Assignment description	Write a small report (250 – 350 words) on the process of an analogue recording. Describe the signal flow (from sound source till speaker), the techniques used in analogue recording and the different roles people fill in the process.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of the course
Assessment criteria	• Demonstration of gained knowledge and understanding of the recording process • Demonstration of gained knowledge in room acoustics, microphone techniques, mixing techniques, signal flow and analog signal processing
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Studio Introduction

Course title	**Studio Introduction**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-SI
Type of course	Compulsory course
Prerequisites	Analog Studio Practice
Course content	Studio Introduction is an intensive one-week course in which you are introduced to the programme's technical facilities. You learn to work responsibly and independently with the available equipment. The emphasis is on learning to work safely, carefully and professionally. The introductions are tailored to the department's three specialisations, Music Recording, Studio Production and Sound Reinforcement, and cover the elements Audio Network, Music Production Studio B, Recording Studio, Conservatoriumzaal and Portable Set.
Programme objectives	1.A.11, 1.A.15, 1.B.1
Course objectives	At the end of this course, you: • have a basic understanding in operating the studio's and audio related facilities in the building; • have a basic understanding of the technical side of the studio including signal flow, monitoring and recording audio; • are able to carry out small projects in the studios independently.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Hand outs from teacher, manuals
Language	English
Scheduling	10 lessons à 03:00
Date, time & venue	See ASIMUT
Teachers	Daan van Aalst, Jos Diergaarde, Paul Jeukendrup, Micha de Kanter
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical Assignment (5 x)
Assignment description	For each module of this course there is a concluding practical assignment that will be carried out in the final lesson of the module. In total there are five assignments (Audio Network, Studio B, Control Room, PA, Portable Set), which are carried out in groups with the teacher assigning specific tasks to each student.
Assignment requirements	The assignment consists of realizing the correct connections between the parts of a sound system so that the system can be used for a recording and/or reproduction situation, in

	accordance with correct and safe procedures. All assignments have to be completed with a pass grade.
Assignment planning	During the final lessons of the course module
Assessment criteria	• ability to work in the studio environment of the conservatoire independently and safely • ability to use/apply the audio network within the conservatoire independently
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	This assessment does not allow for a re-examination in the same academic year as stated in the EER (article 21.6).
Re-assignment planning	During your Bachelor 2 year

Electronic Music Production 1

Course title	**Electronic Music Production 1**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-EMP1-16; KC-AS-EMP1-22
Type of course	Compulsory course
Prerequisites	Music & Media 3
Course content	This course takes you on a journey through technologies applied in music production as developed at the end of the twentieth century. The subject is taught in a very practical way with many practical assignments and a direct musical output. The course explores the interface between music and technology and includes the following subjects: • introduction to Ableton Live, comparison with ProTools and Logic; • the concept of audio-, midi clips; • the concept of sampling and looping and time grid; • putting break beats 'in the grid'; • layering different break beats; • putting vocals (accapellas) in the grid; • combining rhythm and vocal samples/loops; • adding other instruments by midi recording or sampling; • fresh-up Subtractive Synthesis: (VCO, VCF, VCA, LFO) with hands-on analog synth (Korg MS20); • determining differences of waveforms and filter types; • basic sound programming (pad, lead, drum, bass) on a monophonic synth; • connecting the digital world with and analog synth (midi, cv/gate, Korg MS20 external signal processor); • transporting that knowledge to common synth VSTs; • basic sound programming (pad, lead, drum, bass); • Analog Sequencing and Sampler/Midi Sequencers; • with the examples of Korg SQ10 (24-step analog sequencer) and the MPC3000 (as the classic sampler/midi sequencer): making an acid sequence, Hiphop drumbeat, breakbeat; • transporting that knowledge to Ableton Live and Logic Pro, using the Samplers, Arpeggiator, midi sequencing and virtual drum machines;

	• a more indepth look at Ableton Live and Logic Pro (plug-ins, routing, rewire, editing); • the concept of remixing examples (Moloko-Sing it Back, Good Life -NPG/Carl Craig, Madonna remixes, Disco Dance mixes); the concept of Dub remixing (King Tubby, Lee Perry)
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.B.1, 1.C.1, 1.C.4
Course objectives	At the end of this course, you: ▪ are able to work with Ableton Live on a basic to intermediate level; ▪ are able to work with LogicProX on a basic to intermediate level; ▪ are able to program any analog synthesizer or synth plug-in; ▪ know about the concepts of:sampling, looping, chopping, sequencing and remixing; ▪ know the most important musical styles in late 20th century electronic music production
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Ableton Live, Logic Pro
Language	English
Scheduling	12 lessons à 2:00
Date, time & venue	See ASIMUT
Teachers	Stefan Schmid
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical assignment
Assignment description	A remix of a piece of music in Ableton Live or LogicPro.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	To be handed in with the teacher within 30 days after the last lesson.
Assessment criteria	• applied techniques • musicality
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Within 30 days after Assignment 1
Assignment	**Assignment 2**
Assignment type	Practical assignment
Assignment description	The production of a self-composed electronic music piece.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	To be handed in with the teacher within 30 days after the last lesson.
Assessment criteria	• applied techniques • musicality
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Within 30 days after Assignment 2

Electronic Music Production 2 (for Studio Production students only)

Course title	**Electronic Music Production 2**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-EMP2-18
Type of course	Compulsory course
Prerequisites	Electronic Music Production 1
Course content	You learn about the most important genres of modern electronic music since 1970. Artists, and the influence of production tools and techniques on their musical output will be studied. Genres to be addressed are: Ambient, House, Techno, Trance, Hiphop, Triphop, Drum'n'Bass, Dubstep/Grime, Hardcore/Gabber, EDM. Both rhythm and timbre play an important role in modern electronic music. This is reflected in the course by applied techniques in the field of beat programming and sound design. You produce (drum) beats for different genres (House, Drum'n'Bass, Techno, Hiphop). Different signature sounds from various genres will be analyzed and copied/imitated/improved (Trance Lead, Soft Pad, Sub Bass, Wobble Bass, analog drum sounds) with the use of Ableton/Logic Pro plug-ins, VSTs like Massive, Absinth, sampling/recording or analog synths. As a practical exercise, you will build a dance track, both in the classroom and as an individual assignment. You will be analyzing sound layers, production techniques and arrangements (intro, build-up, roll, breakdown, break, drop). You will choose an electronic music genre as your specialty subject. You will give an in-depth presentation of that genre: history, artists, technical/historical/social aspects, audio examples. You will also make a complete track production in that musical style. Electronic music and sounddesign for film/commercial will be addressed shortly. You will make music for a 30 sec TV commercial: with only a short art director's briefing you have to make a pitch for a real commercial TV spot, preferably in cooperation with a party in that specific field (Massive, Sizzer). With all exercises and practical assignments the focus is not only on technical aspects but also on musical and sound awareness.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.B.1, 1.C.1, 1.C.4
Course objectives	At the end of this course, you: ▪ understand different production techniques typical for important electronic music styles, and are able to recognise musical elements typical for certain genres (signature sounds, bpm, beat, arrangement, syncopation/swing); ▪ are familiar with essential electronic instruments from the last decades (Mini Moog, Korg MS20, DX7, Roland drum machines: TR-909,808,606, TB-303 Bassline, MPC family);

	▪ are able to program synthesizers and drum machines (analog, digital and virtual) for certain electronic music styles; ▪ know the most important musical styles in late 20th century electronic music ▪ production and are able to produce a track in at least one of those musical genres
Credits	2 ECTS
Level	Bachelor
Work form	Group Lesson
Literature	Ableton Live, Logic Pro, free choice DAW
Language	English
Scheduling	12 lessons à 2:00
Date, time & venue	See ASIMUT
Teachers	Stefan Schmid
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. The assignments needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical assignment
Assignment description	A student-chosen electronic music style with track production, including a 30 min. presentation about the genre.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	The assignment has to be handed in within 30 days after the last lesson.
Assessment criteria	• choice of applied techniques in relation to the musical result; • quality of the mix (balance, spectral balance, dynamic processing, spatial balance, stereo imaging) • quality of sounddesign / sampling • quality and complexity of the arrangement • musicality and creativity
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Within 30 days after Assignment 1
Assignment	**Assignment 2**
Assignment type	Practical assignment
Assignment description	A track production in a designated electronic music style
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	This assignment has to be handed in during the progress of the course, in consultation with the teacher.
Assessment criteria	• choice of applied techniques in relation to the musical result; • quality of the mix (balance, spectral balance, dynamic processing, spatial balance, stereo imaging) • quality of sounddesign / sampling • quality and complexity of the arrangement • musicality and creativity
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Within 30 days after Assignment 2, but before the end of the course

Classical Recording 1

Course title	**Classical Recording 1**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-CR1-15
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the course Classical Recording 1, you initially learn to recognise the specific sound of individual instruments and ensembles in various musical styles in the context of recorded music. In the lessons you listen to examples of various soloists, ensembles in small and large settings and orchestras. Orchestra and ensemble settings that are dealt with include the string quartet, piano trio, woodwind quintet and the symphony orchestra in American and Viennese settings. Secondly, the course focuses on Natural Harmonics, Tuning and Temperament in relation to timbre, building scales and performance practice. Thirdly, you develop an understanding of the mechanics and acoustic properties of individual musical instruments. The practical examples from the instrument clinics in the course Recording 2 will be used to explore the various instrument groups (string, wind, brass, percussion and keyboard instruments) in more depth. Fourthly, the course focuses on basic score analysis in relation to recording practice.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.A.15, 1.B.1, 1.B.12, 1.C.4, 1.C.10, 1.C.13
Course objectives	At the end of this course, you: ▪ can recognise and name different instrument groups; ▪ can define tuning and different temperaments; ▪ know the effect of natural harmonics to the timbre of an instrument; ▪ can name customary compositions of small ensembles; ▪ know the usual stage arrangements of small ensembles; ▪ can make a basic connection between the score for a small ensemble and that which sounds during a performance of the score.
Credits	1 ECTS
Level	Bachelor
Work form	Group lesson
Literature	The Science of Sound - Rossing, Moore, Wheeler (ISBN 9781292039572). (copies of) Scores, handouts
Language	English
Scheduling	12 lessons à 02:00
Date, time & venue	See ASIMUT
Teachers	Daan van Aalst
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written Test
Assignment description	There is a written test.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of the course.
Assessment criteria	• knowledge of musical instruments and instrument groups; • knowledge of natural harmonics, tuning and temperament.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1

Classical Recording 2 (for Music Recording students only)

Course title	**Classical Recording 2**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-CR2-16
Type of course	Compulsory course
Prerequisites	Classical Recording 1
Course content	In the course Classical Recording, you initially learn to recognise the specific sound of individual instruments and ensembles in various musical styles in the context of recorded music. In the lessons you listen to examples of various soloists, ensembles in small and large settings and orchestras. Orchestra and ensemble settings that are dealt with include the string quartet, piano trio, woodwind quintet and the symphony orchestra in American and Viennese settings. Secondly, the course focuses on Natural Harmonics, Tuning and Temperament in relation to timbre, building scales and performance practice. Thirdly, you develop an understanding of the mechanics and acoustic properties of individual musical instruments. The practical examples from the instrument clinics in the course Recording 2 will be used to explore the various instrument groups (string, wind, brass, percussion and keyboard instruments) in more depth. Fourthly, the course focuses on score analysis in relation to recording practice. Among other things, you develop a notation system, work with transpositions, dynamic indications and the connection between noted and performed material and learn to prepare an editing plan.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.A.15, 1.B.1, 1.B.12, 1.C.4, 1.C.10, 1.C.13
Course objectives	At the end of this course, you: ▪ can name common and less common compositions of large- and medium-sized ensembles;

	▪ know the usual stage arrangements for large and medium-sized ensembles and the consequences for the choice of microphone setup; ▪ can make a connection between the score for a medium-sized to large ensemble and that which sounds during a performance of the score; ▪ can make an editing plan from the score for a medium-sized to large ensemble and can develop a notation system for it.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	The Science of Sound - Rossing, Moore, Wheeler (ISBN 9781292039572). (copies of) Scores, handouts
Language	English
Scheduling	12 lessons à 02:00
Date, time & venue	See ASIMUT
Teachers	Daan van Aalst
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical assignment
Assignment description	Students will hand in an edited recording project from the Recording 3 course, including documentation, and are assessed on their score reading skills and knowledge of notation techniques.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of the course.
Assessment criteria	
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1

Technical Theatre Skills

Course title	**Technical Theatre Skills**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-TTS
Type of course	Compulsory course
Prerequisites	Sound Reinforcement 1
Course content	This course is devoted to facets of the subject that are not directly related to the professional practice of the music technologist, but are closely associated with that professional practice. The focus lies on skills that are in great demand in a professional environment where sound reinforcement is applied for music and music theatre, for example in the theatre. The course deals in a very practical way with the safety aspects of working at heights and working with weights, the basic principles of working safely with hoisting installations and when

	hanging (sound) equipment (rigging), provides an introduction to lighting techniques and the basic principles of video technology and wireless techniques (radio frequency). You learn how to use CAD techniques in practical applications, such as reading a 2D/3D CAD drawing and adding elements to an existing 2D/3D CAD drawing.
Programme objectives	1.B.9, 1.C.6, 1.C.14
Course objectives	At the end of this course, you: ▪ are aware of the dangers and the safety aspects of working at heights and working with weights; ▪ know the basic principles of lighting techniques and video technology; ▪ are capable of creating a properly functioning and faultless wireless audio connection in a hall; ▪ are able to read and correctly interpret a CAD drawing of a theatre arrangement- ▪ and can add elements to an existing CAD drawing.
Credits	1 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Handouts
Language	English
Scheduling	12 lessons à 02:00
Date, time & venue	See ASIMUT
Teachers	Jeroen Bas, Jos Diergaarde, Joep de Jong
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical Assignment
Assignment description	There is one practical assignment at the end of the CAD lessons. The used environment will be Vectorworks (you can use the free student version). You will hand in a 3D CAD drawing based on an existing CAD drawing of a theater or concert hall environment and completed by you with elements that are required for a (theatrical) music performance as defined by the teacher. The assignment has to be handed in as a CAD file (DXF/DWG/VWX) and as printed viewports (PDF) within 1 month of the last CAD lesson.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of the CAD lessons.
Assessment criteria	Assessment criteria: • completeness of the file; • accuracy of the drawing and workflow; • orderliness of the work.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1

Mastering

Course title	**Mastering**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-M-17
Type of course	Compulsory course
Prerequisites	All B2 subjects, Listening Skills 3
Course content	During the course, you will analyze mixes of existing recordings based on musical and technical elements of the mix. The analysis will be performed on spectral content, dynamic range and spatiality of the mix. Based on this analysis, you learn to apply mastering techniques in order to produce a final product that meets common industrial standards. The tools that are used in the mastering process are spectral processing (equalization), dynamic processing (compression, limiting), spatial processing, time and pitch processing and special processing (de-essing, dynamic eq, spectral filtering). You learn to make choices for the application of those tools in different musical styles (typically in the classical, jazz and pop repertoire). You will learn how to create a professional master in the correct format for the intended delivery medium.
Programme objectives	1.A.11, 1.B.1, 1.C.4
Course objectives	At the end of this course, you: ▪ are able to analyze a mix of an existing recording on spectral, dynamic and spatial content; ▪ are able to choose the right mastering tool for correcting spectral, dynamic or spatial imperfections in the mix; ▪ are able to make decisions about applied mastering techniques in different musical styles.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Bob Katz – Mastering, The art and the science Technical Ear Training – Jason Corey Samples of music by students or supplied by the teacher
Language	English
Scheduling	12 lessons à 02:00
Date, time & venue	See ASIMUT
Teachers	Bastiaan Kuijt
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical assignment.
Assignment description	In this assignment you will master a compilation of songs in different musical styles and realize a master ready for CD production and online distribution.
Assignment requirements	The deliverables are: ▪ a master in DDP format, complete with CD text and Metadata

	▪ WAV files according to specifications as outlined in the assignment documentation ▪ a report documenting your analysis of the source mix and your mastering decisions as well as the tools used in the process. The assignment must be submitted to the teacher within 14 days after receiving the assignment. A minimum attendance of 80% is required.
Assignment planning	At the end of the course.
Assessment criteria	▪ Compliance of the master to the specifications (including metadata) ▪ Aesthetic and stylistic awareness and overall sound quality of the mastered material ▪ Clarity of analysis and argumentation of the proposed changes ▪ Argumentation of the tools used to achieve the desired outcome ▪ Completeness of the report ▪ Timely delivery of assignment deliverables
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	The end of semester 1

Audio for Video

Course title	**Audio for Video**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-AV-23
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The focus of this course is to provide the analytical language and production skillset required when working with sound and music to image. You will get to know the essential stages in audio production for film, video and other visuals and realize different assignments which introduce the challenges of this field first-hand. You will learn both technical and creative approaches for different applications (film, documentary, advertisement, videoart etc.) and develop inside knowledge on the communication, responsibilities and workflows between different departments and disciplines involved in a professional AV production. From a sound perspective you will engage with recording concepts specialized to the context of film, editing and mixing to content on screen and designing sounds from scratch departing from an audio-visual concept.
Programme objectives	1.A.1, 1,A,2, 1.A.9, 1.A.11, 1.A.19, 1.B.1, 1.B.13, 1.C.1, 1.C.8, 1.C.14
Course objectives	At the end of this course, you: ▪ are experienced with the technical and creative aspects of producing sound for image in a linear context ▪ have a developed audio-visual vocabulary and analytical skill

	▪ understand the professional structures of audio-visual productions in a variety of contexts ▪ have specific recording, mixing and production knowledge in relation to moving image ▪ are experienced with immersive workflows for film
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	
Language	English
Scheduling	12 lessons à 2:00
Date, time & venue	See ASIMUT
Teachers	Robin Koek
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical assignments
Assignment description	Each class involves either a group or individual assignment in connection to the content. In total there are 11 assignments which alternate between analysis, creation and research tasks. Material will be discussed and reviewed in-class.
Assignment requirements	To pass this subject a minimum of 10 completed and presented tasks is mandatory. A minimum attendance of 80% is required.
Assignment planning	During the course
Assessment criteria	The assignments are graded based on the creative quality, technical execution and analytical ability demonstrated.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Jazz Recording (for Music Recording students only)

Course title	**Jazz Recording**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-JR
Type of course	Compulsory course
Prerequisites	Music Recording 3
Course content	On the basis of practical studio recordings and mix sessions of jazz music in different line-ups and styles you learn to prepare and plan a recording session in a structured manner. During the work process the emphasis is on communicating with the musicians in a recording situation and working as a team. You will develop vision on the mixing process and learn to produce a well-balanced mix of a jazz recording within a specific time frame. You will organize a complete session, including booking

	the musicians, planning the session and you will fulfill different roles in the recording team.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.A.16, 1.A.17, 1.B.7, 1.B.9, 1.B.11, 1.C.4, 1.C.10 1.C.13, 1.C.14
Course objectives	At the end of this course, you: ▪ are able to make a structured planning for a jazz recording session • are able to prepare and organise a jazz recording studio session ▪ are able to interpret the basic needs and studio setup for a given line-up of a group for typical jazz recording, where all music is performed at the same time; ▪ can work in a recording team; ▪ can make proper decisions on the basis of your vision in the mixing process; ▪ are able to make a proper mix balance in a limited amount of time from an existing jazz recording.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	-
Language	English
Scheduling	12 lessons à 03:00
Date, time & venue	See ASIMUT
Teachers	Micha de Kanter
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical assignment
Assignment description	There is one practical assignment during the course. You realize in collaboration a comprehensive planning for a jazz recording production. Part of this planning are: booking the musicians, composing a team, creating a visionary plan for the session and instructing the musicians and team members during pre-production.
Assignment requirements	Required documentation: • a time schedule • the line up, the names of musicians, composers and arrangers, • titles of compositions and a brief description of the style of the recording (approximately 50 words). • Vision on the recording results (approximately 50 words) • All technical details are worked out and documented (setup, patchlist, microphone list, track list, equipment list).

Assignment planning	The planning documents must be handed in no later than 36 hours before the start of the session.
Assessment criteria	• completeness of the documentation • realism of the plans • described vision on the recording result • Active and contributing participation
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	End of Semester 1

Studio Practicum (for Studio Production students only)

Course title	**Studio Practicum**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-SP
Type of course	Compulsory course
Prerequisites	Studio Production 3
Course content	In six lessons followed by an intensive project week you develop a joint music production as a group under the supervision of the teacher in the Art of Sound studios and at an external commercial studio. The preparatory recordings made by you independently in the Art of Sound studios will be evaluated during the six lessons in terms of musical, audio-technical and organisational aspects. Following these evaluations, the existing recordings will be further developed or alternative or additional recordings will be made. The ensuing materials will be arranged into their own composition by you during a project week. In a joint music production, this composition will form the basis for creating a mix to a technically and creatively advanced level. While working in an external commercial studio the division of tasks will be organised along the lines of a common professional music production process and you learn to work in the complex functionality of a music studio as is usual in professional practice of the music technologist.
Programme objectives	1.A.1, 1.A.7, 1.A.11, 1.B.1, 1.B.7, 1.B.12, 1.C.1, 1.C.10
Course objectives	At the end of this course, you: ▪ are able to produce an advanced music production within a team; ▪ are able to evaluate a music production on musical, audio-technical and organisational aspects; ▪ are able to reflect on your own musical production work and as a result improve the quality of that work; ▪ know the complex functionality of a music studio as is customary in the professional practice of a music technologist.
Credits	1 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Software to be used: Avid ProTools, Ableton Live
Language	English
Scheduling	6 lessons à 03:00, in Amsterdam

	5 lessons à 07:00 in 1 week, in Amsterdam
Date, time & venue	See ASIMUT
Teachers	Attie Bauw
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Continuous Assessment
Assignment description	There is continuous assessment, based on your participation.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of the course
Assessment criteria	• active participation • willingness to receive feedback and apply it
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	You will realise a music production, comparable in size and complexity to the joint music production as described in the course content, independently and on your own, in the facilities of the Art of Sound department.
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Creative Coaching (for Studio Production students only)

Course title	**Creative Coaching**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-CC-23
Type of course	Compulsory
Prerequisites	Studio Production 3
Course content	This course aims to help students develop a broader way of creative thinking, bridging the theoretical/technical knowledge and the practical/creative skills required in the context of professional studio production. Particular attention will be paid to the analytical skills, the compositional strategies, the selection and categorization of the material, the awareness of different musical forms, the development of personal taste and vision. These will help the students achieve a more structured way of thinking and more efficient communication of ideas during the creative process. The lessons have a listening moment followed by a discussion of a specific topic and/or repertoire piece. During this course, students are also asked to bring their own projects and reflect analytically on their artistic vision, decisions and strategies to predict/complete their own work on time and with professional quality.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.A.19, 1.B.7, 1.C.1, 1.C.4, 1.C.14
Course objectives	At the end of this course you are able to: - develop an analytical approach to the creative process; - reflect on the creative process and on the decisions to make; - develop a personal artistic vision and pursue it autonomously; - recognise different musical forms and their features;

	- work with different kinds of music material and make relevant adaptations; - work consistently on a given project within limitations; - communicate your own creative ideas efficiently; - access and resolve complex creative situations.
Credits	1 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Scores & audio sources provided during the course.
Language	English
Scheduling	12 lessons à 2 hours
Date, time & venue	See ASIMUT
Teachers	Sara Zamboni
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	You will be evaluated in these two areas: Home assignments (50%), Paper (50%). The average of all assignments according to the weighting will have to be a passing mark in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Home assignments
Assignment description	You prepare musical material according to the guidelines as discussed during the lessons. Practical assignments are spread throughout the 12 lessons. They will be checked regularly during the lessons.
Assignment requirements	You are asked to create and record a certain amount of sounds that will be the starting point of various home assignments. With each home assignment, you are asked to work out the sound material in a specific way, musical form and with a specific length. These assignments work towards a short composition that each student has to make. All audio material must be uploaded to an online folder with a specific audio format (AIFF, WAV) and shared with the teacher and the rest of the group. Failure to hand in the home assignment on time or without the required characteristics will result in a failed test.
Assignment planning	The materials will be handed in before the next lesson.
Assessment criteria	Creativity and originality of the audio materials Compliance with the assignment instructions Timely submission of the audio materials
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Within 30 days after the last lesson
Assignment	**Assignment 2**
Assignment type	Paper
Assignment description	You will be asked to answer some questions and elaborate them into a text (750-1200 words). The text has to relate clearly and directly to your own project.
Assignment requirements	Written document in PDF format (750-1200 words), uploaded within 30 days after the last lesson via Teams. Minimum of 5.5 to pass this test.

Assignment planning	The final assignment must be submitted within 30 days after the last lesson of the course.
Assessment criteria	The answers must be accurate and reflect on a chosen project that was presented during the lessons. Particular attention will be paid to the awareness of the creative needs of a specific own project and how you are able to clearly describe complex creative workflows/situations, give examples, present possible problems and possible solutions.
Weighting	50%
Grading scale	Numeric
Re-assignment description	By failing to submit the written assignment on time and/or the content is considered insufficient, a second chance will be given to re-submit and/or improve the written assignment.
Re-assignment planning	Within 60 days after the last lesson

Sound Systems, Design and Optimisation (for Sound Reinforcement students only)

Course title	**Sound Systems, Design and Optimisation**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-SSDO
Type of course	Compulsory course
Prerequisites	Electro Acoustics 2
Course content	This intensive, one-week seminar is compulsory for all 3rd year Art of Sound students with specialisation Sound Reinforcment and is open for all other 3rd and 4th year Art of Sound students. It provides the means and physical insight to create predictable sound system designs, regardless of brand and type of speaker and verify the results using a dual channel FFT analyzer (SIM 3, SMAART v7, SysTune, etc.). The complete transmission path from source to receiver will be thoroughly investigated in the acoustical, electrical and psycho-acoustical domains, allowing the participant to have real expectations on which they can act. Topics will be among others: Sound In General frequency, period & wavelength; speed of sound; polarity; phase / group delay decibel; RMS; loudness perception; inverse square law; coverage shapes; coverage angle; isobaric charts; Forward Aspect Ratio; Lateral Aspect Ratio; directivity factor; directivity index; comb filter; ground floor measurement. Dual-Channel FFT Analyzer Fast Fourier Transform; time domain; frequency domain; spectrum; transfer function; impulse response; RTA. Acoustics Schroeder frequency; room modes; Mean Free Path; Sabine equation; RT60; critical distance; Intelligibility; %ALCons; STI; air absorption; temperature. Psycho-Acoustics critical bandwidth; echo perception; Haas effect; Source localization. Filters graphic (constant vs. proportional Q); parametric; single slope; low & high-pass.

	Speaker Array Configurations coupled point source (symmetrical/asymmetrical); uncoupled line source; uncoupled point source; uncoupled point destination.
Programme objectives	1.A.9, 1.A.11, 1.B.1, 1.C.4
Course objectives	At the end of this course, you: ▪ are able to design a sound reinforcement system with optimum results in various acoustical and architectural circumstances; ▪ are able to optimize the performance of a sound reinforcement system using a dual channel FFT analyzer; ▪ are able to create a reference framework in any acoustical circumstances that enables you to perform correct measurements of and adjustments to a sound system.
Credits	1 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Reader provided by teacher
Language	English
Scheduling	Semester 2
Date, time & venue	See ASIMUT
Teachers	Merlijn van Veen
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active participation
Assignment description	Presence in class
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	During the course
Assessment criteria	Focus/open attitude: ability to concentrate, willingness to expand your horizons Collaboration/communication: ability to work together Willingness to receive and apply feedback Organisational ability; preparation for class Attendance
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	This assessment does not allow for a re-examination in the same academic year as stated in the EER (article 21.6).
Re-assignment planning	During your Bachelor 4 year

Sound Reinforcement Design (for Sound Reinforcement students only)

Course title	**Sound Reinforcement Design**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-SRD
Type of course	Compulsory course

Prerequisites	B3: Sound Reinforcement 2 B4: All B2 subjects, Sound Reinforcement Design 1
Course content	The two-year course Sound Reinforcement Design focuses on the practical aspects of sound reinforcement design in music and music theatre, both technically and conceptually. Technical sound reinforcement design includes the principles of generating sound reinforcement design block diagrams that show the entire signal flow between devices from inputs to outputs, using standard symbols. From those block diagrams, you will extract complete and accurate equipment lists. The conceptual sound reinforcement design covers the pre-production analysis including score and script analysis, the interpretation of scores and scripts and the principles of marking scores and scripts for use in (automated) mixing. The course covers mix automation design principles and implementation, including the design and implementation of cue sheets using show control software. You will also learn the basic principles of audio SFX design in music theater. You will extend the CAD drawing skills as learned in the Technical Theater Skills, by learning 3D CAD techniques and working with symbols and libraries. You will also learn to implement these drawings in a 3D loudspeaker prediction software.
Programme objectives	1.A.9, 1.A.11, 1.B.1, 1.C.4
Course objectives	At the end of this course, you: ▪ are able to realize a block diagram of a simple sound reinforcement design; ▪ are able to extract a complete and accurate equipment list from a simple existing sound reinforcement design block diagram; ▪ are able to analyse, interpret and mark a score and/or script for sound reinforcement design purposes; ▪ are able to design a proper mix automation for a given score or script; ▪ are able to generate a cue sheet based on an existing score or script; ▪ are able to design basic to intermediate audio SFX for play back in music theatre; ▪ are able to make a 3D prediction of loudspeaker setups in a 3D space.
Credits	B3: 1 ECTS; B4: 2 ECTS
Level	Bachelor
Work form	Group classes
Literature	Handouts by teacher
Language	English
Scheduling	Bachelor 3: 6 classes à 120 minutes in semester 1 Bachelor 4: 6 classes à 120 minutes in semester 1
Date, time & venue	See ASIMUT
Teachers	Bachelor 3: Paul Jeukendrup Bachelor 4: Jeroen Bas
Contact information	p.jeukendrup@koncon.nl

Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Bachelor 3: Practical Assignment
Assignment description	A conceptual and technical sound design for a given musical and/or theatrical performance, including a system diagram, an equipment list and a loudspeaker plot. The assignment will be given immediately after the last class and will be handed in within 4 weeks after the last class.
Assignment requirements	Your assignment will be in pdf format. Conceptual Sound Design: max. 300 words System Diagram: 1 A4 Equipment List: max. 2 A4 Loudspeaker Plot: max. 2 A4
Assignment planning	The assignment will be given immediately after the last class and must be handed in within 4 weeks after the last class.
Assessment criteria	Bachelor 3: Conceptual Sound Design: • Motivation of choices (relation between artistic requirements and technical solutions) • Language use (accuracy, objectivity and concreteness) System Diagram: • Accuracy of the diagram (according to the USITT guidelines as discussed in class) • Readability of the diagram Loudspeaker Plot: • Completeness and accuracy of the plot • Use of symbols and explanatory key Equipment List: • Application of grouping and categorising • Completeness and clearness of the list General: • Consistency of the Conceptual sound design, the system diagram, the loudspeaker plot and the equipment list
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1
Assignment	**Assignment 2**
Assignment type	Practical assignment
Assignment description	You will hand in a sound reinforcement design including block diagram and equipment list, based on a given score or script. The sound reinforcement design is motivated through documented analysis of the score or script. You will hand in the loudspeaker prediction of the performance situation together with a 2D CAD render of the set and loudspeakers. You will program the cues of the opening sequence in a cue-based, multimedia playback software package. You will hand in the show file including the sound effects used in this sequence.
Assignment requirements	Bachelor 4:

	Your assignment will be in pdf format and file formats indicated. Conceptual Sound Design: max. 300 words Equipment list: max 1 A4 Block diagram: max 2 A4 Loudspeaker prediction: include file of the prediction software used. Loudspeaker situation CAD: max 1 A4 Show file: include file of the cue-based, multimedia playback software package used. Audio files: WAV (24 bit / 48 kHz)
Assignment planning	The assignment will be given immediately after the last class and must be handed in within 4 weeks after the last class.
Assessment criteria	• Ability to create professional drawings and equipment lists • Ability to create a professional prediction and to explain the choices made. • Ability to create a sequence in a cue-based, multimedia playback software package. • Ability to create sound effects for a live performance with proper spectral / spatial choices.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1

MUSICIANSHIP SKILLS

First Year Choir

Course title	**First Year Choir**
Department responsible	Theory
OSIRIS course code	KC-AL-K1JR-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The First Year Choir consists of all first year students from various departments. In weekly rehearsals you learn basic singing techniques and aural awareness, and work on choral repertoire. Sectional rehearsals can be part of the process. It is important to practice the repertoire at home, and be well-prepared for every rehearsal. The First Year Choir performs several times during the academic year, with two final concerts in March/April.
Programme objectives	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.B.4, 1.C.11
Course objectives	At the end of this course, you: ▪ have gained general choral singing experience; ▪ have experience in singing and performing classical choral music; ▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.; ▪ have had the opportunity to improve the quality of your singing voice;

	▪ have practically applied sight-singing skills as well as listening skills and intonation; ▪ have experienced singing as a means of musical expression; ▪ have learned to work together with students from other departments in an artistic context.
Credits	2 ECTS
Level	Bachelor
Work form	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
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.
Language	English
Scheduling	Weekly rehearsals of 90 minutes, September to April
Date, time & venue	See ASIMUT
Teachers	Daniël Salbert
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active participation & concert attendance
Assignment description	A minimum of 80% attendance at the rehearsals, concerts are compulsory.
Assignment requirements	
Assignment planning	The First Year Choir performs several times during the academic year, with two final concerts in March/April.
Assessment criteria	• the ability to sing choir parts • the ability to use your voice in a proper way for choral singing • the ability to both follow the conductor and listen to the choir while singing
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	
Re-assignment planning	

Aural Skills, Writing Skills and Analysis 1

Course title	**Aural Skills, Writing Skills and Analysis 1**
Department responsible	Theory
OSIRIS course code	KC-TA-ATV1-12
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Students develop their practical musicianship skills needed for high quality music making and music reading: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. Students practice these musicianship skills through singing, playing, writing and listening. Reading scores is trained from a basic level. The connection of the practical skills with the musical repertoire contributes to the student's

	cognitive development. The starting point is the student's own and other relevant repertoire, which will gradually become more complex during the course. The repertoire can be chosen from different styles and time periods. Solfège skills are developed so that students as a group or individually can 'sound' music through singing and/or playing, with good intonation and musical understanding. In analysis activities compositions are built up from the background elements, in a process led by the teacher, so that students understand musical constructs and concepts from the inside of a composition. The aural skills and analysis activities are not only 'tools', they represent artistic value in themselves. In the beginning activities will be mainly initiated by the teacher, but students can take initiative in choosing repertoire and practical assignments. Two teachers teach this course. They approach the concepts described above from classical perspectives and pop/jazz perspectives respectively, using the appropriate terminology, vocabulary etc.
Programme objectives	1.A.1, 1.A.3, 1.A.15, 1.B.1, 1.C.16
Course objectives	At the end of this course, you: - show a reliable level of basic skills in musicianship and musical literacy; - have a basic understanding of elementary concepts in music (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); - can read simple scores; - are able to use basic music theoretical terminology for musical concepts as a beginning professional musician; - have knowledge of what has been learned and are able to reflect on it.
Credits	14 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Provided by the teachers Reader 'Jazz Voicing' Kevin Holm-Hudson, 'Music theory remixed'
Language	English
Scheduling	Lessons of 200 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Pim Witvrouw and Erik Albjerg
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Solfège/Ear Training exam 1

Assignment description	The content of all exams will be a combination of elements from the classical and pop/jazz lessons.
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical memory and imagination • music reading • writing skills
Weighting	16%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Harmony/Analysis exam 1
Assignment description	The Harmony/Analysis exam in semester 1 will have the character of a General Music Theory (GMT/AML) exam. The content of all exams will be a combination of elements from the classical and pop/jazz lessons.
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical memory and imagination • music reading • writing skills
Weighting	16%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**
Assignment type	Solfège/Ear Training exam 2
Assignment description	The content of all exams will be a combination of elements from the classical and pop/jazz lessons.
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical memory and imagination • music reading • writing skills
Weighting	34%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 4**
Assignment type	Harmony/Analysis exam 2

Assignment description	The content of all exams will be a combination of elements from the classical and pop/jazz lessons.
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical memory and imagination • music reading • writing skills
Weighting	34%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Aural Skills, Writing Skills and Analysis 2

Course title	**Aural Skills, Writing Skills and Analysis 2**
Department responsible	Theory
OSIRIS course code	KC-TA-ATV2-12; KC-TA-ATV2-22
Type of course	Compulsory course
Prerequisites	Aural Skills, Writing Skills and Analysis 1
Course content	Following the first year classes in Aural Skills and Analysis students further develop their practical musicianship skills needed for high quality music making and music reading: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. Students practice these musicianship skills through singing, playing, writing and listening as an everyday musical 'warming up'. Reading scores is trained on a higher level then during the first year, scores become more complex. Their cognitive development is seen as a result of these practical skills, connected to the musical repertoire that again is gradually becoming more complex during the course. Other repertoire than the student's own repertoire can be studied. It can be chosen from different styles and time periods. Solfège skills are further developed so that students as a group or individually can 'sound' music through singing and playing, with good intonation and musical understanding. In analysis activities compositions are build up from the background elements in a process led by the teacher, so that students understand musical constructs and concepts form the inside of a composition. The aural skills and analysis activities are not only 'tools', but represent artistic value in themselves. Students take more initiative in choosing repertoire and practical assignments. Two teachers teach this course. They approach the concepts described above from classical perspectives and pop/jazz perspectives respectively, using the appropriate terminology, vocabulary etc.
Programme objectives	1.A.1, 1.A.3, 1.A.15, 1.B.1, 1.C.16
Course objectives	At the end of this course, you:

	- show an intermediate level of skills in musicianship and musical literacy; - can read scores on an intermediate level; - have an intermediate understanding of elementary concepts in music (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); - are able to use music theoretical terminology for musical concepts as a professional musician; - have knowledge of what has been learned and are able to reflect on it.
Credits	12 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Provided by the teachers Reader 'Jazz Voicing' Kevin Holm-Hudson, 'Music theory remixed'
Language	English
Scheduling	Lessons of 200 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Pim Witvrouw and Erik Albjerg
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Solfège/Ear Training exam 1
Assignment description	The content of all exams will be a combination of elements from the classical and pop/jazz lessons.
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical memory and imagination • music reading • writing skills
Weighting	16%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Harmony/Analysis exam 1
Assignment description	The content of all exams will be a combination of elements from the classical and pop/jazz lessons.
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing

	• musical memory and imagination • music reading • writing skills
Weighting	16%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**
Assignment type	Solfège/Ear Training exam 2
Assignment description	The content of all exams will be a combination of elements from the classical and pop/jazz lessons.
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical memory and imagination • music reading • writing skills
Weighting	34%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 4**
Assignment type	Harmony/Analysis exam 2
Assignment description	The content of all exams will be a combination of elements from the classical and pop/jazz lessons.
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical memory and imagination • music reading • writing skills
Weighting	34%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Aural Skills, Writing Skills and Analysis 3

Course title	**Aural Skills, Writing Skills and Analysis 3**
Department responsible	Theory
OSIRIS course code	KC-TA-ATV3-15; KC-TA-ATV3-22
Type of course	Compulsory course
Prerequisites	Aural Skills, Writing Skills and Analysis 2
Course content	Build on the first and second year classes in Aural Skills and Analysis students further develop their practical musicianship skills needed for high quality music making and music reading:

	stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. Reading scores is trained on a higher level then during the second year. Their cognitive development is seen as a result of the practical skills, connected to the musical repertoire that again is gradually becoming more complex during the course. Other, more advanced, repertoire than the student's own repertoire can be studied. It can be chosen from different styles and time periods. Solfège skills are developed to a high level so that students as a group or individually can 'sound' music through singing and playing, with good intonation and musical understanding. In analysis activities compositions are build up from the background elements in a process led by the teacher, so that students understand musical constructs and concepts form the inside of a composition. The aural skills and analysis activities are not only 'tools', but represent artistic value in themselves. Students take initiative in choosing repertoire and designing practical assignments. Two teachers teach this course. They approach the concepts described above from classical perspectives and pop/jazz perspectives respectively, using the appropriate terminology, vocabulary etc.
Programme objectives	1.A.1, 1.A.3, 1.A.15, 1.B.1, 1.C.16
Course objectives	At the end of this course, you: - show high level of skills in musicianship and musical literacy, and is able to integrate these skills in their own practising and rehearsing techniques; - can read complex scores; - have an advanced understanding of elementary concepts in music (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); - are able to use terms for musical concepts as a professional musician; - have knowledge of what has been learned and is able to reflect on it; - are able to apply the learned skills in a role as music teacher.
Credits	12 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Provided by the teachers Reader 'Jazz Voicing' Kevin Holm-Hudson, 'Music theory remixed' Michael Dickreiter, 'Score reading' Possibly materials from: •Caplin, William E. (2013). Analyzing Classical Form: An Approach for the Classroom. Oxford: Oxford University Press. •Kostka, Stefan M. (1999). Materials and Techniques of Twentieth-Century Music. Upper Saddle River, Pearson Education, Inc. •Kostka, S. M., Payne, D., & Almén Byron. (2017). Tonal harmony. McGraw-Hill.

	•Chépélov Pierre, & Menut Benoît. (2009). La dictée en musique: Rythme, mélodie, Harmonie, timbre: Textes du répertoire. H. Lemoine.
Language	English
Scheduling	Lessons of 200 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Pim Witvrouw and Erik Albjerg
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Solfège/Ear Training exam 1
Assignment description	The content of all exams will be a combination of elements from the classical and pop/jazz lessons.
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical memory and imagination • music reading • writing skills
Weighting	16%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Harmony/Analysis exam 1
Assignment description	The Harmony/Analysis exam in semester 1 is a technical 'score reading' exam. The content of all exams will be a combination of elements from the classical and pop/jazz lessons.
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical memory and imagination • music reading • writing skills
Weighting	16%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**
Assignment type	Solfège/Ear Training exam 2
Assignment description	The content of all exams will be a combination of elements from the classical and pop/jazz lessons.

Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical memory and imagination • music reading • writing skills
Weighting	34%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 4**
Assignment type	Harmony/Analysis exam 2
Assignment description	The Harmony/Analysis exam in semester 2 is an analysis of a large score. The content of all exams will be a combination of elements from the classical and pop/jazz lessons.
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical memory and imagination • music reading • writing skills
Weighting	34%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Music History 1

Course title	**Music History 1**
Department responsible	Theory
OSIRIS course code	KC-TC-MG1-17
Type of course	Compulsory course
Prerequisites	n/a
Course content	In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music? Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.
Programme objectives	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7

Course objectives	At the end of this course, you: ▪ are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices; ▪ are able to reflect on your own musicianship in light of the topics discussed; ▪ are able to communicate about this with colleagues.
Credits	3 ECTS
Level	Bachelor
Work form	Lectures and individual study
Literature	- Rutherford-Johnson, Tim; Music after the Fall (University of California Press, 2017 - Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Loes Rusch and Aart Strootman
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Exam semester 1
Assignment description	Written exam about the content of the lessons and lectures, and the assigned literature.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
Assignment planning	Semester 1
Assessment criteria	
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Exam semester 2
Assignment description	Portfolio consisting of various written assignments.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
Assignment planning	Semester 2
Assessment criteria	With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50% (minimum grade required: 5,5)
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Music History 2

Course title	**Music History 2**
Department responsible	Theory
OSIRIS course code	KC-TC-MG2-17; KC-TC-MG2-20; KC-TL-MG2-11
Type of course	Compulsory course
Prerequisites	Music History 1
Course content	In this second year we offer a critical view on the panorama of the History of Western Art Music. What is a canon and how is it constructed? The two semesters are both divided in two blocks covering four stylistic periods. Besides the regular teachers several experts are invited to reflect and give insights in their field of specialization. In addition, the students will explore and present various case studies through collaborative presentations.
Programme objectives	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Course objectives	At the end of this course, you: ▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21sth century; ▪ are able to critically reflect on music historiography; ▪ are able to communicate about this to various audiences; ▪ are able to reflect on your own musicianship in light of the topics discussed.
Credits	2 ECTS
Level	Bachelor
Work form	Lectures and individual study
Literature	Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton & Company, 2010. Ross, Alex, The rest is noise. Material assigned by teacher, such as copies of score fragments and text written by composers. Additional materials will be handed out during the lessons and will also be shared via Teams. Possible further reading: Bohlman, Philip V., ed. The Cambridge History of World Music. Cambridge: Cambridge University Press, 2013. Cook, Nicholas. Music: a very short Introduction, 51-73. Oxford: Oxford University Press, 1998. DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' Black American literature forum 25-3 (1991): 525-560. Kelly, Thomas Forrest. Early Music: A Very Short History. Oxford: Oxford University Press, 2011. Rutherford-Johnson, Tim. Music after the Fall: Modern Composition and Culture since 1989. Oakland, California: California University Press, 2017.

	Stanbridge, Alan. “Burns, Baby, Burns: Jazz History as a Contested Cultural Site,” Jazz Research Journal 1/ 1 (2004), 82-100. Strohm, Reinhard. “The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future.” mu3nkologicha/Musicology 27 (2019): 1-29. Taruskin, Richard. Music in the Late Twentieth Century: The Oxford History of Western Music. Oxford: Oxford University Press, 2010
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Loes Rusch and Aart Strootman
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written exam semester 1
Assignment description	Written exam about the content of the lessons and lectures, and the assigned literature.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.
Assignment planning	Semester 1
Assessment criteria	Assessment criteria: With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Written exam semester 2
Assignment description	Written exam about the content of the lessons and lectures, and the assigned literature.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.
Assignment planning	Semester 2
Assessment criteria	Assessment criteria: With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Rhythm Class 1 (for AoS)

Course title	**Rhythm Class 1 (for AoS)**
Department responsible	Theory
OSIRIS course code	KC-TH-RP1-15
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course, you will explore rhythm by doing practical exercises played on djembe (African hand drum), by using the voice and by playing your own instrument. Focus is on understanding and performing basic rhythms within a steady pulse and within different meter. Various rhythmic matters are trained by doing relevant exercises and playing rhythmic ensemble pieces that contain specific rhythmic challenges. Exercises and assignments are weekly evaluated The course alternates between weekly online and live classes. The content of the online classes: ▪ Theoretical explanation and discussing of various rhythmical issues. ▪ Discussing various rhythmic difficulties by using existing literature (music samples) ▪ Handing out practical exercises, to be practiced and prepared for the live class. The content of the live classes: ▪ Performing rhythmical exercises with specific content regarding relevant rhythmic issues. ▪ Ensemble playing of various rhythmic pieces with relevant rhythmic content. ▪ Discussing various rhythmic difficulties by using existing literature (music samples) ▪ Rhythmic ear training by using 'play & replay'. ▪ Rhythmical group playing (groove based) Content of the exams: General rhythmic skill exercises: Playing, tapping, clapping or singing: ▪ specific rhythms in the range of whole note to 32nd notes. ▪ tuplets (in the range of triplets to quintuplets) ▪ rhythms in different meter (simple / compound / irregular) ▪ metric modulations ▪ polyrhythms ▪ in time with a metronome and/or accompaniment Ensemble playing exercises: Playing, tapping, clapping or singing: ▪ relevant rhythmical ensemble pieces. ▪ in time with a metronome and/or accompaniment (live and/or soundfile)
Programme objectives	1.A.1, 1.A.4
Course objectives	At the end of this course, you:

	▪ are experienced in playing rhythmically from sheet music and by memory ▪ are able to read rhythm notation (individually and in groups). ▪ are able to execute basic and advanced rhythms within a given meter (individually and in groups). ▪ Know how to handle and approach various rhythmic issues. ▪ have gained a strong awareness of time and timing (with or without a given (written) rhythm)
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Duos, trios and quartets and exercises in pieces for one voice to be handed out by the teacher. Syllabus by Niels van Hoorn and compositions by Marc Zoutendijk.
Language	English
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Niels van Hoorn
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The mark for practical exam 1 counts for 33%, and the mark for practical exam 2 counts for 67% of the final mark.
Assignment	**Assignment 1**
Assignment type	Practical Exam 1
Assignment description	Practical exam in which the elements as described under 'Course objectives' are tested.
Assignment requirements	
Assignment planning	January
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Practical Exam 2
Assignment description	Practical exam in which the elements as described under 'Course objectives' are tested.
Assignment requirements	
Assignment planning	June
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Rhythm Class 2 (for AoS)

Course title	**Rhythm Class 2 (for AoS)**
Department responsible	Theory
OSIRIS course code	KC-TH-RP2-15
Type of course	Compulsory course
Prerequisites	Rhythm Class 1 has to be completed before starting Rhythm Class 2.
Course content	This course takes a closer look on specific rhythmic issues and expands knowledge acquired in the first year course. you will explore rhythm by doing practical exercises played on djembe (African hand drum), by using the voice and by playing your own instrument. Various rhythmic matters are trained by doing relevant exercises and playing rhythmic ensemble pieces that contain specific rhythmic challenges. Rhythmic notation will also be a part of the course. Exercises and assignments are weekly evaluated. The course alternates between weekly online and live classes. The content of the online classes: ▪ Theoretical explanation and discussing of various rhythmical issues. ▪ Discussing various rhythmic difficulties by using existing literature (music samples) ▪ Handing out practical exercises, to be practiced and prepared for the live class. ▪ Rhythmic notation training The content of the live classes: ▪ Performing rhythmical exercises with specific content regarding relevant rhythmic issues. ▪ Ensemble playing of various rhythmic pieces with relevant rhythmic content. ▪ Discussing various rhythmic difficulties by using existing literature (music samples) ▪ Rhythmic ear training by using 'play & replay'. ▪ Rhythmical group playing (groove based) ▪ Rhythmic notation training Content of the exams: General rhythmic skill exercises: Playing, tapping, clapping or singing: ▪ rhythms in different meter (simple / compound / irregular) ▪ metric modulations ▪ polyrhythms ▪ in time with a metronome and/or accompaniment Ensemble playing exercises: Playing, tapping, clapping or singing: ▪ relevant rhythmical ensemble pieces. ▪ in time with a metronome and/or accompaniment (live and/or soundfile) Rhythmic notation: ▪ Instant rhythmic notation of examples in different styles of music

Programme objectives	1.A.1, 1.A.4
Course objectives	At the end of this course, you: ▪ are experienced in playing advanced rhythms from sheet music and by memory ▪ are able to read advanced rhythm notation (individually and in groups). ▪ are able to execute advanced rhythms within a given meter (individually and in groups). ▪ Know how to handle and approach various rhythmic issues. ▪ are able to notate basic and advanced rhythmical examples in different music styles.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Duos, trios and quartets and exercises in pieces for one voice to be handed out by the teacher. Syllabus by Niels van Hoorn and compositions by Marc Zoutendijk.
Language	English
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Niels van Hoorn
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The mark for practical exam 1 counts for 33%, and the mark for practical exam 2 counts for 67% of the final mark.
Assignment	**Assignment 1**
Assignment type	Practical Exam 1
Assignment description	Practical exam in which the elements as described under 'Course objectives' are tested.
Assignment requirements	
Assignment planning	January
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Practical Exam 2
Assignment description	Practical exam in which the elements as described under 'Course objectives' are tested.
Assignment requirements	
Assignment planning	June
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	67%

Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Sibelius Music Notation

Course title	**Sibelius Music Notation**
Department responsible	Theory
OSIRIS course code	KC-TA-SC
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course students learn to use Sibelius software to create scores and parts on a professional level. Students copy existing scores into Sibelius and thereby learn to put several features of the software to use and learn to make harmonisations in Sibelius
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.B.1
Course objectives	At the end of this course, you: ▪ have gained knowledge of the features of Sibelius software; ▪ are able to create professional scores and parts for teaching and performing goals.
Credits	1 ECTS
Level	Bachelor
Work form	Group lesson
Literature	-
Language	English
Scheduling	6 lessons à 00:50
Date, time & venue	See ASIMUT
Teachers	Pim Witvrouw
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Exam
Assignment description	Exam in which practical skills of the student are being assessed. Students who already possess the skills required can apply to participate in the exam without attending the lessons.
Assignment requirements	
Assignment planning	
Assessment criteria	
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Writing: Arranging & Instrumentation

Course title	**Writing: Arranging & Instrumentation**

Department responsible	Theory
OSIRIS course code	KC-TE-ARI
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	A variety of works (for chamber music ensembles, the classical and more romantic orchestra) from the 18th and 19th century are studied with regard to how composers work with instrumentation, form, melody, accompaniment and harmony. Instrumentations for 18th and 19th century chamber music ensembles and orchestras are made from piano works and songs deemed suitable for this purpose. Arrangements from works (any ensemble, any period) are made for the student's own ensembles.
Programme objectives	1.A.1, 1.B.2, 1.B.3, 1.B.8, 1.C.11
Course objectives	At the end of this course you are capable of producing instrumentations and arrangements, and are capable of assessing existing scores, with stylistic awareness and understanding.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Samuel Adler – The study of Orchestration (3rd edition)
Language	English
Scheduling	75 minutes per week, 2 semesters
Date, time & venue	See ASIMUT
Teachers	Music theory teachers
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments.
Assignment	**Assignment 1**
Assignment type	Practical exam
Assignment description	
Assignment requirements	
Assignment planning	
Assessment criteria	See Appendix Assessment Criteria Musicianship Skills Courses in this handbook
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Portfolio
Assignment description	
Assignment requirements	
Assignment planning	
Assessment criteria	See Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

ACADEMIC SKILLS

Audio Basics

Course title	**Audio Basics**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-AB-15
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Audio Basics is an intensive one-week course at the start of the academic year, in which you familiarize yourself with the basic concepts and terminology of audio engineering in a theoretical and practical manner. The course provides can be regarded as an introduction to the material that will be dealt with in more depth during the bachelor studies. Subjects covered include human hearing, spectral perception, sound pressure and dynamics, acoustics, filtering, microphones (directional characteristics) and signal transport. We will research aspects of microphone directivity in practice.
Programme objectives	1.A.11, 1.B.1
Course objectives	At the end of this course, you: ▪ have a basic understanding of audio engineering concepts; ▪ can apply this understanding in simple practical situations
Credits	2 ECTS
Level	Bachelor
Work form	Group Lesson
Literature	Eddy Bogh Brixen - Audio Metering: Measurements, Standards and Practice. Third edition. ISBN-13: 9781138909113 Lecture handouts
Language	English
Scheduling	5 lessons à 06:00 in 1 week
Date, time & venue	See ASIMUT
Teachers	Bastiaan Kuijt
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written Tests
Assignment description	There are 4 written tests, one at the end of each day. The end result is the average of the grades of the four exams and will be awarded if the student receives a ‘pass’ grade for the report.
Assignment requirements	A minimum attendance of 80% is required
Assignment planning	During the course
Assessment criteria	• knowledge and understanding of theoretical concepts and their applications

Weighting	20% each
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1
Assignment	**Assignment 2**
Assignment type	Report
Assignment description	You write a report about the practical research on aspects of microphone directivity and your findings.
Assignment requirements	A minimum attendance of 80% is required
Assignment planning	The report must be submitted within five working days after completion of the Audio Basics course.
Assessment criteria	• degree of theoretical and practical understanding • quality of writing
Weighting	20%
Grading scale	Pass / Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Within 14 days after completion of the Audio Basics course.

Digital Audio

Course title	**Digital Audio**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-DA-18
Type of course	Compulsory course
Prerequisites	Audio Basics
Course content	This course discusses the application of digital techniques in audio applications. It investigates the principles of sampling, including aliasing, quantising and dither. You gain insight into data compression and perceptive coding. You study some of the common standards and formats used in digital interfacing, and will examine signal transport, signal levels in the digital domain and synchronisation. You will examine audio over ethernet and protocols used in some of the most used AoIP solutions.
Programme objectives	1.A.11, 1.B.1, 1.C.14
Course objectives	At the end of this course you will be familiar with the elementary theory of digital audio techniques and have a general overview of the functioning of digital audio equipment. You will be able to make appropriate choices in practical situations (recording or reproduction) regarding the use of digital audio.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	An Introduction to Digital Audio, John Watkinson, 2nd Revised edition , Focal Press, 2002, ISBN: 9780240516431 Audio Metering, measurements, standards and practice by Eddy B. Brixen. ISBN: 9781138909113 Lecture handouts
Language	English
Scheduling	12 lessons à 02:00
Date, time & venue	See ASIMUT

Teachers	Jeroen Bas
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment.
Assignment	**Assignment 1**
Assignment type	Written Exam
Assignment description	There is 1 written exam
Assignment requirements	A minimum attendance of 80% is required
Assignment planning	At the end of the course
Assessment criteria	• knowledge and understanding of theoretical digital audio concepts and their applications
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Within 30 days after Assignment 1

Electro Acoustics 1

Course title	**Electro Acoustics 1**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-EA1-18
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course covers the acoustic and electrical properties of microphones and their applications. You will acquire knowledge on: • Theoretical and actual microphone polar patterns. • The connection between pressure or pressure gradient and transduction. • Technical specifications, objective and subjective interpretation. • Stereophonic microphone systems based on intensity differences and time differences as well as mixed forms. • Perception of phantom sources in stereo reproduction over loudspeakers (perceived directionality). • An introduction to Ambisonics.
Programme objectives	1.A.11, 1.A.14, 1.B.7, 1.C.14
Course objectives	At the end of this course, you: ▪ are familiar with the electro-acoustic properties and mechanics of microphones; ▪ are able to implement the gained insights in applied sound recording and/or sound reinforcement. ▪ have a basic understanding of stereo and coincident 3D-microphone applications
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	• Eddy Bogh Brixen - Audio Metering: Measurements, Standards and Practice. Third edition. ISBN-13: 9781138909113

	• Eargle's The Microphone Book, From Mono to Stereo to Surround - A Guide to Microphone Design and Application, ISBN 9780240820750, Routledge 2011 • Microphone Arrays for Stereo and Multichannel Sound Recordings, Michael Williams, 2004, Il Rostro, ISBN: 8873650732 • Lecture handouts
Language	English
Scheduling	12 lessons à 02:00
Date, time & venue	See ASIMUT
Teachers	Bastiaan Kuijt
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written Exam
Assignment description	There is a written test
Assignment requirements	A minimum attendance of 80% is required
Assignment planning	At the end of the course
Assessment criteria	• knowledge and understanding of the working principles of microphones; • knowledge and understanding of polar patterns and the technology to realise them; • knowledge and understanding of stereo recording systems.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1

Electro Acoustics 2

Course title	**Electro Acoustics 2**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-EA2-14
Type of course	Compulsory course also available as elective
Prerequisites	Electro Acoustics 1
Course content	The course covers the electrical and acoustical properties of loudspeakers and loudspeaker systems and their applications. The following subjects are discussed: • the theoretical functioning of loudspeakers and the consequences for the dispersion angle, the frequency response and the acoustical output of the loudspeaker; • the summation of two (partly) identical acoustical signals with and without time differences, interference, comb filtering; • basic prediction techniques of single and multiple loudspeaker systems using prediction software; • basic measurement techniques of single and multiple loudspeaker systems using a dual channel FFT measurement system;

	• a systematic approach to the evaluation of sound system designs in terms of coverage, (spatial) frequency response and direct to reverberant ratio.
Programme objectives	1.A.11, 1.A.14, 1.B.7, 1.C.14
Course objectives	At the end of this course, you: ▪ understand the working principles of loudspeakers and loudspeaker systems; ▪ understand the principles of the behaviour of sound and sound systems in an electro acoustical environment; ▪ have basic skills in sound system design using prediction software; ▪ have basic skills in sound system optimization using dual channel FFT measurement systems; ▪ are able to evaluate a given sound system design at a basic level.
Credits	1 ECTS
Level	Bachelor
Work form	Group Lesson
Literature	Loudspeakers: For Music Recording and Reproduction, Second Edition by Phillip Newell and Keith Holland. ISBN 9781138554825. Audio Metering, measurements, standards and practice by Eddy B. Brixen. ISBN 9781138909113. Sound Systems: Design and Optimization, third edition, by Bob McCarthy. ISBN 9780415731010. Handouts.
Language	English
Scheduling	12 lessons à 2:00
Date, time & venue	See ASIMUT
Teachers	Jeroen Bas
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written Test
Assignment description	There is one written test
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of the course
Assessment criteria	• knowledge and understanding of the working principles of loudspeakers and loudspeaker systems; • knowledge and understanding of the principles of the behaviour of sound and sound systems in an electro acoustical environment; • the ability of evaluation of sound system designs in terms of coverage, (spatial) frequency response and direct to reverberant ratio.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Within 30 days after Assignment 1

Music & Media

Course title	**Music & Media**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-MM-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The Music & Media course is given in three blocks of five lectures and covers the development of the so-called 'media music' since 1850 and the impact of technological developments on it. The course is broken down into the period from approximately 1850 to 1965, from the first beginnings of recorded sound, the technological developments and inventions made in recording and reproduction of audio in the 20th century and it's impact on society (from the Graphophone to portable radio and Microgroove records) in Music & Media 1 the pop period from 1960 to 1985 and the improvement in the quality of the technology (FM radio, stereo LP, CD) in Music & Media 2, and finally the development of the electronic production of sound, sound synthesis and the influence of computer technology in Music & Media 3. The advance of technology and its influence on trends in music, as well as the dominant role of the mass media are at the heart of this course, which encompasses various listening samples, acoustic conditions and sound recording and reproduction technology.
Programme objectives	1.B.1, 1.B.12, 1.B.13
Course objectives	At the end of this course, you: ▪ know the recording techniques used from the late 19th century to the 1950's (MM1); ▪ know about the historical developments of audio recording, reproduction, broadcasting until the 1950's (MM1); ▪ can indicate properties of the recording and reproduction equipment from the 1950s, 1960s, and 1970s (MM2); ▪ know the influence of technological developments during the period 1877 - 1977 on the developments in the popular music genre in the same period (MM2); ▪ can construct a list for a proposed canon of prominent 20th century music (MM2); ▪ are able to distinguish between different sound synthesis methods by ear (MM3); ▪ understand the technical principles of different sound synthesis methods (MM3); ▪ are able to place various electronic music instruments in an historic perspective (MM3).
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Music and media 1: Temples of Sound / Virtual mixing (DVD) / Blue Note perfect takes (DVD) / Various Jazz CD's Music and media 2: -

	Music and media 3: Reader: Electronic Musical Instruments – Paul Jeukendrup; keynote presentation
Language	English
Scheduling	3 blocks of 4 lessons à 02:00
Date, time & venue	See ASIMUT
Teachers	Music and Media 1: Stefan Schmid Music and Media 2: Jasper Ras Music and Media 3: Paul Jeukendrup
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Music and Media 1 - Essay
Assignment description	You write an essay (1200 - 1500 words) on any course related topic, in consultation with the teacher. The paper has to be accompanied by a collection of sound files of the selection of songs/tracks you have identified as important examples in relation to the topic.
Assignment requirements	The final result for Music and Media is the average of the 3 individual tests for Music & Media 1, 2 and 3, whereby each individual test must be passed with sufficient result. A minimum attendance of 80% is required.
Assignment planning	The essay will be handed in to the teacher within 30 days after the last lesson of Music and Media 1.
Assessment criteria	• Active participation and contribution to the group sessions; • Clarity of argumentation; • Quality of writing.
Weighting	33.3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1
Assignment	**Assignment 2**
Assignment type	Music and Media 2
Assignment description	You write an essay (1200 - 1500 words) on any course related topic, in consultation with the teacher. The paper has to be accompanied by a collection of sound files of the selection of songs/tracks you have identified as important examples in relation to the topic.
Assignment requirements	The final result for Music and Media is the average of the 3 individual tests for Music & Media 1, 2 and 3, whereby each individual test must be passed with sufficient result. A minimum attendance of 80% is required.
Assignment planning	The essay will be handed in to the teacher within 30 days after the last lesson of Music and Media 2.
Assessment criteria	• Active participation and contribution to the group sessions; • Clarity of argumentation; • Quality of writing.
Weighting	33.3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	At the end of semester 1
Assignment	**Assignment 3**
Assignment type	Music and Media 3
Assignment description	A written test at the end of the course.
Assignment requirements	The final result for Music and Media is the average of the 3 individual tests for Music & Media 1, 2 and 3, whereby each individual test must be passed with sufficient result. A minimum attendance of 80% is required.
Assignment planning	
Assessment criteria	• Understanding of the principles of subtractive synthesis, additive synthesis, FM synthesis, physical modeling and sampling; • Analytical hearing and aural recognition of different kinds of sound synthesis; • Historical awareness of the influence of technology on the development of (pop) music in the 20th century.
Weighting	33.4%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1

Music Technology 1

Course title	**Music Technology 1**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-MT1-16
Type of course	Compulsory course
Prerequisites	Basic (undergraduate) Mathematics and Physics
Course content	This course is an introduction to some fundamental concepts and technologies used in sound engineering and music production. Starting from the physics of vibration and sound, you will get familiar with concepts such as SPL, Decibels, the harmonic oscillator, frequency, phase, resonance, standing waves. You will study the basic principles of electronics, such as Ohm's law, and get introduced to passive and active components (resistors, capacitors, transistors, operational amplifiers) and their applications in the audio domain (filters, oscillators, amplifiers). You will learn how to read schematics and how to use circuit simulation software. You will gain an understanding of interfacing in audio engineering by studying the transmission of signals (balanced and unbalanced), sensitivity and impedance matching, grounding and noise problems. You will explore various protocols for digital communication (MIDI, Open Sound Control) and put this knowledge into practice, inter-connecting and controlling various softwares and devices. The second part of the course focuses on visual programming for audio and multimedia. You will learn how to design and implement basic algorithms in the Max/MSP and Max4Live environments, how to generate and manipulate sound and implement control strategies for sound and music production.
Programme objectives	1.B.1, 1.B.7, 1.C.1

Course objectives	At the end of the course, you: - know the principles of electronics and the function of passive and active electronic components in equipment used in sound engineering, and you are able to simulate basic electronic circuits - are able to make the right choices for a correct and fault-free signal connection between two audio devices - understand the MIDI and OSC protocols and are able to use it to connect audio devices and software applications - are able to design and program simple Max/MSP and M4L patches
Credits	3 ECTS
Level	Bachelor
Work form	Group Lesson
Literature	Material provided during the lessons. Max/MSP software handbooks and tutorials. Website electronics.koncon.nl
Language	English
Scheduling	24 lessons à 02:00
Date, time & venue	See ASIMUT
Teachers	Riccardo Marogna
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written test
Assignment description	Test 1: Written test on all subjects of the first semester (Vibration and Sound, Electronics)
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of semester 1
Assessment criteria	Knowledge and understanding of the offered course material, in particular: - principles of physics of sound and vibration - principles of electronics and the function of passive and active electronic components in equipment used in sound engineering, - ability to simulate basic electronic circuits
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1
Assignment	**Assignment 2**
Assignment type	Written test
Assignment description	Test 2: Written and programming test (Signal Transport, OSC and Midi Protocols, Max/MSP Programming)
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of semester 2
Assessment criteria	Knowledge and understanding of the offered course material, in particular:

	- Understanding of the principles of audio signals transport and ability to make the right choices for a correct and fault-free signal connection between two audio devices - Understanding of the MIDI and OSC protocols and ability to use them to connect audio devices and software applications - ability to design and program simple Max/MSP and M4L patches
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 2

Music Technology 2

Course title	**Music Technology 2**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-MT2-16
Type of course	Compulsory course
Prerequisites	Music Technology 1
Course content	The course continues and expands the topics introduced in Music Technology 1, providing you with theoretical and practical expertise in the fields of electronics and programming for sound, music and multimedia. In the first part, you will explore advanced visual programming (Max/MSP, Max4Live) for analyzing, synthesizing and processing sound. You will then get insights into the theory behind spatial audio and ambisonics, and put this knowledge into practice by using specific softwares for encoding, decoding and panning virtual 3D audio scenes (ICST Ambisonics, Dolby Atmos). You will learn how to design and program embedded systems (such as Arduino, ESP32, Teensy) for multimedia and sound installations and how to interface these devices with music production software (Max/MSP, Ableton Live), how to acquire signals from sensors and control midi devices, actuators, lights. Finally, you will be introduced to machine learning for sound and music generation, from the basic principles behind neural networks and deep learning (multi-layered perceptron, gradient descent, back propagation), to the different kinds of networks (Recursive, LSTM, Convolutional, Autoencoders). You will explore how to use machine learning-based softwares and plugins in a creative way for sound and music production.
Programme objectives	1.B.1, 1.B.7, 1.C.1
Course objectives	At the end of this course, you: - are able to design and program advanced Max/MSP and Max4Live patches and plugins - are able to work with spatial audio formats and know how to encode, decode and program (virtual) 3D audio scenes in Max/MSP - are able to design and program a simple embedded system, such as a custom midi controller.

	- have a basic understanding of the basic principles of (deep) neural networks and machine learning, and are able to use specific audio plugins and libraries based on this technology for generating sound and music.
Credits	3 ECTS
Level	Bachelor
Work form	Group Lesson
Literature	Material provided during the lessons (slides, code examples). Website electronics.koncon.nl
Language	English
Scheduling	24 lessons à 02:00
Date, time & venue	See ASIMUT
Teachers	Riccardo Marogna
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	There are two written tests during the course period. By the end of the course, you are required to submit a practical project of your choice, making use of the technologies studied. All assignments have to be passed with a sufficient result in order to pass the course.
Assignment	**Assignment 1**
Assignment type	Written test
Assignment description	A written test on the subjects offered in the first semester. In particular: Max/MSP and Max4Live, Spatial audio.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of semester 1
Assessment criteria	Knowledge and understanding of the offered course material, in particular: - ability to design and program Max/MSP and Max4Live patches for a given task - understanding of the theoretical foundation of spatial audio and ambisonics and ability to design and program 3D audio scenes in Max/MSP and using specific plugins
Weighting	40%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1
Assignment	**Assignment 2**
Assignment type	Written test
Assignment description	
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of semester 2
Assessment criteria	Knowledge and understanding of the offered course material, in particular: - ability to design and program a simple embedded system - basic understanding of the basic principles of (deep) neural networks and machine learning - ability to use specific audio plugins and libraries based on ML for generating sound and music.
Weighting	40%
Grading scale	Numeric

Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 2
Assignment	**Assignment 3**
Assignment type	Practical Assignment
Assignment description	By the end of the course, you are required to submit a practical project of your choice, making use of the technologies studied.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of semester 2
Assessment criteria	- ability to make use of the technologies studied during the course in a original and creative way - ability to design, program, test, evaluate a simple hardware/software application for sound and music and/or multimedia production
Weighting	20%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 2

Communication and Education 1

Course title	**Communication and Education 1**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-CE1-16
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course focuses on education and communication skills in preparation for your professional practice. The educational skills acquired are specifically designed to be applied in professional settings, enabling you to effectively coach assistants or colleagues within a working environment. The communication skills you develop will find practical application in professional practice, particularly in areas such as evaluating practical work situations related to the audio profession, business, project preparation and documentation, and presenting your own work or the work of others. In addition, you investigate various professional associations, trade associations and industry organisations in the field and give presentations on them.
Programme objectives	1.A.8, 1.A.9, 1.A.13, 1.A.19, 1.B.1, 1.B.7, 1.B.12, 1.B.13, 1.B.14, 1.B.15, 1.B.16, 1.C.1, 1.C.7, 1.C.8, 1.C.16
Course objectives	At the end of this course, you: ▪ are able to convey information and communicate professionally; ▪ are able to present your work in oral and written form at a professional level; ▪ have gained insight in several learning models and practical coaching situations in the professional practice; ▪ have gained general knowledge about various representative groups and professional organisations in the music industry
Credits	1 ECTS

Level	Bachelor
Work form	Group Lesson
Literature	Reader from teacher
Language	English
Scheduling	12 lessons à 02:00
Date, time & venue	See ASIMUT
Teachers	Bastiaan Kuijt
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. The final grade is the grade obtained for the exam.
Assignment	**Assignment 1**
Assignment type	Presentation
Assignment description	A presentation on a relevant professional organization or trade association for the professional practice of the music technologist. The presentation covers what the organization stands for, its structure, and its activities. The importance of membership of the relevant organization is explained from the perspective of a student music technologist.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	During the course
Assessment criteria	• Quality and completeness of the content • Ability to apply the offered presentation skills
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	During the course
Assignment	**Assignment 2**
Assignment type	Written test
Assignment description	An exam at the end of the course on all of the material covered during the lessons including explanations and interpretations that are discussed in the lessons.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of the course
Assessment criteria	• knowledge and understanding of the course content; • ability to apply and interpret the covered lesson material.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 2

Communication and Education 2

Course title	**Communication and Education 2**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-CE2-16
Type of course	Compulsory course
Prerequisites	Communication and Education 1

Course content	Following on from Communication and Education 1, a section of this course is devoted to learning practical coaching and guiding skills in relation to the professional practice of the music technologist. The writing skill learned in the previous course is applied in writing and presenting a full project report. To prepare you directly and practically for the commercial aspect of the profession as (independent) producer, engineer or sound designer, this course offers entrepreneurship modules including aspects such as qualifications, business plan, financing, general terms and conditions, and the drafting of quotations (tailored to the music industry). In addition, the computational models geared to the music industry of some general business calculations are covered, including determining an hourly rate and depreciation. From the perspective of a professional orientation, modules are also offered about the production of music for the recorded music market: • Cost overview of music production and calculations of the break-even point; • Copyright aspects; • Production preparation; • Distribution of music releases; • Production under own management. Students have a voice in the choice of modules covered during the course.
Programme objectives	1.A.8, 1.A.9, 1.A.13, 1.A.19, 1.B.1, 1.B.7, 1.B.12, 1.B.13, 1.B.14, 1.B.15, 1.B.16 1.C.1, 1.C.7, 1.C.8, 1.C.16
Course objectives	At the end of this course, you: ▪ can advise, guide and instruct less experienced colleagues in the performance of their work; ▪ are able to draft a detailed project report; ▪ created a foundation for your work as an independent professional in the music industry.
Credits	2 ECTS
Level	Bachelor
Work form	Group Lesson
Literature	PowerPoint presentations, handouts from teacher
Language	English
Scheduling	12 lessons à 02:00
Date, time & venue	See ASIMUT
Teachers	Bastiaan Kuijt
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Project supervision
Assignment description	Project supervision (to be organized by you outside of class): you supervise a first-year Art of Sound student in carrying out a project. This can be a recording project or a sound reinforcement project. The progress of the supervision is

	described in a report by the course participants (minimum 1500 words).
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	To be completed at the end of the first semester.
Assessment criteria	• Completeness in covering the coaching trajectory (preparation, actual guided project, feedback session) • Quality of reflection on your role as a coach during the coaching trajectory • Correct reporting, as laid down in the reader for report writing covered in Communication and Education 1
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Presentation
Assignment description	A presentation (during the course): you will prepare a presentation about one of the lesson modules that has been covered in the course, to be presented in class. The presentation may consist of the following: practical assignment, case study, brief research, or account of recent developments in a field that is relevant to the covered lesson module
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	During the course
Assessment criteria	• Completeness • Connection to the existing teaching material • Ability to interpret the presented • Ability to transfer the presented to your fellow students
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 1, see the Year Schedule for the exact weeks

Room Acoustics 1

Course title	**Room Acoustics 1**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-RA1
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course you study the principles of sound in a "free field" and in closed spaces (definitions, calculations with dB's, sound propagation and noise nuisance). Because of the direct relation between (the acting) sound transmission, sound absorption, sound transmission and sound reflection, you also learn about the principles of sound absorption (definitions, measurement methods, types of absorbent materials, applications), the principles of sound insulation (definitions, measurement methods, mass law, coincidence effect, double walls, impact

	sound, flanking sound transmission) and the principles of room acoustics (definitions, measurement and calculation, room acoustic parameters, speech intelligibility and Just Noticeable Differences). Note that this course deals with the technical aspects of room acoustics in relation to evaluation of sound in a room, for instance a performance space or recording room. Less focus goes out to the artistic application of room acoustics.
Programme objectives	1.A.14, 1.B.1, 1.B.7, 1.C.1
Course objectives	At the end of this course, you: ▪ know the decibel scale and are able to perform decibel calculations; ▪ know the principles of sound absorption and sound insulation and are able to perform basic calculations; ▪ know the difference between direct and diffuse field and are able to predict the prevailing sound level; ▪ know the minimum requirements for music and speech transfer; ▪ know the existence of a great number of room acoustic parameters for speech and music and are able to perform global calculations with those parameters; ▪ are able to read (critical) manufacturer product data, advertising brochures, room acoustic requirements and room acoustic standards; ▪ are aware of myths and facts related to room acoustics.
Credits	1 ECTS
Level	Bachelor
Work form	Group Lesson
Literature	Presentation handouts
Language	English
Scheduling	6 two-weekly in-class lessons à 02:00 6 homework assignments à 02:00, to be completed in between class lessons (without teacher)
Date, time & venue	See ASIMUT
Teachers	Remy Wenmaekers
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written Test
Assignment description	There is one written test at the end of the course. The written test includes both open questions and multiple choice questions related to theoretical insight and application of basic equations by making calculations. For the exam a sheet with equations is made available.
Assignment requirements	It is necessary to make notes during the lectures in order to gather the required information complementary to the presentation handouts. In principle this requires attendance at all the lectures. Homework is given to assist learning and the answers are discussed in the next class.

Assignment planning	At the end of the course
Assessment criteria	• understanding of concepts in room acoustics • ability to apply sound fields equations by making calculations
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 1

Room Acoustics 2

Course title	**Room Acoustics 2**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-RA
Type of course	Compulsory course
Prerequisites	Room Acoustics 1
Course content	In this course, you study the principles of acoustics in small spaces, such as sound recording rooms, sound control rooms and listening rooms. Topics that are covered include: standing waves (eigenfrequencies, room modes), sound distribution, decay rate (reverberation time), absorption, reflection, diffusion and background noise. References are made to scientific papers, guidelines, standards and examples. Besides minimal (room acoustic) requirements you also focus on personal taste of studio designers and users (subjective aspect). Except for the principles of the use of speakers and/or monitors in a room, the other electro- acoustic components will be excluded in these lectures. Next to a series of lectures you will perform acoustic measurements in a control room to evaluate its acoustic properties based on standards, together with another student. You will present your findings in an individual report and do a written test (exam).
Programme objectives	1.A.14, 1.B.1, 1.B.7, 1.C.1
Course objectives	At the end of this course, you: ▪ are able to describe a control room, listening room or recording studio by acoustic measurements and architectural inventory; ▪ are able to put in perspective the need of extreme room shapes, the use of expensive constructions and materials; ▪ know the difference between small and large room acoustics; ▪ know the difference between near, far, direct, and diffuse field (in relation to source dimensions, distance, directivity, total sound absorption); ▪ know the most important properties of a recording and listening room; ▪ know the principles of sound absorption and sound absorbing materials/constructions related to a certain frequency range (low, mid and high, broadband); ▪ know several common studio concepts.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Presentation handouts

	ITU standard
Language	English
Scheduling	6 two-weekly in-class lessons à 02:00 6 homework assignments à 02:00, to be completed in between class lessons (without teacher)
Date, time & venue	See ASIMUT
Teachers	Remy Wenmaekers
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical Assignment
Assignment description	There is one practical assignment during the course period. The practical assignment is assessed through a report (approximately 15 pages A4) on the acoustical design of the control room of an existing recording studio and/or home studio. Acoustic measurements are performed in groups of 2 to 3 students, after which the report is made individually.
Assignment requirements	The assignment and the test have equal weight, and both need to be passed with a sufficient grade (≥ 5,5)
Assignment planning	During the course. The report has to be handed in within 14 days after the last lesson.
Assessment criteria	• ability to perform valid acoustic measurements; • ability to describe acoustic and architectural properties of a room; • ability to write a structured technical report; • ability to present measurement results in graphs; • ability to draw valid conclusions from an acoustic research.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	End of semester 1
Assignment	**Assignment 2**
Assignment type	Written Test
Assignment description	There is one written test at the end of the course. The written test includes both open questions and multiple choice questions related to theoretical insight and application of basic equations by making calculations. For the exam a sheet with equations is made available.
Assignment requirements	It is necessary to make notes during the lectures in order to gather the required information complementary to the presentation handouts. In principle this requires attendance at all the lectures
Assignment planning	
Assessment criteria	• understanding of concepts in room acoustics for small spaces • ability to apply sound fields equations by making calculations
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of the course

Signals and Systems

Course title	**Signals and Systems**
Department responsible	Sonology
OSIRIS course code	KC-SO-S&ST
Type of course	Compulsory course also available as elective
Prerequisites	Basic (undergraduate) mathematics: trigonometry, calculus (derivatives and integrals), complex numbers
Course content	The course provides a solid background on the mathematical and computational representations of sound signals and sound processing systems. You will learn the fundamental concepts defining continuous and discrete signals and systems, and you will get familiar with mathematical tools such as the Fourier Transform and its applications. Covered topics include: filters, modulation and convolution, sound synthesis models, stability and feedback. You will learn how to put these concepts into practice in a programming environment such as Max/MSP, Supercollider, Python, Octave.
Programme objectives	1.B.1, 1.B.3
Course objectives	At the end of this course, you: - are able to describe the basic properties of a sound signals, continuous and discrete systems, synthesis and processing methods - are familiar with the mathematical representations of signals and systems - are able to put this knowledge into practice in a programming environment
Credits	5 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Materials (slides and code) provided during the course. Tempelaars S., Signal Processing, Speech and Music. Zölzer et al. DAFX - Digital Audio Effects. Oppenheim et al, Discrete-time Signal Processing. Puckette M., The Theory and Technique of Electronic Music.
Language	English
Scheduling	2 semesters, 120 minutes per week, 30 weeks
Date, time & venue	See ASIMUT
Teachers	Riccardo Marogna
Contact information	Riccardo Marogna (r.marogna@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written test 1
Assignment description	A written test
Assignment requirements	
Assignment planning	During the first semester.
Assessment criteria	- understanding of the fundamental theoretical concepts introduced during the course

	- ability to use the proper mathematical tools to describe sound signals and systems - ability to put this knowledge into practice in a programming environment
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Written test 2
Assignment description	A written test
Assignment requirements	
Assignment planning	During the second semester.
Assessment criteria	- understanding of the fundamental theoretical concepts introduced during the course - ability to use the proper mathematical tools to describe sound signals and systems - ability to put this knowledge into practice in a programming environment
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**
Assignment type	Practical assignment 1
Assignment description	You will have to submit a practical assignment, such as an implementation in a programming environment of a signal processing technique studied during the course.
Assignment requirements	You will have to submit: - A detailed description of the methodology, techniques and results. - An implementation in a programming environment
Assignment planning	During the first semester.
Assessment criteria	- understanding of the fundamental theoretical concepts introduced during the course - ability to use the proper mathematical tools to describe sound signals and systems - ability to put this knowledge into practice in a programming environment
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 4**
Assignment type	Practical assignment 2
Assignment description	Same as Assignment 3
Assignment requirements	Same as Assignment 3
Assignment planning	During the second semester. See ASIMUT

Assessment criteria	Same as Assignment 3
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Psycho Acoustics

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

Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Presentation
Assignment description	You are required to make a presentation about one of the three topics below: - A scientific paper provided by the teacher - Your own research/analysis of psychoacoustical phenomena used in music (like Schoenberg's Farben, Op.16) - Your own research/analysis of psychoacoustical phenomena used in Sound engineering (ex. Why do we EQ in 1/3 octave bands?)
Assignment requirements	The length of the presentation is 15 minutes, Q&A included
Assignment planning	During the course
Assessment criteria	Identification and processing of relevant source materials (20%) good 2, OK 1, bad 0 Persuasive structure (20%) good 2, OK 1, bad 0 Rigor of argument (20%) good 2, OK 1, bad 0 Visual presentation (ppt, Prezi, etc., 20%) good 2, OK 1, bad 0 Live presentation (performance, language, etc.; 20%) good 2, OK 1, bad 0
Weighting	30%
Grading scale	Numeric
Re-assignment description	A written report (1200 - 1500 words) on any of the presentation topics.
Re-assignment planning	Re-assignments take place in Semester 2, see the Year Schedule for the exact weeks.
Assignment	**Assignment 2**
Assignment type	Written Exam
Assignment description	Written exam based on the topics covered during the lectures: - The basic anatomy of the ear - Level perception - Pitch perception - Spatial perception - Critical bands - Masking - Psychoacoustic phenomena
Assignment requirements	The length of the presentation is 15 minutes, Q&A included. A minimum attendance of 80% is required.
Assignment planning	At the end of the course
Assessment criteria	- Knowledge and understanding of psychoacoustics concepts and their applications.
Weighting	70%
Grading scale	Numeric
Re-assignment description	A written exam
Re-assignment planning	Re-assignments take place in Semester 2, see the Year Schedule for the exact weeks.

PROFESSIONAL PREPARATION

Start-Up!

Course title	**Start-Up!**
Department responsible	Various
OSIRIS course code	KC-AL-FYF
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The 2023 edition of Start-Up! is shaped around the word 'connectivity' as it focuses on: - Connecting with KC, its portal, and its community - Connecting with body, practice, and wellbeing - Connecting with the city of The Hague - Connecting with new fellow students through creative music making 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. StartUp! consists of daily Collaborative Music Creation sessions, as well as many workshops, lectures, meetings and performances. This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities. Students who enter the bachelor programme in year 2 will participate in Start-Up! They are required to participate in the Entrepreneurial Bootcamp in year 3.
Programme objectives	1.A.5, 1.C.4, 1.C.11, 1.C.13
Course 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; ▪ have a greater awareness of health & wellbeing in the music profession (e.g. you know how to protect your ears); ▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.
Credits	2 ECTS
Level	Bachelor;
Work form	Plenary sessions, workshops, group lessons
Literature	Information can be found on the KC Portal. A list of resources and information about how to set up as an independent artist

	can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	One week full-time
Date, time & venue	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Teachers	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Contact information	Samuele Riva (startup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Attendance
Assignment description	Attendance during Start-Up! week
Assignment requirements	A minimum of 80% attendance
Assignment planning	
Assessment criteria	
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Written report
Re-assignment planning	By the end of semester 1

Tutoring

Course title	**Tutoring**
Department responsible	Various
OSIRIS course code	KC-AL-PF
Type of course	Compulsory course
Prerequisites	Non applicable
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 programme. The tutor's role is to help you to reflect on your study and to monitor your study progress. In order to become independent reflective practitioners students need selfregulation skills and habits. The tutor can offer you several tools to develop these skills, based on your needs and preferences. In the tutoring toolbox there are 4 categories for tools: foundation, intention, attention and reflection. In the course of the study year you and your tutor will decide together which tools are interesting and relevant to explore. You will show evidence of your development and study habits f.i. through practical assignments, reports, recordings, or in conversation. Students can also decide to keep the reflective practicing journal 'Musician's Log' developed by Susan Williams. The tutor will have consultations with students individually and in small groups. The tutor is also available to you on request. Consultations with the tutor are confidential. Study progress will be an important topic in private consultations. The tutor will consult with the head of department or coordinator about study related issues, without revealing any sensitive

	information. Students are encouraged to take responsibility and initiative and increasingly take ownership of their development.
Programme objectives	1.A.2, 1.A.7, 1.A.10, 1.B.9, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16
Course 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; ▪ have learned self-regulation tools and habits and are able to strategically put them to use in your own practice.
Credits	2 ECTS per academic year
Level	Bachelor;
Work form	Group and individual meetings
Literature	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams.
Language	English or Dutch
Scheduling	Group meetings: in September, additional meetings to be decided by the tutor Private meetings: by appointment (at least three, but more individual meetings can take place if required)
Date, time & venue	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative
Teachers	Daniël Brüggen, Lilita Dunska, Carolien Drewes, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Anne La Berge, Gabriel Paiuk, Roger Regter, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
Contact information	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Self-regulation skills and habits.
Assignment description	Your tutor will assess your development related to your self-regulation skills and habits. Together with your tutor you will design a custom assignment that addresses those elements from the tutoring toolbox that are most relevant for your development. The assignment can lead to evidence through activities, assignments and study habits in which you show that you have monitored and engaged with your personal development in a professional, autonomous and critical manner.
Assignment requirements	
Assignment planning	At the end of each academic year.
Assessment criteria	• reflective skills • strategic pursuit of goals • initiative • communication
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Preparation for Professional Practice (Art of Sound)

Course title	**Preparation for Professional Practice (Art of Sound)**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-VBP
Type of course	Compulsory course
Prerequisites	-
Course content	In the Bachelor of Music programme at the Royal Conservatoire, you focus on developing your artistic and technical skills. These musical aspects are, of course, very important. However, to find employment as musicians and music teachers in the Netherlands or elsewhere, it is also important to learn about the more entrepreneurial and organisational aspects of a musician's career. During the bachelor programme, you need to carefully consider your future as a professional musician. This course is designed to support you in making the transition from your studies to professional practice. The course consists of two elements: 1. You have to attend sessions organised by your department covering a range of topics relating to the professional music world. These sessions will generally be given by experts in the professional domain and/or alumni. Alongside you enrol in the series of PPP meetings organised by either the Classical, Early Music or Jazz department. You can choose the direction and will be scheduled together with students from the department of your choice. 2. You have to write a Personal Activities Plan consisting of five elements, see assessment information below. The approach to these five elements of the Personal Activities Plan may differ per department. This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.
Programme objectives	1.A.10, 1.A.12, 1.B.9, 1.B.12, 1.B.14, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.8, 1.C.9, 1.C.10, 1.C.16
Course objectives	At the end of this course, you: ▪ are able to critically reflect on your artistic identity and future career plans; ▪ are able to independently search for information about the music profession and know where to go for advice; ▪ are able to critically reflect on your role, task, and position in the profession as well as in society, and can contribute to it; ▪ have considered your professional identity.
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons

Literature	To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	Semester 1, 2
Date, time & venue	See ASIMUT
Teachers	Daan van Aalst
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical Assignment
Assignment description	Personal Activities Plan
Assignment requirements	Personal Activities Plan, consisting of: 1) A SWOT analysis 2) Professional materials (CV, biography and website or other online presence) 3) Reflection Reflect on your time and your development as a bachelor student. How have the 5 domains of the bachelor curriculum shaped you as the person/musician you are today? What are your plans for lifelong learning? 4) Artistic vision By answering the following four questions, describe your personal artistic vision: - Describe what characterises you as a sound engineer in terms of skills, motivations and interests. - What kind of professional would you like to become? - What are your career aspirations? - What do you need to work on in order to become this professional? 5) Future plans or Master Project Plan Option A: Your future plans. Look at your SWOT analysis, reflection and your artistic vision. What are your future plans? Write down your ambitions, strategies and short-term / long-term goals and produce a plan describing how you intend to achieve these. Option B: The Master Project Plan. If you plan to apply for the Master of Music programme at the Royal Conservatoire you are required to write a Master Project Plan. This is a realistic study plan in which you describe your idea for your Master Project, explaining how your artistic development goals, your chosen research topic and ideas for your professional integration activities will come together.
Assignment planning	Before April 1st
Assessment criteria	• the ability to reflect critically on yourself and your field • the ability to reflect on your present and future career, practices, skills and needs

	• showing knowledge and ability in working on professional identity and visibility, both conceptually as well as practically
Weighting	100%
Grading scale	Pass / Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Before July 1st

Internship

Course title	**Internship**
Department responsible	Art of Sound
OSIRIS course code	KC-AS-ST-17
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	During the fourth year of the Art of Sound bachelor programme, you will follow an internship for at least 280 hours. The internship is directly and substantively related to your chosen specialisation (Music Recording, Studio Production, Sound Reinforcement). During the internship you will work in a team in a professional environment outside the Conservatoire and under the leadership of the supervisor from the host organisation. The internship is intended to provide you with a direct introduction to the professional practice, but you will also learn how to look for and find a position in the professional field. The internship will meet the following requirements: • You will search and find the internship yourself, in discussion with your individual coach. • Prior to the internship start, you will hand in three signed copies (signed by the student- trainee AND host) of the internship student-trainee agreement (a copy of this agreement can be found on the Art of Sound pages on the KC Portal); • The internship has an effective extent of minimum 280 hours excluding preparation and documentation; • The internship activities will be associated both directly and concerning content with the specialisation of your choice (Music Recording, Studio Production, Sound Reinforcement); • During the internship activities, you will cooperate in a team; • You will fulfill the internship activities under supervision of a qualified supervisor of the concerning company or organization; In case of an internship abroad you will apply for and have at your disposal all necessary visa, permits and other documents that are required by the laws of the country where you will fulfill your internship, prior to commencing the internship.
Programme objectives	1.A.1, 1.A.7, 1.A.9, 1.A.11, 1.B.11, 1.B.12, 1.C.4, 1.C.7, 1.C.10, 1.C.13, 1.C.16
Course objectives	At the end of this course, you: ▪ are able to perform work in a professional environment that is directly and substantively related to your chosen specialisation; ▪ know the professional field of the music technologist from close up;

	▪ are able to reflect on your own professional functioning; ▪ are able to search for and find a position in the professional field.
Credits	10 ECTS
Level	Bachelor
Work form	Internship
Literature	-
Language	English
Scheduling	Semester 2 (outside of the Royal Conservatoire)
Date, time & venue	n/a
Teachers	Daan van Aalst, Jeroen Bas, Attie Bauw, Robin Koek, Various
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Internship Report
Assignment description	You will follow an internship for at least 280 hours, preferably in the second semester of the 4th bachelor year.
Assignment requirements	You will write an internship report of approximately 1200 words excluding addenda on the entire internship period, to be handed in with your main subject teacher. The internship report will contain the following subjects: • The goal of the internship; • A description of the company or organization where the internship has been fulfilled; • A description of the progress of the internship activities; • An evaluation of the internship, including your own reflection on your functioning during the internship period; • A description of new understanding and knowledge that you received during the internship period; • Addenda (Brochures, photographs, media (image, sound, video), time schedule, information sources); • an internship evaluation form (a copy of this form can be found at the Art of Sound pages on the KC Portal) filled out and signed by the internship supervisor.
Assignment planning	Within 30 days after completion of the internship, but latest on June 15 of this academic year.
Assessment criteria	• educational value of the internship • invested time • quality and completeness of the internship report
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Within 30 days after completion of the internship, but latest on Juli 1st of this academic year.

ELECTIVES AND MINORS

For the course descriptions of all electives and minors, please see the **Bachelor Electives & Minors Handbook** on the KC Portal.

APPENDICES

1: ASSESSMENT CRITERIA – MUSICIANSHIP SKILLS COURSES

Applicable to: Rhythm Class and Writing: Arranging & Instrumentation

Very good	9-10	○ Rare musicianship for this level. ○ Original improvisation. ○ Exceptional accuracy demonstrated in performance. ○ Fluent and confident realisations of assignments. ○ Exceptional application of high level of aural ability. ○ Accurate throughout. ○ Musically perceptive. ○ Confident response in assignments. ○ Highly accurate notes and intonation. ○ Fluent rhythmic accuracy. ○ Demonstrates a very high level of understanding of musical concepts. ○ Demonstrates a very high level of aural awareness and musical literacy.
Good	8	○ Musicianship skills of a consistently good level. ○ Controlled and assured improvisations with ability to lead and to be led. ○ Although not without fault, a generally high level of accuracy is maintained throughout in the assignments. ○ Good overall aural ability demonstrated. ○ Strengths significantly outweigh weaknesses. ○ Musically aware. ○ Secure response in assignments. ○ Largely accurate notes and intonation. ○ Good sense of rhythm and stable pulse. ○ Demonstrates a good level of understanding of musical concepts. ○ Demonstrates a good level of aural awareness and musical literacy.
Sufficient	5,5-7	○ If not always consistent, a reasonable general level of accuracy in performance. Improvisation with some degree of fluency or some elementary ability to improvise alone and in ensemble. ○ Errors do not significantly detract. ○ Acceptable overall aural ability demonstrated. ○ Strengths just outweigh weaknesses. ○ Cautious response in assignments. ○ Generally correct notes and sufficiently reliable intonation to maintain tonality. Overall rhythmic accuracy and generally stable pulse. ○ Demonstrates an acceptable level of aural awareness, musical literacy and ability to discuss musical concepts, although there may be some inaccuracies.
Not sufficient	5 or lower	○ The work and the performance does not reveal sound musicianship skills. Inconsistent and too often flawed. ○ Faltering improvisations often outside of the prescribed parameters. ○ Limited ability to hear and reproduce elements of music. ○ Little grasp of the assignments. ○ Weaknesses outweigh strengths. ○ Uncertain or vague response in assignments. ○ Frequent note errors and insufficiently reliable intonation to maintain tonality. Inaccurate rhythm and irregular pulse. ○ Demonstrates a limited level of aural awareness, musical literacy and ability to discuss musical concepts. ○ No work offered.

2: ASSESSMENT CRITERIA – MAIN SUBJECT (CRAFTMANSHIP/CREATIVITY/WORK ETHIC)

CRAFTMANSHIP

	Balance	Spectral Balance	Dynamics	Spatiality	(Stereo) Imaging	Technical merit
9.5 - 10	Excellent level balance between the musical elements of the mix in relation to the musical function of these elements.	Excellent spectral balance between the musical elements of the mix in relation to the musical function of those elements.	Excellent use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	Excellent quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	Excellent placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	Excellent technical skills in relation to the complexity of the student 's work
8.5 - 9	Very good level balance between the musical elements of the mix in relation to the musical function of these elements.	Very good spectral balance between the musical elements of the mix in relation to the musical function of those elements.	Very good use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	Very good quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	Very good placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	Very good technical skills in relation to the complexity of the student 's work
8	Good level balance between the musical elements of the mix in relation to the musical function of these elements.	Good spectral balance between the musical elements of the mix in relation to the musical function of these elements.	Good use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	Good quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	Good placement placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	Good technical skills in relation to the complexity of the student 's work
7-7.5	More than sufficient level balance between the musical elements of the mix in relation to the musical function of these elements.	More than sufficient spectral balance between the musical elements of the mix in relation to the musical function of these elements.	More than sufficient use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	More than sufficient quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	More than sufficient placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	More than sufficient technical skills in relation to the complexity of the student's work
6-6.5	Sufficient level balance between the musical elements of the mix in relation to the musical function of these elements.	Sufficient spectral balance between the musical elements of the mix in relation to the musical function of those elements.	Sufficient use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	Sufficient quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	Sufficient placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	Sufficient technical skills in relation to the complexity of the student's work
5.5	Mediocre level balance between the musical elements of the mix in relation to the musical function of these elements.	Mediocre spectral balance between the musical elements of the mix in relation to the musical function of those elements.	Mediocre use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	Mediocre quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	Mediocre placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	Mediocre technical skills in relation to the complexity of the student's work
1-5	Insufficient level balance between the musical elements of the mix in relation to the musical function of these elements.	Insufficient spectral balance between the musical elements of the mix in relation to the musical function of those elements.	Insufficient use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	Insufficient quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	Insufficient placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	Insufficient technical skills in relation to the complexity of the student's work

CREATIVITY

	Concept and vision	Interpretation	(Post) Processing	Analytical ability	Working method
9.5-10	Excellent skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	Excellent understanding and awareness of musical material in relation to sound .	Excellent skills to choose and apply appropriate (post) processing techniques in relation to the musical subject.	Excellent ability to examine, investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	Excellent skills to choose and apply a proper approach to the individual steps in the working process of the music technologist.
8.5-9	Very good skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	Very good understanding and awareness of musical material in relation to sound.	Very good skills to choose and apply appropriate (post) processing techniques in relation to the musical subject.	Very good ability to examine, investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	Very good skills to choose and apply a proper approach to the individual steps in the working process of the music technologist .
8	Good skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	Good understanding and awareness of musical material in relation to sound.	Good skills to choose and apply appropriate (post) processing techniques in relation to the musical subject.	Good ability to examine, investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	Good skills to choose and apply a proper approach to the individual steps in the working process of the music technologist.
7-7.5	More than sufficient skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	More than sufficient understanding and awareness of musical material in relation to sound.	More than sufficient skills to choose and apply appropriate (post) processing techniques in relation to the musical subject.	More than sufficient ability to examine, investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	More than sufficient skills to choose and apply a proper approach to the individual steps in the working process of the music technologist.
6-6.5	Sufficient skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	Sufficient understanding and awareness of musical material in relation to sound.	Sufficient skills to choose and apply appropriate (post) processing techniques in relation to the musical subject .	Sufficient ability to examine, investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	Sufficient skills to choose and apply a proper approach to the individual steps in the working process of the music technologist.
5.5	Mediocre skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	Mediocre understanding and awareness of musical material in relation to sound .	Mediocre skills to choose and apply appropriate (post) processing techniques in relation to the musical subject.	Mediocre ability to examine , investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	Mediocre skills to choose and apply a proper approach to the individual steps in the working process of the music technologist.
1-5	Insufficient skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	Insufficient understanding and awareness of musical material in relation to sound.	Insufficient skills to choose and apply appropriate (post) processing techniques in relation to the musical subject.	Insufficient ability to examine, investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	Insufficient skills to choose and apply a proper approach to the individual steps in the working process of the music technologist.

WORK ETHIC

	Self activity	Portfolio (qualitative)	Portfolio (quantitative)	Planning/ organisation	Communication	Reflection
9.5 - 10	Excellent ability to take decisions and actions independently and to work autonomously at own initiative.	Excellent quality of bath choice, performance and presentation of projects in relation to the difficulty and complexity of the student's work.	Excellent extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Excellent time management skills, organization skills and work planning skills in the music production process.	Excellent observation, discussion and verbalization skills in the communication with **musicians1 promoters** and colleagues in the workfield of the music technologist.	Excellent ability to contemplate on personal work, criticize and assess this work and place own work in perspective of that of others.
8.5 - 9	Very good ability to take decisions and actions independently and to work autonomously at own initiative.	Very good quality of bath choice, performance and presentation of projects in relation to the difficulty and complexityof the student's work.	Very good extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Very good time management skills, organization skills and work planning skills in the music production process.	Very good observation, discussion and verbalization skills in the communication with **musicians1 promoters** and colleagues in the workfield of the music technologist .	Very good ability to contemplate on personal work , criticize and assess this work and place own work in perspective of that of others.
8	Good ability to take decisions and actions independently and to work autonomously atown initiative .	Good quality of bath choice, performance and presentation of projects in relation to the difficult y and complexityof the student's work.	Good extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Good time management skills, organization skills and work planning skillsin the music production process.	Good observation, discussion and verbalization skills in the communication with **musicians1 promoters** and colleagues in the workfield of the music technologist.	Good ability to contemplate on personal work, criticize and assess this work and place own work in perspective of that of others.
7-7.5	More than sufficient ability to take decisions and actions independently and to work autonomously at own initiative.	More than sufficient quality of bath choice, performance and presentation of projectsin relation to the difficulty and complexityof the student's work.	More than sufficient extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	More than sufficient time management skills, organization skills and work planning skills in the music production process.	More than sufficient **observation, discussion** and verbalization skills inthe communication with **musicians1 promoters** and colleagues in the workfield of the music technologist.	More than sufficient ability to contemplate on personal work, criticize and assess this work and place own work in perspective of that of others.
6-6.5	Sufficient ability to take decisions and actions independently and to work autonomously at own initiative.	Sufficient quality of bath choice, performance and presentation of projects in relation to the difficulty and complexityof the student's work.	Sufficient extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Sufficient time management skills, organization skills and work planning skills in the music production process.	Sufficient observation, discussion and verbalization skills in the **communication with musicians1 promoters** and colleagues in the workfield of the music technologist.	Sufficient ability to contemplate on personal **work, criticize and assess**this work and place own work in perspective of that of others.
5.5	Mediocre ability to take decisions and actions independently and to work autonomously atown initiative.	Mediocre quality of bath choice, performance and presentation of projects in relation to the difficulty and complexityof the student's work.	Mediocre extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Mediocre time management ski lls, organization skills and work planning skills in the music production process.	Mediocre observation, discussion and verbalization skills in the communication with **musicians1 promoters** and colleagues in the workfield of the music technologist.	Mediocre ability to contemplate on personal **work, criticize and assess**this work and place own work in perspective of that of others.
1-5	Insufficient ability to take decisions and actions independently and to work autonomously at own initiative.	Insufficient quality of bath choice , performance and presentation of projects in relation to the difficulty and complexity of the student's work.	Insufficient extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Insufficient time management skills, organization skills and work planning skills in the music production process.	Insufficient observation, discussion and verbalization skills in the communication with **musicians1 promoters** and colleagues in the workfield of the music technologist.	Insufficient ability to contemplate on personal work, criticize and assess this work and place own work in perspective of that of others.

3: GRADING SCALES

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