

Curriculum Handbook Bachelor of Music – Composition



Academic Year 2021/22

Royal
Conservatoire
The Hague



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

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

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

TABLE OF CONTENTS

Table of Contents	2
Introduction.....	4
Programme Objectives Bachelor Composition	5
Curriculum Overview.....	7
Course Descriptions.....	8
Artistic Development.....	8
Individual Main Subject Composition	8
Spring Festival (part of Main Subject)	10
Improv Lab.....	11
Exchange Workshops 1+2	12
Musicianship Skills.....	13
First Year Choir	13
Introduction Stockhausen Studio	14
Theory for Composers 1-2-3.....	15
Instrumentation 1-2	16
Music Multi Media	17
Analysis Contemporary Music Basic.....	19
Analysis Contemporary Music Basic Method Haakma-Wagenaar.....	20
Academic Skills	22
New Arts and Music Theories.....	22
Music History 1.....	23
Music History 2.....	24
Professional Preparation	26
Composition Projects	26
Tutoring	27
Start-Up!.....	29
Educational Skills for Creative Artists 1.....	30

Educational Skills for Creative Artists 2.....	32
Educational Skills for Creative Artists 3.....	33
Electives/Minors.....	35
Assessment Criteria.....	36
Assessment Criteria Bachelor Composition – Main Subject	36
Assessment Criteria Musicianship Skills Courses	38
Grading Scales	40

INTRODUCTION

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

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

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

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

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

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

PROGRAMME OBJECTIVES BACHELOR COMPOSITION

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

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

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

A. Practical (skills-based) outcomes

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

B. Theoretical (knowledge-based) outcomes

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

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

study.

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

C. Generic outcomes

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

CURRICULUM OVERVIEW

code	Composition	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2021-2022				
KC- Artistic Development					
CO-COI	Individual Main Subject Composition <i>including Spring Festival</i>	24	22	26	38
CO-IL	Improv Lab	2			
SO-EWS1,2	Exchange Workshops 1+2	4			
	Subtotal	30	22	26	38
KC- Musicianship Skills					
AL-K1JR	First Year Choir	2			
CO-ISS	Introduction Stockhausen Studio	3			
TC-TVC	Theory for Composers 1-2-3 <i>(including Analysis, Tonal Harmony, Solfège, Modal Counterpoint)</i>	9	12	3	
TC-IN	Instrumentation 1-2		3	3	
TC-MM	Music Multi Media			4	
TC-AHM1	Analysis Contemporary Music Basic			3	
TC-AHMW2	Analysis Contemporary Music Method Haakma-Wagenaar				3
	Subtotal	14	15	13	3
KC- Academic Skills					
SO-NAMT	New Arts & Music Theory	3			
TC-MG	Music History 1-2	3	3		
	Subtotal	6	3	0	0
KC- Professional Preparation					
CO-COMP	Composition Projects (internal/external)	6	8	11	13
AL-PF	Tutoring	2	2	2	
AL-FYF	Start-Up!	2			
ED-ESCA	Educational Skills for Creative Artists 1-2-3		4	2	
	Subtotal	10	14	15	13
KC- Minor/Electives					
-	Minor or Electives		6	6	6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

INDIVIDUAL MAIN SUBJECT COMPOSITION

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

Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.5, 1.A.7, 1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.A.13, 1.A.14, 1.A.15, 1.A.19, 1.B.1, 1.B.3, 1.B.8, 1.B.11, 1.B.12, 1.C.12, 1.C.13, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Weekly lessons of 60 minutes, 34 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next. Please note that for being allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses, including theory and educational courses.
Teachers:	Martijn Padding, Yannis Kyriakides, Peter Adriaansz, Calliope Tsoupaki, Diderik Wagenaar, Guus Janssen
Credits:	24-22-26-38 ECTS
Literature:	-
Work form:	Individual lesson
Assessment:	<p>Bachelor I - exam (propaedeutic): 45-minute presentation. The format is equal to the bachelor IV final presentation (with the exception that bachelor IV committees include an external examiner).</p> <p>Bachelor IV - final presentation: 60-minute evaluation. Final Presentation in which you give a presentation on your work, which is then discussed with a committee of specialists. Discussion is based upon the presentation, as well as scores and recordings of works. The grading is not only the result of the moment of the exam but also includes achievements throughout the whole period of study. You will receive extensive written feedback afterwards.</p> <p>The (final) presentation is assessed using the Assessment Criteria for Bachelor Composition which you can find at the end of this Curriculum Handbook.</p> <p>There will be no formal assessment at end of bachelor II & III. Your progress will be discussed in the annual teacher meeting. Your credits will be allocated based on this outcome.</p> <p>Studium Generale: Attendance 80%. Bachelor 3 and 4 students and Master 1 and 2 students are required to do at least one presentation per academic year.</p>
Grading system:	Bachelor I (propaedeutic exam): Pass/Fail Bachelor II & III: Pass/Fail Bachelor IV: Numeric
Language:	English and/or Dutch
Schedule, time, venue:	To be decided in consultation with the teachers
Information:	Martijn Padding – Head of Composition Department (m.padding@koncon.nl)

SPRING FESTIVAL (PART OF MAIN SUBJECT)

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

Assessment:	You are assessed on the basis of your active contribution to the process. 100% attendance is required.
Grading system:	N/A, as part of Main Subject
Language:	English
Schedule:	t.b.a.
Time:	The festival takes place in April
Venue:	All halls at the Royal Conservatoire, several venues in The Hague, as well as performances in public spaces.
Information:	Martijn Padding – Head of Composition Department (m.padding@koncon.nl)

IMPROV LAB

Course title:	Improv Lab
Osiris course code:	KC-CO-IL
Course content:	Improvisation and composition are inseparably linked. Under the guidance of Oscar Jan Hoogland and various guest lecturers, students use improvisation to search for new sounds, forms of ensemble playing and new forms of communication through music. The improvisations can be free, but also (rigidly) structured on the basis of schemas, graphic scores and every other conceivable musical scenario. Improv Lab is a group lesson and a group process. The lesson consists mainly of playing (improvising) together and the verbal analyses of these results.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ can listen to each other and make musical decisions on the spot; ▪ realise the importance of the difference between composing and improvising (reflection in a split second versus large scale reflection); ▪ are able to use composition and improvisation to each other's benefit: improv as a laboratory for finding new sounds and interaction, composing strategies used as scenarios to improvise on; ▪ understand group processes.
Programme objectives:	1.A.1, 1.A.5, 1.A.6, 1.A.7, 1.A.8, 1.A.10, 1.B.6, 1.B.9, 1.C.1, 1.C.4, 1.C.11
Type of course:	Bachelor I: compulsory Bachelor II-III-IV: elective (the course can be taken several times)
Level:	Bachelor I-IV
Duration:	3 project blocks of 3 weeks, 120 minutes per week
Prior qualifications/ prerequisites:	-
Teachers:	Oscar Jan Hoogland, possibly guest teachers
Credits:	2 ECTS

Literature:	
Work form:	Group lesson
Assessment:	You are assessed on the basis of your active contribution to the group sessions. 80% attendance is required.
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl)

EXCHANGE WORKSHOPS 1+2

Course title:	Exchange Workshops 1+2
Osiris course code:	KC-AL-SO-EWS1,2
Course content:	The creative departments organise annual exchange workshops, covering different topics related to composition, sonology, media arts and artscience. The workshops are led by guest teachers.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have gained insight into the artistic ideas and working methods of the creative departments; ▪ have developed skills and knowledge about the working field.
Programme objectives:	1.A.8, 1.B.7, 1.B.9, 1.B.13, 1.C.11
Type of course:	Compulsory for bachelor's I, elective for bachelor's II to IV and master's students
Level:	Bachelor and Master
Duration:	5 or 10 days of 5 hours (depending on the type of workshop)
Prior qualifications/ prerequisites:	–
Teachers:	Guest teachers
Credits:	Exchange Workshop 1 = 2 ECTS Exchange Workshop 2 = 2 ECTS
Literature:	–
Work form:	Workshop
Assessment:	Compulsory attendance: 80%. Depending on workshop: possibility of an assignment.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See the workshop description document
Information:	Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl)

MUSICIANSHIP SKILLS

FIRST YEAR CHOIR

Course title:	First Year Choir
Osiris course code:	KC-AL-K1JR
Course content:	<p>On a weekly basis, the First Year Choir starts with a vocal warming-up to learn basic singing techniques, canon singing and aural awareness. Choral repertoire is then rehearsed. There might be split rehearsals to speed up the tempo of studying.</p> <p>You are obliged to write marks in your parts and it is also important to study at home and be well-prepared for the rehearsal. Every week, the conductor will announce what is to be studied in the next rehearsal. The First Year Choir performs several times every academic year, with two final concerts in March.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ 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.
Programme objectives:	1.A.1, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.C.11
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Weekly rehearsals of 1.5 hours, September to April
Prior qualifications/ prerequisites:	-
Teachers:	Daniël Salbert
Credits:	2 ECTS
Literature:	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert. If a score is lost, you can buy another one at the Ticket Shop.
Work form:	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
Assessment:	<p>A minimum of 80% presence at the rehearsals, concerts are compulsory.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • the ability to sing choir parts • the ability to use your voice in a proper way for choral singing • the ability to both following the conductor and listen to the choir while singing
Grading system:	Participation sufficient/insufficient
Language:	English

Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

INTRODUCTION STOCKHAUSEN STUDIO

Course title:	Introduction Stockhausen Studio
Osiris course code:	KC-CO-ISS
Course content:	In this course, you train to become confident in using electronic technologies, basic and advanced, analogue and digital. Following chapters from a textbook, the KHSS manual, each lesson will focus on explaining theory and demonstrating operation of associated devices in general and/or specific to the Stockhausen Studio's equipment. After exploration by hands-on patching and tweaking, each subject will be illustrated by a corresponding example from the historical canon of electronic music (from Stockhausen to The Beatles to Aphex Twin). Subjects are: - Understanding electrical signals in relation to sound, - generating and gathering signals, - analog signal processing, - analog and digital spectrum analysis, - synthesis and voltage control, - digital audio, - computer: Digital Audio Workstations and Sound Design Software (ProTools, Logic, Kyma, MaxMSP).
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have the knowledge and skills to operate the studio autonomously, while maintaining safe and purposeful conditions; ▪ are capable of speaking the language of engineers on whom the performance of your future work might depend; ▪ are aware of new possibilities as well as past developments in music technology.
Programme objectives:	1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.B.10, 1.C.9
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Two-weekly lessons of 120 minutes, 18 weeks per academic year
Prior qualifications/ prerequisites:	Having reasonable mathematics and arithmetic skills is recommended
Teachers:	Hugo Morales Murguia
Credits:	3 ECTS
Literature:	KHSS manual (physical booklet), Equipment Reference Guides (pdf)
Work form:	Group lessons in combination with individual lessons
Assessment:	Artistic input during discussion group lessons and creative use of studio time. Delivery of two or more practical assignments. Assessment criteria: <ul style="list-style-type: none"> • active participation at every lesson (attendance 80%)

	<ul style="list-style-type: none"> • willingness to expand horizons and to concentrate on work • ability to collaborate with colleagues • willingness to receive feedback and to apply it • ability to work independently in the electronic studio
Grading system:	Final result: Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Maurice Bom (m.bom@koncon.nl)

THEORY FOR COMPOSERS 1-2-3

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

	<ul style="list-style-type: none"> ▪ have acquired the capacity to improvise a polyphonic counterpoint as a performer singing in an ensemble with other students on the basis of sixteenth-century voice-leading rules.
Programme objectives:	1.A.1, 1.A.6, 1.B.1, 1.B.2, 1.B.6
Type of course:	Compulsory
Level:	Bachelor I-II-III
Duration:	Lessons of 230 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks, and project and exam weeks)
Prior qualifications/ prerequisites:	Theory for Composers 1 before starting Theory for Composers 2 Theory for Composers 2 before starting Theory for Composers 3
Teachers:	Santo Militello & Aart Strootman
Credits:	Bachelor I: 9 ECTS Bachelor II: 12 ECTS Bachelor III: 3 ECTS
Literature:	t.b.a.
Work form:	Group lesson (workshop format) and possibly individual appointments
Assessment:	The two parts of the course are assessed separately: Analysis: portfolio; 50% final mark (mid-term 16,5%, final 33,5%) Harmony, solfeggio, counterpoint: practical exam, 50% final mark (mid-term 16,5%, final 33,5%) Please see the <i>Assessment Criteria Musicianship Skills Courses</i> at the end of this Curriculum Handbook.
Grading system:	Final result: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule, also: private appointments
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

INSTRUMENTATION 1-2

Course title:	Instrumentation 1-2
Osiris course code:	KC-TC-IN
Course content:	In contemporary music, the instrumentation of a work (with electronics or otherwise) is generally the point of departure for composing. Aspects covered include the historical aspects, the use of individual instruments, the cohesion with form and how the instrumentation shapes the concept. You will also study specific works from contemporary literature and carry out pragmatic assignments; i.e. arranging, conducting and leading ensembles.

	The lessons have a laboratory-like character and are linked to composition projects whenever possible.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ know all relevant technical facts about individual instruments, including ‘extended techniques’; ▪ have studied the historical development of instrumentation and focussed on historical key works; ▪ have done a variety of assignments and have expertise in arranging music for any ensemble; ▪ are able to invent new personal notations for new sounds; ▪ are able to use the skills and knowledge achieved from this course during your own creative composition process.
Programme objectives:	1.A.1, 1.A.8, 1.A.15, 1.B.1, 1.B.6, 1.B.7, 1.C.1, 1.C.5, 1.C.6, 1.C.7, 1.C.11
Type of course:	Compulsory
Level:	Bachelor II and III
Duration:	Weekly lessons of 100 minutes (Instrumentation 1) or 120 minutes (Instrumentation 2), 36 weeks per year
Prior qualifications/ prerequisites:	Instrumentation 1
Teachers:	Trevor Grahl, Patrick van Deurzen
Credits:	3 ECTS per academic year
Literature:	Standard works such as Adler. The Study of Orchestration. Stiller. Handbook of Instrumentation.
Work form:	Group lesson
Assessment:	You are assessed on the basis of your active contribution to the group sessions and on your assignments. Minimum attendance: 80%.
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Instrumentation 1: Patrick van Deurzen (p.vandeurzen@koncon.nl) Instrumentation 2: Trevor Grahl (t.grahl@koncon.nl)

MUSIC MULTI MEDIA

Course title:	Music Multi Media
Osiris course code:	KC-TC-MM

Course content:	The aim of the course is to introduce students to how technology can be used in creating new forms of music multimedia/intermedia and expanded performance practices, from traditional contexts such as opera or contemporary dance to new contexts such as sound installation and new media. The history of early paradigms in composing with non-musical elements is analysed, as well as current practices in sound art and contemporary forms of multimedia. The course also takes a practical form, in learning technologies that could be useful in creating expanded performance practices, such as analogue and digital sound manipulation, video and basic interactive software programming. Students may perform with the kHz kollektiv, an ensemble that specialises in live electronics and multimedia.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have an overview of current developments in the field of music multimedia and expanded performance practices; ▪ can analyse relationships between music and other disciplines and reflect on them; ▪ are able to operate with selective live electronics; ▪ have knowledge and skills to create videos for music and music to video.
Programme objectives:	1.A.9, 1.A.11, 1.A.12, 1.A.13, 1.B.1, 1.B.10, 1.C.9
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Regular meetings on Wednesday afternoons and some project/ensemble-based activity, 36 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Yannis Kyriakides, guest teachers
Credits:	4 ECTS
Literature:	
Work form:	Group lessons in combination with individual lessons
Assessment:	Assessment on the basis of your active participation in the group lessons and two or more small composition assignments during the course. Assessment criteria (participation): <ul style="list-style-type: none"> • active participation at every lesson (attendance 80%) • willingness to expand horizons and to concentrate on work • ability to collaborate with colleagues from different (interdisciplinary) fields • willingness to receive feedback and to apply it Assessment criteria (composition assignments): <ul style="list-style-type: none"> • level of craftsmanship (technical) • artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject)
Grading system:	Final result: Pass/Fail
Language:	English

Schedule, time, venue:	See ASIMUT schedule
Information:	Yannis Kyriakides (y.kyriakides@koncon.nl)

ANALYSIS CONTEMPORARY MUSIC BASIC

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

	<ul style="list-style-type: none"> artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject)
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Aart Strootman (a.strootman@koncon.nl)

ANALYSIS CONTEMPORARY MUSIC BASIC METHOD HAAKMA-WAGENAAR

Course title:	Analysis Contemporary Music Method Haakma-Wagenaar
Osiris course code:	KC-TC-AHM2
Course content:	Following the basic course in the third year of the Bachelor programme, which laid the foundations for a thorough knowledge of various techniques for analysing twentieth-century and contemporary music on the basis of scores and recordings, the Analysis Contemporary Music Method Haakma-Wagenaar explores the subject in more depth. You are presented with examples of exceptional works to study, which are then analysed intensively. This can take the form of a detailed note-for-note analysis or an exploration of the relevant conceptual conditions behind the creation of a work. The lessons also cover subjects such as instrumentation, harmony, rhythm and aesthetics. The course curriculum is flexible and can be tailored to address the latest developments in composition or the presence of an expert or a particular composer at the Royal Conservatoire.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> can use analytical tools to give a personal interpretation of every form of 'organised sound' (Varèse); can analyse your own work; can place your own work in the context of the canon of composed music.
Programme objectives:	1.B.1, 1.B.7, 1.C.1, 1.C.6
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	Weekly lessons of 100 minutes, 36 weeks per academic year
Prior qualifications/ prerequisites:	Analysis Contemporary Music Basic
Teachers:	Peter Adriaansz
Credits:	3 ECTS
Literature:	Various sources, such as: Andriessen/Schoenberger: The Apollonian Clockwork

	<p>Boulez: Collected writings Cage: Silence Jarman: Alban Berg Messiaen: Traité de Rythme, de Couleur et d'Ornithologie Osmond-Smith: Luciano Berio Stockhausen: Texte (part 1 & 2)</p>
Work form:	Group lesson
Assessment:	<p>You are assessed on the basis of your active contribution to the group sessions as well as assignments/two presentations (30 minutes each) during the course on content related subjects.</p> <p>Assessment criteria (participation):</p> <ul style="list-style-type: none"> • active participation at every lesson (attendance 80%) • willingness to expand horizons and to concentrate on work • willingness to receive feedback and to apply it <p>Assessment criteria (assignments/presentations):</p> <ul style="list-style-type: none"> • demonstrate an active engagement with the discussed historical sources • insight in the chosen subject • level of conceptual approach • quality of the presentation skills
Grading system:	Final result: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Peter Adriaansz (p.adriaansz@koncon.nl)

ACADEMIC SKILLS

NEW ARTS AND MUSIC THEORIES

Course title:	New Arts and Music Theories
Osiris course code:	KC-SO-NAMT
Course content:	<p>This course is offered to all first-year students of ArtScience, Composition and Sonology. It is aimed to nurture an awareness of the possibilities of reciprocal expansion that exist between the domains of theory and artistic practice. The course tackles areas of enquiry that traverse both the substrate of artistic practice and theoretical research, articulated in thematic segments throughout the year. These segments comprise questions on the nature of: Language, Materiality, Media and Technology, Sensation and Affect, Ecology, Culture and the Collective.</p> <p>These thematic axes promote the familiarisation of the students with recent as well as historical theoretical tools, through an exposure to texts and artistic practices sourced in different traditions and knowledge disciplines. The course includes the participation of a substantial number of guest teachers coming from diverse areas and institutions across the Netherlands (and beyond) including Musicology, Art History, Media Theory, Performance Studies, Cultural Critique as well as art practitioners.</p> <p>The course aims to foster the receptiveness of students for open-ended and transdisciplinary explorations in which the role of histories and models of thought become inherent in the artistic process.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none">▪ have the knowledge and the ability to discuss a wide range of approaches that inform contemporary thought within and in relation to artistic practice.
Programme objectives:	1.A.8, 1.A.10, 1.B.7, 1.C.1, 1.C.4
Type of course:	Compulsory
Level:	Bachelor I
Duration:	120 minutes per week during two semesters
Prior qualifications/ prerequisites:	–
Teachers:	David Damm, Gabriel Paiuk, Eric Kluitenberg
Credits:	3 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	At the end of the course you develop (in groups) and present to the class a plan for a project/prototype/draft of a work that engages with a number of problems/challenges arising from one of the areas of theoretical enquiry developed throughout the year (Media, Sensation and Cognition, Ecology and Collectivity, Materiality or Language).

	<p>Assessment criteria:</p> <ul style="list-style-type: none"> • awareness of the utility of a dialogue between artistic practice and theoretical enquiry • ability to research and account for different theoretical perspectives into specific problems • ability to express clearly the arguments dealt with in the project presented to the class
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Gabriel Paiuk (paiukg@koncon.nl)

MUSIC HISTORY 1

Course title:	Music History 1
Osiris course code:	KC-TC-MG1
Course content:	A series of lectures about the music of the 20th century till the present, from a composer's perspective. In the first semester the focus lies primarily on Stravinsky and Schönberg. In the second semester other composers and phenomena are central: Varèse, Shostakovich, Weill, Darmstadt, minimal music and post-modernism.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have an overview of, and are starting to get an insight into, the most important developments in music from 1900; ▪ are able to communicate about this with colleagues and laymen.
Programme objectives:	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks, and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	tbd
Credits:	3 ECTS
Literature:	<p>- Alex Ross, <i>The Rest is Noise</i> (New York, 2007). NB: please don't use the Dutch translation! The most important musical examples used in the book can be found online: http://www.therestisnoise.com/noise/.</p> <p>- Material assigned by teacher, such as copies of score fragments and text written by composers.</p>

	- On the KC Intranet page, you can find the musical fragments that are used in class, as well as lyrics and translations of vocal works, videos etc. It also contains an overview of the chapters from Ross that need to be studied, and mentions the exam dates. Intranet: click Students -> Education -> Departments -> Music Theory -> Music History Documents
Work form:	Lectures and individual study
Assessment:	Two written exams about the content of the lectures and the assigned literature. For both exams, a minimum score of 5.5 needs to be obtained in order to pass the course.
Grading system:	Exam 1: Numeric (50%) Exam 2: Numeric (50%)
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

MUSIC HISTORY 2

Course title:	Music History 2
Osiris course code:	KC-TC-MG2
Course content:	Lectures about the outlines of music history stretching from the Middle Ages until the late 19th century, from a composer's perspective. The first semester concerns the Middle Ages until the baroque era. The second semester concerns the later part of the 18th, and the 19th century.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have insight in and an overview of the most important developments in music from the Middle Ages until the 19th century; ▪ are able to communicate about this with colleagues and laymen.
Programme objectives:	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks, and project and exam weeks)
Prior qualifications/ prerequisites:	Music History 1
Teachers:	tbd
Credits:	3 ECTS
Literature:	- J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, 'A History of Western Music' (W.W. Norton & Company, New York/London), 8 th edition or newer version (please don't use older versions). - Material assigned by teacher, mainly copies of score fragments

	- On the KC Intranet page, you can find the musical fragments that are used in class, as well as lyrics and translations of vocal works, videos etc. It also contains an overview of the chapters from Grout that need to be studied, and mentions the exam dates. Intranet: click Students -> Education -> Departments -> Music Theory -> Music History Documents
Work form:	Lectures and individual study
Assessment:	The course is concluded with a written exam at the end of each semester. For both exams, the grade obtained should be a minimum of 5.5 in order to pass the course.
Grading system:	Exam 1: Numeric (50%) Exam 2: Numeric (50%)
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

PROFESSIONAL PREPARATION

COMPOSITION PROJECTS

Course title:	Composition Projects (internal/external)
Osiris course code:	KC-CO-COMP
Course content:	During your studies, you are offered many projects of a highly diverse nature – either by the conservatoire, or through your own network. Apart from working in collaboration with front-row professional ensembles, musicians, stages and orchestras from the Netherlands (such as Residentie Orkest, Ensemble Klang, Ensemble Modelo62, Kluster5, Nieuw Ensemble, Korzo), the projects are often organised in collaboration with artists from other disciplines. Many projects are carried out in interdisciplinary groups, but there are also individual projects. In every project, you are coached by teachers from the Composition Department.
Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ are able to compose for a diversity in instrumental, vocal, electronic and interdisciplinary forms;▪ have knowledge about and experience in working at a good level in the professional field;▪ can interact, communicate and rehearse with, and coach musicians;▪ are able to make rehearsal schedules, produce concerts and generate publicity for their concerts;▪ have experience with relevant processes between makers of interdisciplinary art forms.
Programme objectives:	1.A.9, 1.A.12, 1.A.13, 1.A.14, 1.A.16, 1.A.19, 1.B.9, 1.B.13, 1.B.14, 1.B.16, 1.C.4, 1.C.9, 1.C.10, 1.C.14
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Throughout the academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Martijn Padding, Calliope Tsoupaki, Peter Adriaansz, Yannis Kyriakides, Diderik Wagenaar, Guus Janssen
Credits:	6-8-11-13 ECTS
Literature:	
Work form:	Individual/group projects
Assessment:	Written Review in case of CDO projects. At the end of the project you are assessed on your active contribution in the artistic collaboration during your projects and on the quality of your artistic product. This may be in the form of a group evaluation with all participants (from different disciplines) or in a smaller set-up between you and your composition coaches. Assessment criteria (active contribution):

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

TUTORING

Course title:	Tutoring
Osiris course code:	KC-AL-PF
Course content:	<p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's course. The tutor's role is to help you to reflect on your study and to monitor your study progress.</p> <p>In order to become independent reflective practitioners students need self-regulation skills and habits. The tutor can offer you several tools to develop these skills, based on your needs and preferences. In the tutoring toolbox there are 4 categories for tools: foundation, intention, attention and reflection. In the course of the study year you and your tutor will decide together which tools are interesting and relevant to explore. Each study year all 4 categories should be represented in your development and habits. Evidence of this can be shown 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, which meets the requirement of all 4 categories.</p> <p>The tutor will have consultations with students individually and in small groups. The tutor is also available to you on request. Consultations with the tutor are confidential. Study progress will be an important topic in private consultations. The tutor will consult with the head of department or coordinator about study related issues, without revealing any sensitive information. Students are encouraged to take responsibility and initiative and increasingly take ownership of their development.</p>

Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to reflect on your study progress and communicate about it with others; ▪ are able to reflect on your personal and artistic growth; ▪ have learned self-regulation tools and habits and are able to strategically put them to use in your own practice.
Programme objectives:	1.A.2, 1.A.7, 1.A.10, 1.B.9, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	Group meetings: to be decided by the tutor Private meetings: by appointment (at least two, but more individual meetings can take place if required)
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Tutors:	Daniël Brügggen, Carolien Drewes, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Bert Kraaijpoel, Anne La Berge, Gabriel Paiuk, Roger Regter, Quirijn van Regteren Altena, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
Credits:	2 ECTS per academic year
Literature:	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams.
Work forms:	Group and individual meetings
Assessment:	At the end of each academic year, your tutor will assess your development related to your self-regulation skills and habits, on the basis of the following criteria: <ul style="list-style-type: none"> • Evidence that you have monitored and improved your personal development in a professional, autonomous and critical manner. • Evidence of activities, exploration and/or habits in each of the 4 categories of the tutoring toolbox; foundation, intention, attention and reflection. If your participation in the course and development of your self-regulation skills and habits are regarded as sufficient, you will pass the course.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	During the first year the tutors will organise a number of group sessions. As for the individual meetings, both you and your tutor can take the initiative. Two group meetings and two individual appointments with your tutor (one in November/December and one in April) at the Royal Conservatoire or online.
Information:	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)

START-UP!

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

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

EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 1

Course title:	Educational Skills for Creative Artists 1
Osiris course code:	KC-ED-ESCA1
Course content:	<p>Educational Skills for Creative Artists 1 is the first part of a three-part course for sonology and composition students, which runs over two years and contains three semesters.</p> <p>In this module you reflect on personal and general creative processes and practices and explore new learning environments in order to design and develop your own very diverse and unique workshop and teaching practices in the future. You discover innovations and technology in teaching creative music.</p> <p>Through literature, practical examples and discussions, you will gain new insights in creative thinking in education and in designing new sound related projects in education.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ begin to develop metacognitive awareness about creative and critical thinking within yourself; ▪ know, understand and apply creative explorative pedagogies in sound explorations and have learned about the history of composition teaching movements; ▪ know and understand how creative processes work by connecting these to qualitative and quantitative sciences (music pedagogy, psychology, neuroscience, biographical research) and by analyzing creative introspection; ▪ can get in touch with the work field: seeing and evaluating different examples of teaching; involving creative processes in music and you know how to convert an idea into a project; ▪ are able to give feedback on a fellow student's work, knowing when to employ both heuristic and directive feedback and are able to receive feedback and to process it constructively; ▪ understand the value of creative thinking in music education and education in general.
Programme objectives:	1.A.7, 1.A.10, 1.A.14, 1.A.15, 1.A.16, 1.A.19, 1.B.9, 1.B.12, 1.B.15, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1 st semester, 8 x 90 minutes

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

EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 2

Course title:	Educational Skills for Creative Artists 2
Osiris course code:	KC-ED-ESCA2
Course content:	<p>Educational Skills for Creative Artists 2 is the second part of a three-part course for sonology and composition students, which runs over two years and contains three semesters.</p> <p>In this module you learn how to analyse, lead and assess a creative activity and to present in front of a class.</p> <p>You learn to develop interdisciplinary, creative workshops through the study of stimulating and innovative models. Under the guidance of the teachers you will create a workshop for peers and learn how to present it.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have created awareness and know, understand and are able to employ the (cycle of) processes of creative and critical thinking when developing a piece or project; ▪ are able to speak freely and give a presentation in front of an audience about a studied subject or project; ▪ know, understand and are able to employ different didactic work processes while teaching; ▪ begin to develop empathic understanding of your students in the context of creative and critical thinking; ▪ understand when an educational process truly involves the creative process.
Programme objectives:	1.A.7, 1.A.10, 1.A.14, 1.A.15, 1.A.16, 1.A.19, 1.B.9, 1.B.12, 1.B.15, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2 nd semester, group meetings and projects to be defined
Prior qualifications/ prerequisites:	Educational Skills for Creative Artists 1
Teachers:	Irene Ruipérez Canales (sonology) & Maja Matić (composition)
Credits:	2 ECTS
Literature:	<ul style="list-style-type: none"> - Dennis, Brian (1975): Projects in Sound. Universal Editions (London) - Jensen, Eric (2008): Brain-based learning: The new paradigm of teaching. Corwin Press - Self, George (1967): New sounds in class. A contemporary approach to music. (Universal Edition) - Schafer, R. Murray (1975): The rhinoceros in the classroom. (Universal Edition) - Abeles, Harold F., Charles R. Hoffer and Robert H. Klontman (1995) Foundations of music education. New York: Simon & Schuster Macmillian - Lipman, Matthew (1991) Thinking in education. New York: Cambridge University Press

	<ul style="list-style-type: none"> - R. Crozier (2004) All together: teaching music in groups. London: ABRSM - Boardman, Eunice (ed.) (2002) Dimensions of musical learning and teaching – A different kind of classroom. Reston: The National Association for Music Education - Thomas, Ronald B., Manhattanville music curriculum program: Final report http://eric.ed.gov/?id=ED045865. - Walker, Robert. (1984) Innovation in the Music Classroom: II The Manhattanville Music Curriculum Project. Psychology of Music, Vol. 12, No. 1, 25-33 - Paynter, John & Aston, Peter (1970): Sound & Silence. Cambridge University Press
Work form:	Group lessons, self-study and teaching practice or project work with peer learning.
Assessment:	<p>1) Continuous assessment of participation, engagement and attendance.</p> <p>2) A short written description of your project proposal.</p> <p>Assessment criteria (project proposal):</p> <ul style="list-style-type: none"> • show personal use of creative and critical thinking in practice (e.g. project design) • balanced use of critical and creative thinking in the educational process itself <p>3) In-class 10-minute presentation and analysis of your project proposal.</p> <p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> • understanding and application of different didactic work processes • clarity and structure • presentation skills (e.g. engagement with the audience, speaking freely) <p>All assessments will have to be passed in order to pass this course.</p>
Grading System:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	<p>Julia Stegeman – j.stegeman@koncon.nl</p> <p>Marijke van den Bergen – m.vdbergen@koncon.nl</p>

EDUCATIONAL SKILLS FOR CREATIVE ARTISTS 3

Course title:	Educational Skills for Creative Artists 3
Osiris course code:	KC-ED-ESCA3

Course content:	<p>Educational Skills for Creative Artists 3 is the third part of a three-part course for sonology and composition students, which runs over two years and contains three semesters.</p> <p>In this module the material offered in ES 1 and 2 is put into practice through developing an educational project with peers and for peers, in which you show to be able to lead a workshop and present it to and execute it with an audience.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ know and understand the difference between composing for a student (or group of students) and allowing the student(s) to compose by themselves; understanding the value of letting the student(s) create by themselves; ▪ have the information and resources to successfully develop a creative activity from scratch in cooperation with peers; ▪ have practical (methodological) strategies to lead a project/activity and engage with an educational situation; ▪ have the basic knowledge to convert an idea into a project (shaping the idea; writing a proposal; planning and design; construction and execution; completion and feedback); ▪ have the knowledge to lead a project/activity (communication, the sequence of activities, class management, time management, adaptability and feedback together with peers).
Programme objectives:	1.A.7, 1.A.10, 1.A.14, 1.A.15, 1.A.16, 1.A.19, 1.B.9, 1.B.12, 1.B.15, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1 st semester, group meetings and projects to be defined
Prior qualifications/ prerequisites:	Educational Skills for Creative Artists 1 & 2
Teachers:	Irene Ruipérez Canales (sonology) & Maja Matić (composition)
Credits:	2 ECTS
Literature:	<ul style="list-style-type: none"> - Paynter, John & Aston, Peter (1970): Sound & Silence. Cambridge University Press - Sundin, B., McPherson, G. and Folkestad, G., ed. (1998) Children composing. Malmö: Malmö Academy of Music, Lunds University - Hamann, Donald L. (ed.) (1991) Creativity in the Music Classroom. Reston: Music Educators National Conference - Thomas, Ronald B., Manhattanville music curriculum program: Final report. http://eric.ed.gov/?id=ED045865 - Walker, Robert. (1984) Innovation in the Music Classroom: II The Manhattanville Music Curriculum Project. Psychology of Music, Vol. 12, No. 1, 25-33
Work form:	Group lessons, self-study and teaching practice or project work with peer learning.
Assessment	1) Continuous assessment of participation, engagement and attendance.

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

ELECTIVES/MINORS

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

ASSESSMENT CRITERIA

ASSESSMENT CRITERIA BACHELOR COMPOSITION – MAIN SUBJECT

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

(continued on next page)

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

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

Applicable to: Theory for Composers

Very good	9-10	<ul style="list-style-type: none"> ○ Rare musicianship for this level. ○ Original improvisation. ○ Exceptional accuracy demonstrated in performance. ○ Fluent and confident realisations of assignments. ○ Exceptional application of high level of aural ability. ○ Accurate throughout. ○ Musically perceptive. ○ Confident response in assignments. ○ Highly accurate notes and intonation. ○ Fluent rhythmic accuracy. ○ Demonstrates a very high level of understanding of musical concepts. ○ Demonstrates a very high level of aural awareness and musical literacy.
Good	8	<ul style="list-style-type: none"> ○ Musicianship skills of a consistently good level. ○ Controlled and assured improvisations with ability to lead and to be led. ○ Although not without fault, a generally high level of accuracy is maintained throughout in the assignments. ○ Good overall aural ability demonstrated. ○ Strengths significantly outweigh weaknesses. ○ Musically aware. ○ Secure response in assignments. ○ Largely accurate notes and intonation. ○ Good sense of rhythm and stable pulse. ○ Demonstrates a good level of understanding of musical concepts. ○ Demonstrates a good level of aural awareness and musical literacy.
Sufficient	5,5-7	<ul style="list-style-type: none"> ○ If not always consistent, a reasonable general level of accuracy in performance. Improvisation with some degree of fluency or some elementary ability to improvise alone and in ensemble. ○ Errors do not significantly detract. ○ Acceptable overall aural ability demonstrated. ○ Strengths just outweigh weaknesses. ○ Cautious response in assignments. ○ Generally correct notes and sufficiently reliable intonation to maintain tonality. Overall rhythmic accuracy and generally stable pulse. ○ Demonstrates an acceptable level of aural awareness, musical literacy and ability to discuss musical concepts, although there may be some inaccuracies.

Not sufficient	5 or lower	<ul style="list-style-type: none"> ○ The work and the performance does not reveal sound musicianship skills. Inconsistent and too often flawed. ○ Faltering improvisations often outside of the prescribed parameters. ○ Limited ability to hear and reproduce elements of music. ○ Little grasp of the assignments. ○ Weaknesses outweigh strengths. ○ Uncertain or vague response in assignments. ○ Frequent note errors and insufficiently reliable intonation to maintain tonality. Inaccurate rhythm and irregular pulse. ○ Demonstrates a limited level of aural awareness, musical literacy and ability to discuss musical concepts. ○ No work offered.
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GRADING SCALES



GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

PARTICIPATION RESULTS

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

PASS/FAIL

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