

Curriculum Handbook

Bachelor of
Music

– **Composition**

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.

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INTRODUCTION

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

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

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

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

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

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

PROGRAMME OBJECTIVES BACHELOR COMPOSITION

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

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

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

A. Practical (skills-based) outcomes

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

B. Theoretical (knowledge-based) outcomes

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

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

study.

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

C. Generic outcomes

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

CURRICULUM OVERVIEW

| code | Composition | Year 1 | Year 2 | Year 3 | Year 4 |
|--|--|--------|--------|--------|--------|
| | Bachelor of Music 2023-2024 | | | | |
| | | | | | |
| KC- | Artistic Development | | | | |
| CO-COI | Main Subject | 25 | 22 | 24 | 36 |
| | including Spring Festival | | | | |
| CO-IL | Improv Lab | 2 | | | |
| AL-SO-EWS1,2 | Exchange Workshops 1+2 | 4 | | | |
| | Subtotal | 31 | 22 | 24 | 36 |
| | | | | | |
| KC- | Musicianship Skills | | | | |
| AL-K1JR | First Year Choir | 2 | | | |
| CO-ISS | Sound Composition and Creative Technologies 1-2 | 2 | 2 | | |
| TC-TVC | Theory for Composers 1-2-3 | 9 | 12 | 3 | |
| | (including Analysis, Tonal Harmony, Solfège, Modal Counterpoint) | | | | |
| TC-IN | Instrumentation 1-2 | | 3 | 3 | |
| TC-MM | Music Multimedia | | | 4 | |
| TC-AHM1 | Analysis Contemporary Music Basic | | | 3 | |
| CO-ARC1,2 | Advanced Rhythm for Composers 1-2 | | | 4 | 2 |
| TC-AHMW2 | MusicThought Method Adriaansz | | | | 3 |
| | Subtotal | 13 | 17 | 17 | 5 |
| | | | | | |
| KC- | Academic Skills | | | | |
| SO-NAMT | New Arts & Music Theories | 3 | | | |
| TC-MG | Music History 1-2 | 3 | 3 | | |
| | Subtotal | 6 | 3 | 0 | 0 |
| | | | | | |
| KC- | Professional Preparation | | | | |
| CO-COMP | Composition Projects (internal/external) | 6 | 6 | 9 | 13 |
| AL-PF | Tutoring | 2 | 2 | 2 | |
| AL-FYF | Start-Up! | 2 | | | |
| ED-ESCA | Educational Skills for Creative Artists 1-2-3 | | 4 | 2 | |
| | Subtotal | 10 | 12 | 13 | 13 |
| | | | | | |
| KC- | Minor/Electives | | | | |
| - | Minor or Electives | | 6 | 6 | 6 |
| | Subtotal | 0 | 6 | 6 | 6 |
| | | | | | |
| | Total per year | 60 | 60 | 60 | 60 |
| | | | | | |
| | Total | 240 | | | |
| This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis. | | | | | |

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

Main Subject Composition

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| Course title | Main Subject Composition |
| Department responsible | Composition |
| OSIRIS course code | KC-CO-COI1-22; KC-CO-COI2-17; KC-CO-COI3-22; KC-CO-COI4-22 |
| Type of course | Compulsory course |
| 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. |
| Course content | <p>In this course, in the first year (B1) you will receive group tuition together with all other B1 composition students (max 6). These group lessons are 3 hours a week of which the last hour is dedicated to individual consultations. Tuition is on the art of composing, based on composition techniques, structure analyses, notation, reflection on form, development of the ear, musical content and significance, as well as the development of a personal musical language and taste and exploring relevant contemporary repertoire. Through discussions with your peers and teacher you will get substantial insight into methods and approaches of your colleagues. From the second year (B2) on, you will receive individual tuition by two main subject teachers (team teaching). The lessons are almost always linked to your assigned projects, a diversity of instrumental, vocal, electronic and interdisciplinary forms. Lessons are taught in the context of relevant philosophical, cultural and social perspectives. It is not only the craftsmanship and musical language that is developed but also your awareness and professionalism as an artist.</p> <p>Studium Generale</p> <p>An important element of the Composition main subject is the Studium Generale. This is a weekly group lesson for all students of the Composition Department (Bachelor and Master) facilitated by composition teachers. In these lessons (inter)national guests are invited to give lectures about their work but the Studium Generale is mostly a platform for students to present their own work and research. The lessons can also take a more practical form when ensembles present themselves and specific projects are initiated. The purpose of the Studium Generale element is to give students ample opportunity to discuss music matters but also matters related to political, social and cultural aspects which are relevant to society and which shape the framework in which artists work. Studium Generale is the place where students can sharpen and fine-tune their views through discussions with their peers and teachers.</p> |

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| | 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%. |
| 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 |
| Course objectives | At the end of this course, you: <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. |
| Credits | 25-22-24-36 ECTS |
| Level | Bachelor |
| Work form | B1: group lesson B2-B4: individual lesson |
| Literature | - |
| Language | English or Dutch |
| Scheduling | B1: Weekly lessons of 180 minutes, 34 weeks per academic year. (Teacher: Trevor Grahl) B2-B4: Weekly lessons of 60 minutes, 34 weeks per academic year |
| Date, time & venue | To be decided in consultation with the teachers |
| Teachers | Martijn Padding, Yannis Kyriakides, Mayke Nas, Peter Adriaansz, Calliope Tsoupaki, Jan van de Putte, Trevor Grahl |
| Contact information | Yannis Kyriakides – Composition Department (y.kyriakides@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 | B1: Propaedeutic exam |
| Assignment description | The format is equal to the bachelor IV final presentation (with the exception that bachelor IV committees include an external examiner). NB: There will be no formal assessment at the end of bachelor II & III. Your progress will be discussed and awarded a pass or fail in the annual teacher meeting. Your credits will be allocated based on this outcome. |
| Assignment requirements | A 45-minute presentation |
| Assignment planning | May-June |

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| Assessment criteria | The (final) presentation is assessed using the Assessment Criteria for Bachelor Composition which you can find at the end of this Curriculum Handbook. |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | In consultation with the department |
| Assignment | Assignment 2 |
| Assignment type | B4: Final Presentation |
| Assignment description | 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. |
| Assignment requirements | 60-minute evaluation |
| Assignment planning | May-June |
| Assessment criteria | The Final Presentation is assessed using the Assessment Criteria for Bachelor Composition which you can find at the end of this Curriculum Handbook. |
| Weighting | 100% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | In consultation with the department |
| Assignment | Assignment 3 |
| Assignment type | B3: Studium Generale 1 |
| Assignment description | |
| Assignment requirements | Attendance 80%. Bachelor III and IV students and Master I and II students are required to do at least one presentation per academic year. |
| Assignment planning | |
| Assessment criteria | |
| Weighting | 0% |
| Grading scale | Participation sufficient/insufficient |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | In consultation with teachers |
| Assignment | Assignment 4 |
| Assignment type | B4: Studium Generale 2 |
| Assignment description | |
| Assignment requirements | Attendance 80%. Bachelor III and IV students and Master I and II students are required to do at least one presentation per academic year. |
| Assignment planning | |
| Assessment criteria | |
| Weighting | 0% |
| Grading scale | Participation sufficient/insufficient |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | In consultation with teachers |

Spring Festival

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| Course title | Spring Festival |
| Department responsible | Composition |
| OSIRIS course code | N/A, as part of Main Subject Composition |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | <p>The Spring Festival was started (under another name) in the 1960's by Dutch composer Dick Raaijmakers. Its ambition is to highlight the latest developments in contemporary music. The festival lasts four to five days and evenings in the month of 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 program. There is special attention for collaboration projects between the Composition Department and the other Creative Partners (Sonology, ArtScience). 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 Modelo62, Ensemble Klang, the New European Ensemble, Kluster5, Ensemble Royaal, Scordatura Ensemble among many others and a wide range of ad hoc or special interdepartmental initiatives. Concerts/events take place in and around the Royal Conservatoire. Students take an active role in organizing performers, programming, production, coaching and making publicity for the event. It is the foremost event in the curriculum to prepare the composition students for a future career in the professional field.</p> |
| 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 |
| Course 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. |
| Credits | N/A, as part of Main Subject |
| Level | Bachelor |
| Work form | Group collaboration, coaching |
| Literature | - |
| Language | English |

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| Scheduling | Festival: one week, production preparation: six weeks |
| Date, time & venue | Schedule: tba, 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. |
| Teachers | Martijn Padding, Yannis Kyriakides, Calliope Tsoupaki, Peter Adriaansz, Mayke Nas, Trevor Grahl, Jan van de Putte, Erika Bordon (production) |
| Contact information | Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl) |
| Assessment | You are assessed on the basis of your active contribution to the process. 100% attendance is required. The assessment is part of the Main Subject. |

Improv Lab

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| Course title | Improv Lab |
| Department responsible | Composition |
| OSIRIS course code | KC-CO-IL1-14 |
| Type of course | Compulsory course also available as elective |
| Prerequisites | Non applicable |
| Course content | <p>Improvisation and composition are inseparably linked. Under the guidance of Oscar-Jan Hoogland and various guest lecturers, students use improvisation to search for new sounds, forms of ensemble playing and new forms of communication through music. The improvisations can be free, but also (rigidly) structured on the basis of schemas, graphic scores or any other conceivable musical scenario. Students develop solo and group improvisation skills with a strong emphasis on the concept of counterpoint. They learn to improvise a composition as a group, with a clear structure that everybody is aware of. They learn to work at the intersection of improvisation and composition, from both the composers' and the improvisers' perspective. They learn to compose based on the input of the other people present. They are introduced to, and learn to make an efficient, so-called 'instant composers'-composition that consists of very minimal material but gives maximum result through using the creativity of the performers. They learn to lead a small ensemble in an experimental set-up. They are introduced to different schools of improvisation as present in different scenes, times and cities in order to obtain a 'non-singular' idea of what improvised and composed music can be. They connect the content of the class to their general practice as artists outside the class and bring that practice into the class. Improv Lab is a group lesson and a group process. The lesson consists mainly of playing (improvising) together and the verbal analyses of these results.</p> |
| 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 |
| Course objectives | At the end of this course, you: |

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| | <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, and composing-strategies used as scenarios to improvise on; ▪ understand group-processes and learning to work with what your fellow artists have to offer rather than what you want them to do. |
| Credits | 2 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | - |
| Language | English |
| Scheduling | 2x 6 sessions of 3 hours |
| Date, time & venue | See ASIMUT |
| Teachers | Oscar Jan Hoogland |
| Contact information | Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl) |
| Assessment | <p>This course is assessed using the following exercises and assignments. All exercises/assignments will have to be passed in order to pass this course.</p> <ul style="list-style-type: none"> ▪ Block 1: counterpoint exercises for group improvisation, exercises in form-awareness and responsibility ▪ Blocks 2 & 3: working within the realm of specific scenes in the history of improvised music and reflection there upon: Berlin 90's and early 00's Chicago (Afro American music: Sun Ra and Art Ensemble of Chicago), Amsterdam (ICP duo Mengelberg Bennink), Tokyo (noise scene), New York (90's John Zorn Cobra) ▪ Block 4: the meeting of composition and improvisation: 1) studying and playing in class of compositions for improvisers, 2) creating and playing in class of original compositions by the student. |
| Assignment | Assignment 1 |
| Assignment type | Active contribution to the group sessions |
| Assignment description | In this lesson we use the talents and specifics of the student to create the best possible program for the development of the student. Since artists can be very different and are often selected for this education because of a special uniqueness, the classes can accordingly be very different from year to year. The name of the course reflects this attitude: 'Improv Lab' - a place to learn and actively engage in the creative process. For this to work optimally the entire class is conceived as one big |

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| | assignment: be creative and learn as a composer within the world of improvisation. |
| Assignment requirements | You are assessed on the basis of your active contribution to the group sessions. 80% attendance is required. |
| Assignment planning | Block 1 lessons: general exercises on improvisation and counterpoint. Block 2 & 3 lessons: visiting scenes in the history of improvised music. Block 4 lessons: composing for improvisers. |
| Assessment criteria | <ul style="list-style-type: none"> • flexibility and growth: opening up to new possibilities • listening and form-awareness in improvisation and instant composing • initiative in group creation, giving room to others to flourish in group creation • presence, commitment and personal input |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |

Exchange Workshops 1+2

| | |
|-------------------------------|--|
| Course title | Exchange Workshops 1+2 |
| Department responsible | Sonology |
| OSIRIS course code | KC-CD-WS15-20; KC-SO-EWS1-19 |
| Type of course | Compulsory course also available as elective |
| Prerequisites | Non applicable |
| Course content | The creative departments organise annual exchange workshops, covering different topics related to composition, sonology, media arts and artsience. The workshops are led by guest teachers. |
| Programme objectives | 1.A.8, 1.B.7, 1.B.9, 1.B.13, 1.C.11 |
| Course 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. |
| Credits | Exchange Workshop 1 = 2 ECTS Exchange Workshop 2 = 2 ECTS |
| Level | Bachelor, Master |
| Work form | Workshop |
| Literature | - |
| Language | English |
| Scheduling | 5 or 10 days of 5 hours (depending on the type of workshop) |
| Date, time & venue | See the workshop description document |
| Teachers | Guest teachers |
| Contact information | Erika Bordon – Coordinator Composition Department (e.bordon@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 | Depending on workshop: possibility of an assignment. |

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| Assignment description | Compulsory attendance: 80%. |
| Assignment requirements | |
| Assignment planning | |
| Assessment criteria | |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | |
| Re-assignment planning | |

MUSICIANSHIP SKILLS

First Year Choir

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| 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: <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. |
| 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 |

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| 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 | <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 follow the conductor and listen to the choir while singing |
| Weighting | 100% |
| Grading scale | Participation sufficient/insufficient |
| Re-assignment description | |
| Re-assignment planning | |

Sound Composition and Creative Technologies 1-2

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| Course title | Sound Composition and Creative Technologies 1-2 |
| Department responsible | Composition |
| OSIRIS course code | KC-CO-ISS |
| Type of course | Compulsory course also available as Elective |
| Prerequisites | Sound Composition and Creative Technologies 1: none. Sound Composition and Creative Technologies 2: Sound Composition and Creative Technologies 1, or some experience with electronic/sound-based composition (each case will be examined on an individual basis). |
| Course content | <p>Traditional European instruments have undergone a wide expansion predominantly from the second half of the past century. The invention of techniques intending to extend their sonic possibilities, the introduction of new technologies and the acceptance of found objects as musical instruments offer the composer nowadays an enormous range of creative possibilities. During this hands-on course consisting of 2 parts, technology, philosophy and composition are key elements that will help you navigate this creative pool of possibilities. Understanding the nature of sound, technology and instrumental performance will allow you to develop ideas and perspectives about your individual artistic practice.</p> <p>Sound Composition and Creative Technologies 1</p> <p>This first part of the course is devoted to developing a solid base in electronic studio techniques through creative compositional practice using the devices at the KC-100 electronic composition studio as the main laboratory for sound composition. During the course you will learn different studio techniques that will progressively help you to find an individual</p> |

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| | <p>approach to every piece of equipment by determining their instrumental value in your compositional practice.</p> <p>Sound Composition and Creative Technologies 2</p> <p>The second part of the course focuses on developing notions and concepts explored in the first part through a series of creative instrumental systems. During this course you will learn a wide range of tools and techniques allowing you to understand the nature of sound creation, problematising instrumental performance and exercising collaboration. All projects realised in this part of the course are focused on encouraging the reflection of fundamental notions such as what constitutes a musical instrument and the role of the performer within the current contemporary music repertoire. A substantial part of this course is devoted to individual advice towards the creation and production of a final presentation. Individual meeting times will be arranged with the instructor to develop final projects.</p> |
| Programme objectives | 1.A.1, 1.A.9, 1.A.11, 1.A.14, 1.B.10, 1.C.7, 1.C.9 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have the knowledge and skills to operate the studio autonomously, while maintaining safe and purposeful conditions; ▪ are capable of speaking the language of engineers on whom the performance of your future work might depend; ▪ are aware of new possibilities as well as past developments in music technology; ▪ have gained sufficient practice on the nature and behaviour of sound as musical material; ▪ have acquired the knowledge through practice in order to develop a critical position on where your artistic practice and creative preferences are aesthetically situated within the musical use of these techniques; ▪ have exercised collaboration and exchange of ideas with colleagues and performers; ▪ have been confronted with fundamental musical questions, which even if you do not yet have the answers to, will help you to shape your artistic values. |
| Credits | 2 ECTS |
| Level | Bachelor |
| Work form | Group lessons and individual lessons |
| Literature | t.b.a. |
| Language | English |
| Scheduling | Weekly lessons of 2 hours, a total of 64 hours (32 weeks) per academic year |
| Date, time & venue | See ASIMUT |
| Teachers | Hugo Morales Murguía |
| Contact information | Hugo Morales Murguía (h.moralesmurguia@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 |
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| Assignment type | Sound Composition and Creative Technologies 1: Etude 1 |
| Assignment description | Compose a 3 minute etude using 4 to 5 output channels and using only one sound (V-FUG, Pulses or Noise). Material to be edited in Logic. |
| Assignment requirements | |
| Assignment planning | This assignment is due in semester 1. |
| Assessment criteria | <ul style="list-style-type: none"> • compositional use of the specific techniques and subjects involved • a personal creative approach related to the techniques and systems employed • verbal elaboration on the artistic aims related to the composition • engagement and contribution to artistic discussions about your own work and the work of others • effective collaboration and communication with other musicians and colleagues |
| Weighting | 25% |
| Grading scale | Qualifying |
| 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 | Sound Composition and Creative Technologies 1: Etude 2 |
| Assignment description | Compose a 3 minute etude using as many sounds and microphones as desired using only one output channel (mono). DAW free of choice. Source material can be recorded in the studio or outside. |
| Assignment requirements | |
| Assignment planning | This assignment is due in semester 1. |
| Assessment criteria | <ul style="list-style-type: none"> • compositional use of the specific techniques and subjects involved • a personal creative approach related to the techniques and systems employed • verbal elaboration on the artistic aims related to the composition • engagement and contribution to artistic discussions about your own work and the work of others • effective collaboration and communication with other musicians and colleagues |
| Weighting | 25% |
| Grading scale | Qualifying |
| 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 | Sound Composition and Creative Technologies 1: Etude 3 or Recording |

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| Assignment description | Option 1: Compose a 3 minute etude using an existing “Pop” recording . Use as many filters and dynamic devices as desired. Editing and number of output channels free of choice. Option 2: Master an existing recording of one of your works. |
| Assignment requirements | |
| Assignment planning | This assignment is due in semester 2. |
| Assessment criteria | <ul style="list-style-type: none"> • compositional use of the specific techniques and subjects involved • a personal creative approach related to the techniques and systems employed • verbal elaboration on the artistic aims related to the composition • engagement and contribution to artistic discussions about your own work and the work of others • effective collaboration and communication with other musicians and colleagues |
| Weighting | 25% |
| Grading scale | Qualifying |
| 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 | Sound Composition and Creative Technologies 1: Etude 4 |
| Assignment description | Compose a 3 minute etude using different voltage control techniques. |
| Assignment requirements | |
| Assignment planning | This assignment is due in semester 2. |
| Assessment criteria | <ul style="list-style-type: none"> • compositional use of the specific techniques and subjects involved • a personal creative approach related to the techniques and systems employed • verbal elaboration on the artistic aims related to the composition • engagement and contribution to artistic discussions about your own work and the work of others • effective collaboration and communication with other musicians and colleagues |
| Weighting | 25% |
| Grading scale | Qualifying |
| 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 5 |
| Assignment type | Sound Composition and Creative Technologies 2: Composition |
| Assignment description | Compose a piece using a technique or a combination of techniques discussed in the course. The pieces will be premiered in a public concert, at the end of the course. |
| Assignment requirements | |
| Assignment planning | Around May. |

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| Assessment criteria | <ul style="list-style-type: none"> • compositional use of the specific techniques and subjects involved • a personal creative approach related to the techniques and systems employed • verbal elaboration on the artistic aims related to the composition • engagement and contribution to artistic discussions about your own work and the work of others • effective collaboration and communication with other musicians and colleagues |
| Weighting | 100% |
| Grading scale | Qualifying |
| 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 |

Theory for Composers 1

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| Course title | Theory for Composers 1 |
| Department responsible | Theory |
| OSIRIS course code | KC-TC-TVC1 |
| Type of course | Compulsory course |
| Prerequisites | n/a |
| 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 subject comprises the following components:</p> <p>Analysis: 1000 years of notated music</p> <p>Counterpoint: based on the fifteenth-century teaching of composition, built around composers such as Obrecht, Ockeghem and Josquin. An important element of this course is the practical approach; there is a lot of singing in the lessons, so that they incorporate the function of ear training.</p> <p>Harmony: divided into two elements: the analytical component is covered in the various classes on Analysis; the written component is taught in a separate class, which concentrates on the harmonic style of writing, in other words, with the focus on the principles of chord progression and voice leading.</p> <p>Ear training: intervals, chords, melodies. As separate objects (learning the names) but much more in (functional) relation to each other in the context of a composition. Referring to the canon of classical and contemporary art music, extracting exercises from them. Singing/sight-reading intervals and</p> |

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| | <p>melodies or polyphonic structures. Rhythmical aspects are included as well.</p> <p>Year I: ear training, harmony and analyses Year II: ear training, counterpoint, harmony and analyses Year III: counterpoint</p> |
| Programme objectives | 1.A.1, 1.A.6, 1.B.1, 1.B.2, 1.B.6 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can independently define musical building blocks (intervals, harmony, rhythm) on the basis of a solid theoretical foundation; ▪ can identify connections and structure in music from the perspective of historical theory; ▪ can interpret music from notation (harmony, counterpoint, analysis); ▪ have been trained in analysing while listening and singing from sheet music; ▪ have acquired the capacity to improvise polyphonic counterpoint as a performer singing in an ensemble with other students on the basis of sixteenth-century voice-leading rules. |
| Credits | 9 ECTS |
| Level | Bachelor |
| Work form | Group lesson (workshop format) and possibly individual appointments |
| Literature | t.b.a. |
| Language | English |
| Scheduling | 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) |
| Date, time & venue | See ASIMUT |
| Teachers | Santo Militello & 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 | Portfolio semester 1 |
| Assignment description | Analysis: Portfolio |
| Assignment requirements | |
| Assignment planning | January |
| Assessment criteria | Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook |
| Weighting | 16,5 |
| 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 |
| Assignment | Assignment 2 |
| Assignment type | Practical exam semester 1 |

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| Assignment description | Harmony, solfeggio, counterpoint: Practical exam |
| Assignment requirements | |
| Assignment planning | January |
| Assessment criteria | Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook |
| Weighting | 16,5 |
| 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 |
| Assignment | Assignment 3 |
| Assignment type | Portfolio semester 2 |
| Assignment description | Analysis portfolio |
| Assignment requirements | |
| Assignment planning | May/June |
| Assessment criteria | |
| Weighting | 33,5 |
| Grading scale | Numeric |
| Re-assignment description | same as above |
| Re-assignment planning | See year schedule |
| Assignment | Assignment 4 |
| Assignment type | Practical exam semester 2 |
| Assignment description | Harmony, solfeggio, counterpoint: Practical exam |
| Assignment requirements | |
| Assignment planning | May/June |
| Assessment criteria | |
| Weighting | 33,5 |
| Grading scale | Numeric |
| Re-assignment description | Same as above |
| Re-assignment planning | See year schedule |

Theory for Composers 2

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| Course title | Theory for Composers 2 |
| Department responsible | Theory |
| OSIRIS course code | KC-TC-TVC2 |
| Type of course | Compulsory course |
| Prerequisites | Theory for Composers 1 |
| 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 subject comprises the following components: Analysis: 1000 years of notated 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</p> |

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| | <p>the practical approach; there is a lot of singing in the lessons, so that they incorporate the function of ear training.</p> <p>Harmony: divided into two elements: the analytical component is covered in the various classes on Analysis; the written component is taught in a separate class, which concentrates on the harmonic style of writing, in other words, with the focus on the principles of chord progression and voice leading.</p> <p>Ear training: intervals, chords, melodies. As separate objects (learning the names) but much more in (functional) relation to each other in the context of a composition. Referring to the canon of classical and contemporary art music, extracting exercises from them. Singing/sight-reading intervals and melodies or polyphonic structures. Rhythmical aspects are included as well.</p> <p>Year I: ear training, harmony and analyses Year II: ear training, counterpoint, harmony and analyses Year III: counterpoint</p> |
| Programme objectives | 1.A.1, 1.A.6, 1.B.1, 1.B.2, 1.B.6 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can independently define musical building blocks (intervals, harmony, rhythm) on the basis of a solid theoretical foundation; ▪ can identify connections and structure in music from the perspective of historical theory; ▪ can interpret music from notation (harmony, counterpoint, analysis); ▪ have been trained in analysing while listening and singing from sheet music; ▪ have acquired the capacity to improvise polyphonic counterpoint as a performer singing in an ensemble with other students on the basis of sixteenth-century voice-leading rules. |
| Credits | 12 ECTS |
| Level | Bachelor |
| Work form | Group lesson (workshop format) and possibly individual appointments |
| Literature | t.b.a. |
| Language | English |
| Scheduling | 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) |
| Date, time & venue | See ASIMUT |
| Teachers | Santo Militello & 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 | Portfolio |
| Assignment description | Analysis: Portfolio |

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| Assignment requirements | |
| Assignment planning | January |
| Assessment criteria | Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook |
| Weighting | 16,5 |
| 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 |
| Assignment | Assignment 2 |
| Assignment type | Practical exam semester 1 |
| Assignment description | Harmony, solfeggio, counterpoint: Practical exam |
| Assignment requirements | |
| Assignment planning | January |
| Assessment criteria | Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook |
| Weighting | 16,5 |
| 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 |
| Assignment | Assignment 3 |
| Assignment type | Portfolio semester 2 |
| Assignment description | Analysis portfolio |
| Assignment requirements | |
| Assignment planning | May/June |
| Assessment criteria | |
| Weighting | 33,5 |
| Grading scale | Numeric |
| Re-assignment description | Same as above |
| Re-assignment planning | See year schedule |
| Assignment | Assignment 4 |
| Assignment type | Practical exam semester 2 |
| Assignment description | Harmony, solfeggio, counterpoint: Practical exam |
| Assignment requirements | |
| Assignment planning | May/June |
| Assessment criteria | |
| Weighting | 33,5 |
| Grading scale | Numeric |
| Re-assignment description | Same as above |
| Re-assignment planning | See year schedule |

Theory for Composers 3

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| Course title | Theory for Composers 3 |
| Department responsible | Theory |
| OSIRIS course code | KC-TC-TVC3 |
| Type of course | Compulsory course |
| Prerequisites | Theory for Composers 2 |

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| 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 subject comprises the following components: Analysis: 1000 years of notated 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 chord progression and voice leading. Ear training: intervals, chords, melodies. As separate objects (learning the names) but much more in (functional) relation to each other in the context of a composition. Referring to the canon of classical and contemporary art music, extracting exercises from them. Singing/sight-reading intervals and melodies or polyphonic structures. Rhythmical aspects are included as well.</p> <p>Year I: ear training, harmony and analyses Year II: ear training, counterpoint, harmony and analyses Year III: counterpoint</p> |
| Programme objectives | 1.A.1, 1.A.6, 1.B.1, 1.B.2, 1.B.6 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can independently define musical building blocks (intervals, harmony, rhythm) on the basis of a solid theoretical foundation; ▪ can identify connections and structure in music from the perspective of historical theory; ▪ can interpret music from notation (harmony, counterpoint, analysis); ▪ have been trained in analysing while listening and singing from sheet music; ▪ have acquired the capacity to improvise polyphonic counterpoint as a performer singing in an ensemble with other students on the basis of sixteenth-century voice-leading rules. |
| Credits | 3 ECTS |
| Level | Bachelor |
| Work form | Group lesson (workshop format) and possibly individual appointments |
| Literature | t.b.a. |

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| Language | English |
| Scheduling | 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) |
| Date, time & venue | See ASIMUT |
| Teachers | Santo Militello & 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 | Portfolio semester 1 |
| Assignment description | Analysis: Portfolio |
| Assignment requirements | |
| Assignment planning | January |
| Assessment criteria | Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook |
| Weighting | 16,5 |
| 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 |
| Assignment | Assignment 2 |
| Assignment type | Practical exam semester 1 |
| Assignment description | Harmony, solfeggio, counterpoint: Practical exam |
| Assignment requirements | |
| Assignment planning | January |
| Assessment criteria | Please see the Assessment Criteria Musicianship Skills Courses at the end of this Curriculum Handbook |
| Weighting | 16,5 |
| 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 |
| Assignment | Assignment 3 |
| Assignment type | Portfolio semester 2 |
| Assignment description | Analysis portfolio |
| Assignment requirements | |
| Assignment planning | May/June |
| Assessment criteria | |
| Weighting | 33,5 |
| Grading scale | Numeric |
| Re-assignment description | Same as above |
| Re-assignment planning | See year schedule |
| Assignment | Assignment 4 |
| Assignment type | Practical exam semester 2 |
| Assignment description | Harmony, solfeggio, counterpoint: Practical exam |
| Assignment requirements | |

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| Assignment planning | May/June |
| Assessment criteria | |
| Weighting | 33,5 |
| Grading scale | Numeric |
| Re-assignment description | Same as above |
| Re-assignment planning | See year schedule |

Instrumentation 1-2

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| Course title | Instrumentation 1-2 |
| Department responsible | Composition |
| OSIRIS course code | KC-TC-IN1-15; KC-TC-IN2-15 |
| Type of course | Compulsory course |
| Prerequisites | For Instrumentation 2: Instrumentation 1 |
| 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. |
| 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 |
| Course 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. |
| Credits | 3 ECTS per academic year |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | Standard works such as Adler. The Study of Orchestration. |
| Language | English |
| Scheduling | Weekly lessons of 100 minutes (Instrumentation 1) or 120 minutes (Instrumentation 2), 36 weeks per year |
| Date, time & venue | See ASIMUT |
| Teachers | Trevor Grahl |
| Contact information | Trevor Grahl (t.grahl@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 | Instrumentation 1: Portfolio |

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| Assignment description | Which assignments are required in the individual student's portfolio will be agreed upon in consultation with the teacher based upon the experience and ambition of the student. |
| Assignment requirements | A portfolio that contains a minimum of 3 'etudes' for different solo instruments and/or 3 arrangements for different instrumental groups. |
| Assignment planning | The portfolio is built up during the course and has a final deadline at the end of the course, date t.b.d. by the teacher. |
| Assessment criteria | You are assessed on the basis of your active contribution to the group sessions and on your assignments with the following criteria: <ul style="list-style-type: none"> • insight in the technical aspects of individual instruments and their notation • insight in combining instruments • insight in designing clear scores for various instrument groups • artistry in making argued choices for instrumentation assignments |
| 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 |
| Assignment | Assignment 2 |
| Assignment type | Instrumentation 2: Assignments |
| Assignment description | Three or four assignments will be given during the course of the year testing technical and artistic knowledge. Students will also be asked to attend several rehearsals of professional level musicians and groups. |
| Assignment requirements | |
| Assignment planning | The assignments have a final deadline at the end of the course, date t.b.d. by the teacher. |
| Assessment criteria | Students are assessed on the basis of attendance and completion of all assignments with the following criteria: <ul style="list-style-type: none"> • quality of notation • technical skills and instrumental knowledge • the presence of an adventurous and experimental creative spirit |
| 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 |

Music Multimedia

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| Course title | Music Multimedia |
| Department responsible | Composition |
| OSIRIS course code | KC-TC-MM-14 |
| Type of course | Compulsory course also available as elective |
| Prerequisites | Non applicable |

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| 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. |
| Programme objectives | 1.A.9, 1.A.11, 1.A.12, 1.A.13, 1.B.1, 1.B.10, 1.C.9 |
| Course 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. |
| Credits | 4 ECTS |
| Level | Bachelor |
| Work form | Group lessons in combination with individual lessons |
| Literature | - |
| Language | English |
| Scheduling | Regular meetings on Wednesday afternoons and some project/ensemble-based activity, 24 weeks per year |
| Date, time & venue | See ASIMUT |
| Teachers | Yannis Kyriakides, guest teachers |
| Contact information | Yannis Kyriakides (y.kyriakides@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 | Active participation |
| Assignment description | Assessment takes place on the basis of your active participation in the group lessons. |
| Assignment requirements | |
| Assignment planning | Continuous assessment |
| Assessment criteria | 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 |
| Weighting | 25% |
| Grading scale | Pass/Fail |
| Re-assignment description | Same as assignment(s) above |

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| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 2 |
| Assignment type | Composition |
| Assignment description | A sound composition |
| Assignment requirements | A sound composition of approximately 3 minutes |
| Assignment planning | Due in January |
| Assessment criteria | Assessment criteria (composition assignments): <ul style="list-style-type: none"> • level of craftsmanship (technical) • the inclination to try out new techniques and explore new media with an exploratory attitude • artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject) |
| Weighting | 25% |
| 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 3 |
| Assignment type | An audio-visual clip |
| Assignment description | An audio-visual made with found or original visuals and original music using the techniques learnt in the lessons. |
| Assignment requirements | An audio-visual clip of approximately 3 minutes |
| Assignment planning | Due in June |
| Assessment criteria | Assessment criteria (composition assignments): <ul style="list-style-type: none"> • level of craftsmanship (technical) • the inclination to try out new techniques and explore new media with an exploratory attitude • artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject) |
| Weighting | 25% |
| 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 4 |
| Assignment type | Presentation |
| Assignment description | A presentation on a multimedia subject of your choice. |
| Assignment requirements | 20 minutes |
| Assignment planning | Presentations take place during March – May, with one in-class presentation per week. |
| Assessment criteria | Assessment criteria (presentation): <ul style="list-style-type: none"> • ability to analyse and reflect on the multimedia examples of their choice, using the theory and analysis tools acquired in the course • well structured and researched presentation |
| Weighting | 25% |
| Grading scale | Pass/Fail |
| Re-assignment description | Same as assignment(s) above |

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| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
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Analysis Contemporary Music Basic

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| Course title | Analysis Contemporary Music Basic |
| Department responsible | Composition |
| OSIRIS course code | KC-TC-AHM1-11 |
| Type of course | Compulsory course also available as elective |
| Prerequisites | Non applicable |
| 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. |
| Programme objectives | 1.A.9, 1.A.11, 1.B.1, 1.B.7, 1.C.1, 1.C.5, 1.C.6 |
| Course 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. |
| Credits | 3 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | t.b.a. |
| Language | English |
| Scheduling | weekly lessons of 100 minutes, 36 weeks per academic year |
| Date, time & venue | See ASIMUT |
| Teachers | Aart Strootman |
| Contact information | Aart Strootman (a.strootman@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 | Active participation |
| Assignment description | Students are assessed on the basis of their active contribution to the group sessions. |
| Assignment requirements | |
| Assignment planning | Continuous assessment |
| Assessment criteria | 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 |
| Weighting | 50% |
| Grading scale | Pass/Fail |
| Re-assignment description | Same as assignment(s) above |

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| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 2 |
| Assignment type | Presentations |
| Assignment description | |
| Assignment requirements | |
| Assignment planning | The presentations take place at the end of the second semester, in June. |
| Assessment criteria | Assessment criteria (composition/theory 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) |
| 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 |

Advanced Rhythm for Composers 1 and 2

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| Course title | Advanced Rhythm for Composers 1 and 2 |
| Department responsible | Composition |
| OSIRIS course code | KC-CO-ARC1-22; KC-CO-ARC2-22 |
| Type of course | Compulsory course for B3 and B4, also available as elective |
| Prerequisites | Only after completing Advanced Rhythm for Composers 1, students can follow Advanced Rhythm for Composers 2 |
| Course content | <p>This course offers an intercultural approach to universal rhythmic concepts. Certain Carnatic (South-Indian) tools provide clarity in the rhythmical phenomenon, reassuring the composers' personal view, while facilitating their creativity in all diversity of genres and aesthetics.</p> <p>Advanced Rhythm for Composers 1:</p> <ul style="list-style-type: none"> - Notions of pulse, non-pulse, cyclicity. Tala - Subdivision, phrasing. Gati - Accents, groupings, polyrhythms. Jati - Phrase development in polyrhythms. Tree of gati bheda, rhythmical sangatis - Irregular pulse and accents. Jati bheda - Phrasing in modulating speeds (half, double, :3, :4, etc.). Anuloma, pratiloma - Comparative notation of rhythmical values and time signature. - Creative phrasing and displacement games. Yati phrases, sama mukthay <p>Advanced Rhythm for Composers 2:</p> <ul style="list-style-type: none"> - Creative phrasing in larger forms. Various mukthays, tirmanas, yati prastara, etc - Relationship rhythm-form-texture in longer formats. Mukthay combinations, poruttam - Metrical modulation, tempo changes. |

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| | <ul style="list-style-type: none"> - Polypulse: feasibility, physical references, notation. Nadai bhadam - Alternating polypulse. Mixed jati nadai bhadam <p>.You are encouraged to apply the rhythmical concepts in your own work and you have the opportunity to be coached in this aspect during the lessons.</p> |
| Programme objectives | 1.A.4, 1.B.1, 1.B.4, 1.C.1, 1.C.6, 1.C.7 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ enrich your rhythmical palette, gaining intuitive, expressive and creative potential; ▪ acquire an organic feel for rhythmical proportions; ▪ explore issues of existing repertoire, including your own pieces, work in progress ▪ experiment the latest developments in complex rhythmical notation, establishing your own vision ▪ incorporate rhythmical concepts into a larger scale of structure and form. |
| Credits | B3: 4 ECTS B4: 2 ECTS |
| Level | Bachelor, and as Master elective with extra assignment + assessment |
| Work form | Group lessons |
| Literature | <p>Applying Karnatic Rhythmical Techinques to Western Music. Rafael Reina, Ashgate Publishing, Routledge, ISBN 9781472451507</p> <p>Great library of musical samples (scores, videos, recordings) of all styles on-line at our Team KonCon Advanced Rhythm</p> |
| Language | English |
| Scheduling | <p>Advanced Rhythm 1: Weekly lessons of 100 minutes, 36 weeks</p> <p>Advanced Rhythm 2: Weekly lessons of 100 minutes, 24 weeks</p> |
| Date, time & venue | See ASIMUT |
| Teachers | Jonás Bisquert j.bisquert@koncon.nl |
| Contact information | Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl) |
| Assessment | This course is assessed using the four following assignments (five for Master students). All assignments will have to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | Weekly physical and written exercises |
| Assignment description | Connected to the contents of every week. |
| Assignment requirements | <ul style="list-style-type: none"> - bodily ability to demonstrate - samples of optimal notation |
| Assignment planning | Weekly short assignments, already started during the lesson |
| Assessment criteria | <ul style="list-style-type: none"> - Improvement in organic rhythmical accuracy - Critical reflection on notation |
| Weighting | The four components are equally weighted, but all must be passed in order to pass this course. |

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| Grading scale | Numeric |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |
| Assignment | Assignment 2 |
| Assignment type | End of the year written exam |
| Assignment description | Written rhythmical exercises, covering all the topics of the year |
| Assignment requirements | Complete a series of exercises, partly technical, partly creative. |
| Assignment planning | Period April – June, partly realised during regular lessons, open for consult. |
| Assessment criteria | <ul style="list-style-type: none"> - Clarity in rhythmical concepts, - Clear vision on notation, - Critical view on feasibility of rhythmical challenges |
| Weighting | The four components are equally weighted, but all must be passed in order to pass this course. |
| Grading scale | Numeric |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |
| Assignment | Assignment 3 |
| Assignment type | End of the year practical exam |
| Assignment description | The student will demonstrate their acquired rhythmical skills physically |
| Assignment requirements | <ul style="list-style-type: none"> - Improvement in organic feel for rhythm - Accuracy |
| Assignment planning | Practical exam in May/June |
| Assessment criteria | <ul style="list-style-type: none"> • accuracy • consistency of pulse • ability to demonstrate rhythmical ideas |
| Weighting | The four components are equally weighted, but all must be passed in order to pass this course. |
| Grading scale | Numeric |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |
| Assignment | Assignment 4 |
| Assignment type | Application of acquired rhythmical skills to your own composition work |
| Assignment description | The student shows a reflection on critical rhythmical thinking applied to their own work |
| Assignment requirements | Share rhythmical challenges of own work where the acquired skills in the course can be useful |
| Assignment planning | Frequent moments to share work in progress during weekly lessons. One special presentation at the end of the period. |
| Assessment criteria | Degree to which the student acquires a critical and creative view on rhythmical topics in their own creative process |
| Weighting | The four components are equally weighted, but all must be passed in order to pass this course. |
| Grading scale | Numeric |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |

| Assignment | Assignment 5 |
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| Assignment type | For Master students only: presentation of assignment 4 |
| Assignment description | For Master students only: The student presents their critical rhythmical thinking applied to their own creative work in a formal session. |
| Assignment requirements | For Master students only: this should be presented in a formal moment in which they analyse one of their own pieces, share bits of recording, guide us through their notation/registration, tell us of their critical view on rhythmical aspects. |
| Assignment planning | One special presentation at the end of the period. |
| Assessment criteria | Share rhythmical challenges of own work where the acquired skills in the course can be useful |
| Weighting | For Master students this assignment weighs 40%. The previous four assignments: 15% each |
| Grading scale | Numeric |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |

MusicThought Method Adriaansz

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| Course title | MusicThought Method Adriaansz (aka The Rejection Class) |
| Department responsible | Composition |
| OSIRIS course code | KC-TC-AHMW2-11 |
| Type of course | Compulsory course also available as elective |
| Prerequisites | Analysis Contemporary Music Basic |
| Course content | <p>MusicThought Method Adriaansz (aka The Rejection Class) seeks to explore some of the fundamental ideas that lie at the basis of compositional choice and connects these to convergent ideas from the sciences, mathematics, musical theory, non Western cultures, visual arts and literature. The classes are built around four main pillars - Translation, Tuning, Form and Engagement - and take place in the form of a presentation, discussion and application of ideas on the basis of relevant compositions and articles from ca. 1970 until the present day. Music is listened to, scores are studied - with an emphasis on aural analysis, articles read. Broad topics include among others: Lingua Franca & Identity, Numbers and Speech as compositional basis, Tuning (basic introduction to all relevant terms), Vertical and Horizontal microtonality, Composing from Sound, Single-line writing, Process and rhythmic counterpoint, 'Form vs Content' and Political and Environmental Engagement. Purpose of the class is to familiarize the students with a large and broad repertoire, to heighten an awareness of the meaning and implications of ideas and help them along their path to determining their own goals.</p> |
| Programme objectives | 1.B.1, 1.B.7, 1.C.1, 1.C.4, 1.C.6 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to distinguish between idea and style; ▪ have acquired knowledge of a wide range of terminologies; |

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| | <ul style="list-style-type: none"> ▪ have understanding of their compositional application; ▪ can link up convergent ideas across different disciplines and cultures; ▪ can recognize these over time (i.e. throughout history); ▪ have learned how to distinguish outer appearance from inner motivation; ▪ have expanded your repertoire-knowledge ▪ have learned something about your own artistic choices. |
| Credits | 3 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | Materials are taken from a wide range of sources, books and articles (among others: James Gleick, Tom Johnson, Daniel Heller-Roaszen, Kyle Gann, Ben Johnston, Arnold Dreyblatt, James Tenney, David Dunn, Ben Shahn, John Cage, Douglas Kahn, Raymond Murray Shaffer, Alvin Lucier) |
| Language | English |
| Scheduling | Weekly lessons of 100 minutes, 24 weeks per academic year |
| Date, time & venue | See ASIMUT |
| Teachers | Peter Adriaansz |
| Contact information | Peter Adriaansz (p.adriaansz@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 | Assignments |
| Assignment description | 2 to 3 assignments throughout the year in the form of written statements or live presentations on relationship content to own work or expanded via work/ideas of others. |
| Assignment requirements | written reflections at own discretion, presentations ca. 20-30' |
| Assignment planning | flexible (roughly end semester 1, throughout semester 2) |
| Assessment criteria | <ul style="list-style-type: none"> • reflective abilities • insight in the chosen subject • level of conceptual approach • quality of the presentation skills |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |

ACADEMIC SKILLS

New Arts and Music Theories

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| Course title | New Arts and Music Theories |
| Department responsible | Sonology |
| OSIRIS course code | KC-SO-NAMT-14 |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | This course is offered to all first-year students of ArtScience, Composition and Sonology. It is aimed to nurture an awareness |

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| | of the possibilities of reciprocal expansion that exist between the domains of theory and artistic practice. The course tackles areas of enquiry that traverse both the substrate of artistic practice and theoretical research, articulated in thematic segments throughout the year. These segments comprise questions on the nature of: Language, Materiality, Media and Technology, Sensation and Affect, Ecology, Culture and the Collective. These thematic axes promote the familiarisation of the students with recent as well as historical theoretical tools, through an exposure to texts and artistic practices sourced in different traditions and knowledge disciplines. The course includes the participation of a substantial number of guest teachers coming from diverse areas and institutions across the Netherlands (and beyond) including Musicology, Art History, Media Theory, Performance Studies, Cultural Critique as well as art practitioners. The course aims to foster the receptiveness of students for open-ended and transdisciplinary explorations in which the role of histories and models of thought become inherent in the artistic process. |
| Programme objectives | 1.A.8, 1.A.10, 1.B.7, 1.C.1, 1.C.4 |
| Course objectives | At the end of this course, you: <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. |
| Credits | 3 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | t.b.a. |
| Language | English |
| Scheduling | 120 minutes per week during two semesters |
| Date, time & venue | See ASIMUT |
| Teachers | David Dramm, Gabriel Paiuk, Eric Kluitenberg |
| Contact information | Gabriel Paiuk (paiukg@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 | A plan for a project/prototype/draft of a work |
| Assignment description | 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). |
| Assignment requirements | |
| Assignment planning | At the end of the course in semester 2 |
| Assessment criteria | <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 |

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| | <ul style="list-style-type: none"> • ability to express clearly the arguments dealt with in the project presented to the class |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |

Music History 1

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| 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: <ul style="list-style-type: none"> ▪ are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices; ▪ are able to reflect on your own musicianship in light of the topics discussed; ▪ are able to communicate about this with colleagues. |
| Credits | 3 ECTS |
| Level | Bachelor |
| Work form | Lectures and individual study |
| Literature | <ul style="list-style-type: none"> - 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 |

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| 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

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| 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: |

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| | <ul style="list-style-type: none"> ▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21st century; ▪ are able to critically reflect on music historiography; ▪ are able to communicate about this to various audiences; ▪ are able to reflect on your own musicianship in light of the topics discussed. |
| Credits | 2 ECTS |
| Level | Bachelor |
| Work form | Lectures and individual study |
| Literature | <p>Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton & Company, 2010.</p> <p>Ross, Alex, The rest is noise. Material assigned by teacher, such as copies of score fragments and text written by composers. Additional materials will be handed out during the lessons and will also be shared via Teams.</p> <p>Possible further reading:</p> <p>Bohlman, Philip V., ed. The Cambridge History of World Music. Cambridge: Cambridge University Press, 2013.</p> <p>Cook, Nicholas. Music: a very short Introduction, 51-73. Oxford: Oxford University Press, 1998.</p> <p>DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' Black American literature forum 25-3 (1991): 525-560.</p> <p>Kelly, Thomas Forrest. Early Music: A Very Short History. Oxford: Oxford University Press, 2011.</p> <p>Rutherford-Johnson, Tim. Music after the Fall: Modern Composition and Culture since 1989. Oakland, California: California University Press, 2017.</p> <p>Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," Jazz Research Journal 1/ 1 (2004), 82-100.</p> <p>Strohm, Reinhard. "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future." mu3nkologicha/Musicology 27 (2019): 1-29.</p> <p>Taruskin, Richard. Music in the Late Twentieth Century: The Oxford History of Western Music. Oxford: Oxford University Press, 2010</p> |
| 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) |

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| 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 |

PROFESSIONAL PREPARATION

Composition Projects (internal/external)

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| Course title | Composition Projects (internal/external) |
| Department responsible | Composition |
| OSIRIS course code | KC-CO-COMP1-21; KC-CO-COMP2-22; KC-CO-COMP3-22; KC-CO-COMP4-14 |
| Type of course | Compulsory course |
| Prerequisites | You need to finish each year of this course before being allowed to enter the next |
| 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 collaborating with front-row |

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| | professional ensembles, musicians, stages and orchestras from the Netherlands (such as the Residentie Orchestra, Ensemble Klang, Ensemble Modelo62, Kluster5, New European 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. |
| 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 |
| Course 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. |
| Credits | 6-6-9-13 ECTS |
| Level | Bachelor |
| Work form | Individual/group projects |
| Literature | - |
| Language | English |
| Scheduling | Throughout the academic year |
| Date, time & venue | Schedule depends on the timing of the projects |
| Teachers | Martijn Padding, Calliope Tsoupaki, Peter Adriaansz, Yannis Kyriakides, Mayke Nas, Jan van de Putte, Trevor Grah |
| Contact information | Mayke Nas - Composition Department (m.nas@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 Review in case of CDO projects |
| Assignment description | At the end of the project you are assessed on your active contribution to the artistic collaboration throughout the project and on the quality of your artistic work. 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 |
| Assignment requirements | |
| Assignment planning | |
| Assessment criteria | Assessment criteria (active contribution): <ul style="list-style-type: none"> • active role in collaboration • showing leadership where 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 |

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| | Assessment criteria (artistic product): <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) |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |

Tutoring

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| Course title | Tutoring |
| Department responsible | Various |
| OSIRIS course code | KC-AL-PF |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | <p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's programme. The tutor's role is to help you to reflect on your study and to monitor your study progress. 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.</p> |
| 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 | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on your study progress and communicate about it with others; ▪ are able to reflect on your personal and artistic growth; ▪ 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 |

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| 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 | <ul style="list-style-type: none"> • 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 |

Start-Up!

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| Course title | Start-Up! |
| Department responsible | Various |
| OSIRIS course code | KC-AL-FYF |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | <p>The 2023 edition of Start-Up! is shaped around the word 'connectivity' as it focuses on:</p> <ul style="list-style-type: none"> - Connecting with KC, its portal, and its community - Connecting with body, practice, and wellbeing |

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| | <ul style="list-style-type: none"> - Connecting with the city of The Hague - Connecting with new fellow students through creative music making <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. StartUp! consists of daily Collaborative Music Creation sessions, as well as many workshops, lectures, meetings and performances.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities. 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.</p> |
| Programme objectives | 1.A.5, 1.C.4, 1.C.11, 1.C.13 |
| Course 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. |
| 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 |

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| 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 |

Educational Skills for Creative Artists 1

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| Course title | Educational Skills for Creative Artists 1 |
| Department responsible | Education |
| OSIRIS course code | KC-ED-SOEV-17; KC-ED-ESCA1-21 |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | <p>In this programme you reflect on personal and general creative processes and practices and explore new learning environments in order to design and develop your own very diverse and unique workshop and teaching practices in the future. You discover innovations and technology in teaching creative music. Through literature, practical examples and discussions, you will gain new insights in creative thinking in education and in designing new sound related projects in education.</p> <p>Educational Skills 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 course you begin to understand the value of creative thinking in music education and education in general. You reflect on personal and general (creative) learning processes and explore new learning environments in practice. You learn about basics of teaching creative music, teaching processes, learning styles and about giving feedback. Through literature, practical examples and discussions, you will gain new insights in creative thinking in education and teaching in general.</p> |
| 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 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ understand the value of creative thinking in music education and education in general; ▪ begin to develop metacognitive awareness about creative and critical thinking within yourself; ▪ know and understand how creative processes work within music pedagogy; ▪ 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; ▪ are able to speak freely and give a presentation in front of an audience about a studied subject. |
| Credits | 2 ECTS |

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| Level | Bachelor |
| Work form | Group lessons, self-study and teaching practice or project work with peer learning. |
| Literature | <p>Recommended literature:</p> <ul style="list-style-type: none"> - 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. - 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. |
| Language | English |
| Scheduling | 1st semester, 8 x 90 minutes |
| Date, time & venue | See ASIMUT |
| Teachers | Irene Ruipérez Canales and Maja Matic |
| Contact information | Julia Stegeman – j.stegeman@koncon.nl and Marijke van den Bergen – m.vdbergen@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 | Participation |
| Assignment description | Continuous assessment of participation, engagement and attendance. |
| Assignment requirements | |
| Assignment planning | Continuous assessment |
| Assessment criteria | Continuous assessment of participation, engagement and attendance of at least 80%. |
| Weighting | 33.3% |
| Grading scale | Pass/Fail |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |
| Assignment | Assignment 2 |
| Assignment type | Presentation |
| Assignment description | A presentation of an article, book or topic in relation to the given content. |
| Assignment requirements | In-class 5-minute presentation. |
| Assignment planning | At the end of semester 1. The exact date will be confirmed by the teacher. |
| Assessment criteria | <p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> • clarity and structure of presentation • presentation skills • linking the presentation to the topics we discussed in class |

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| | <ul style="list-style-type: none"> a subjective view of the text or topic: how does it contribute to your development as a educator. |
| Weighting | 33.3% |
| Grading scale | Pass/Fail |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments will take place at the beginning of semester 2. The exact date will be confirmed by the teacher. |
| Assignment | Assignment 3 |
| Assignment type | Peer feedback |
| Assignment description | An in-class moment in which you are asked to give heuristic and directive feedback to peers in an educational context. |
| Assignment requirements | |
| Assignment planning | During semester 1. The exact date will be confirmed by the teacher. |
| Assessment criteria | Assessment criteria (giving feedback): <ul style="list-style-type: none"> communication skills; appropriate use of both heuristic and directive feedback; ability to reflect upon given or received feedback. |
| Weighting | 33.3% |
| Grading scale | Pass/Fail |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments will take place at the beginning of semester 2. The exact date will be confirmed by the teacher. |

Educational Skills for Creative Artists 2

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| Course title | Educational Skills for Creative Artists 2 |
| Department responsible | Education |
| OSIRIS course code | KC-ED-ESCA2-21 |
| Type of course | Compulsory course |
| Prerequisites | Educational Skills for Creative Artists 1 |
| Course content | Educational Skills for Creative Artists 2 is the second part of a three-part programme for sonology and composition students, which runs over two years and contains three semesters. In this course you learn how to analyse, lead and assess a creative activity and to present it in front of a class. You learn to develop interdisciplinary, creative workshops through the study of stimulating and innovative models. Under the guidance of the teachers you will create a workshop for peers and learn how to present it. |
| 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 |
| Course objectives | At the end of this course you: <ul style="list-style-type: none"> understand how the creative process works in a sound exploration, in order to understand when an educational process truly involves the creative process; Are familiar with different pedagogies and educational resources that use sound exploration in basic didactics, understanding different artistic work processes; |

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| | <ul style="list-style-type: none"> ▪ Can reflect on the role of education through sound, its transformative possibilities and education as an artistic tool in itself; ▪ Have learned about the basic processes of teaching-learning from neuroeducation and acquire methodological strategies for an effective process; ▪ Have learned the basic components that a formal educational artistic project should include, and you have designed your own project; ▪ Are able to speak freely and give a presentation in front of an audience about a studied subject or project. |
| Credits | 2 ECTS |
| Level | Bachelor |
| Work form | Group lessons, self-study and teaching practice or project work with peer learning. |
| 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 Macmillan - Lipman, Matthew (1991) Thinking in education. New York: Cambridge University Press - R. Crozier (2004) All together: teaching music in groups. London: ABRSM - Boardman, Eunice (ed.) (2002) Dimensions of musical learning and teaching – A different kind of classroom. Reston: The National Association for Music Education - Thomas, Ronald B., 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 |
| Language | English |
| Scheduling | 2nd semester, group meetings and projects to be defined |
| Date, time & venue | See ASIMUT |
| Teachers | Irene Ruipérez Canales |
| Contact information | Julia Stegeman – j.stegeman@koncon.nl and Marijke van den Bergen – m.vdbergen@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 |

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| Assignment type | Participation in class. |
| Assignment description | Participation in class, constructive interaction and attendance (80%). |
| Assignment requirements | Constructive communication and interaction, engagement in class discussions, activities and practical exercises. Minimal attendance 80%. |
| Assignment planning | Continuous assessment of participation throughout the whole semester. |
| Assessment criteria | Attending the lessons at least 80% and participating constructively in class is a prerequisite for averaging and adding the credits to the final grade. |
| Weighting | 25% |
| 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 | Essay - Analysis of one's own creative process. |
| Assignment description | Short essay, describing step by step, connecting and analyzing the physical and symbolic process from the exploration of a given sound object to the creation of a short piece. |
| Assignment requirements | Submit the essay by the deadline. Added value: attach the final piece. The work must be submitted via Teams by the deadline. |
| Assignment planning | At the beginning of semester 2, before the third session. The exact date and the activity content will be communicated to the students in the first session. |
| Assessment criteria | - Demonstrate an ability to observe both parallel physical phenomena and symbolic processes. - Include a very detailed and realistic description and sequence of the whole process, from various perspectives, without skipping steps. |
| Weighting | 25% |
| 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 3 |
| Assignment type | Project Proposal |
| Assignment description | A written description of a project proposal connected to your artistic interests. |
| Assignment requirements | Submit the descriptor in accordance with all the established requirements (see criteria) by the deadline. It is recommended to follow the work sequenced by the teacher for its correct completion. The work must be submitted via Teams by the deadline for submission. |
| Assignment planning | Assessment Date: At the end of semester 2. The exact date will be consensual between the teacher and the student, and will be determined at least one month before the presentation. |

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| Assessment criteria | <ul style="list-style-type: none"> - All sections of the Project Plan Descriptor are included, as mentioned in the document that will be provided for the purpose (artistic concept, type of event, general objective, specific objectives, target groups, timing, activities). If the project idea doesn't adjust to the provided, these can be adapted in conversation with the teacher. - Correctly describes and justifies the relevance of working on the chosen subject, audience, context and methodology. - The activities proposed and the methodology employed are appropriate for working on the components indicated and are sufficiently detailed for them to be understood. - The goals are realistic, coherent and consistent with the activity. - The descriptor shows coherence between the content of all the sections proposed in the plan, and demonstrates critical reflection and research. - The presentation is neat throughout the work (writing style and presentation elegant and error-free). <p>Length Minimum 3 pages (not including cover page/index, annexes or bibliography), max. 8.</p> |
| Weighting | 25% |
| 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 4 |
| Assignment type | Presentation |
| Assignment description | Presentation and analysis of your project proposal. |
| Assignment requirements | In-class 10-minute presentation and analysis of your project proposal. |
| Assignment planning | Assessment Date: At the end of semester 2. the exact date will be consensual between the teacher and the student, and will be determined at least one month before the presentation. |
| Assessment criteria | <p>Presentation criteria:</p> <ul style="list-style-type: none"> - Clearly structured summary of the plan, including additional information, examples and graphic illustration - Presentation skills, such as engagement with the audience and speaking freely <p>Content criteria:</p> <ul style="list-style-type: none"> - The information submitted is coherent and consistent with the written proposal (previously presented). - Integration of the course content in the design. - Shows a certain degree of research and knowledge of related artistic and educational activities. <p>Added value (recommended, non-mandatory):</p> |

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| | <ul style="list-style-type: none"> - Correlation with personal interests or artistic/professional/educational practices relevant to the person. - Application of original and creative models of presentation. |
| Weighting | 25% |
| 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 |

Educational Skills for Creative Artists 3

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| Course title | Educational Skills for Creative Artists 3 |
| Department responsible | Education |
| OSIRIS course code | KC-ED-COEV3-20 |
| Type of course | Compulsory course |
| Prerequisites | Educational Skills for Creative Artists 1 & 2 |
| Course content | <p>Educational Skills for Creative Artists 3 is the third part of a three-part programme for sonology and composition students, which runs over two years and contains three semesters.</p> <p>In this course 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> |
| 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 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have the information and resources to successfully develop creative activity from scratch, individually or in cooperation with peers; ▪ develop understanding of different didactic work processes to develop your creative ideas with efficiency; ▪ have the basic knowledge to convert an idea into a project (shaping the idea; writing a proposal; working with an action plan; planning and design; construction and execution; completion and feedback); ▪ have the knowledge and methodological strategies to lead a project/activity/content (communication, the sequence of activities, class management, time management, adaptability and feedback together with peers) and engage with an educational situation; ▪ have created awareness and know, understand and are able to employ the (cycle of) processes of creative and critical thinking when developing and assessing a project. |
| Credits | 2 ECTS |
| Level | Bachelor |
| Work form | Group lessons, self-study and teaching practice or project work with peer learning. |

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| 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 |
| Language | English |
| Scheduling | 1st semester, group meetings and projects to be defined |
| Date, time & venue | See ASIMUT |
| Teachers | Irene Ruipérez Canales |
| Contact information | Julia Stegeman – j.stegeman@koncon.nl of Marijke van den Bergen – m.vdbergen@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 | Participation in class |
| Assignment description | Participation in class, constructive interaction and attendance (80%). |
| Assignment requirements | Constructive communication and interaction, engagement in class discussions, activities and practical exercises. Minimal attendance 80%. |
| Assignment planning | Continuous assessment of participation throughout the whole semester. |
| Assessment criteria | Attending the lessons at least 80% and participating constructively in class is a prerequisite for averaging and adding the credits to the final grade. |
| Weighting | 40% |
| 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 |
| Assignment | Assignment 2 |
| Assignment type | Practical Project |
| Assignment description | Conduct or participate in a practical project or activity. |
| Assignment requirements | <p>Implementation, development and participation in a practical project, related to the artistic field and with educational connotations.</p> <p>In dialogue with the teacher, the student can choose from the different alternatives proposed in class the project that best suits his or her interests. This project may be of free or pre-existing content and context; individual or collective; in-class or outside of the Conservatory; of different educational/artistic approaches; of institutional or free scope; of direct, indirect or</p> |

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| | content-creating teaching. These requirements may vary depending on the project chosen. The students are required to provide all the previous preparation and document the event (video recording) for assessment. |
| Assignment planning | Assessment Date (2): The workshops and project presentations will be held around the end of semester 1. The dates will be decided at the beginning of semester 1, in consultation with the students. |
| Assessment criteria | <p>Assessment criteria (project).</p> <ul style="list-style-type: none"> • Shows a certain degree of research and knowledge of related artistic activities. • Constructive communication, emphatic understanding and engagement with peers. • Carries out the actions committed to in the preparation and development of the project. • Accountability to the action plan. • Use of appropriate methodological strategies. • Planning, design and execution of the project. • Leading the project and/or collaborating with your peers (e.g. communication, time management, class management, adaptability). • Presents the materials and documentation necessary for the preparation of the project (action plan, proposal) as well as for its evaluation (documentation, video). <p>Added value (recommended):</p> <ul style="list-style-type: none"> - Correlation with personal interests or artistic/professional/educational practices relevant to the student. |
| Weighting | 40% |
| 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 |
| Assignment | Assignment 3 |
| Assignment type | A reflective report on your project. |
| Assignment description | A reflective report on your project, including a description of the development of your educational skills related to your project. |
| Assignment requirements | Submit the reflective report after the practice, in accordance with all the established requirements (see criteria) by the deadline. The work must be submitted via Teams by the deadline for submission. |
| Assignment planning | Assessment Date (3): At the end of semester 2. The exact date will be confirmed by the teacher in agreement with the student. |
| Assessment criteria | <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. • Individual meta-analysis including observations from various perspectives. • Clarity and structure. |

| | |
|----------------------------------|--|
| | <ul style="list-style-type: none"> • Includes examples and graphic information. • Integration of the ES1, ES2 and ES3 courses content in the reflection. |
| Weighting | 20% |
| 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 |

ELECTIVES/MINORS

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

ASSESSMENT CRITERIA

ASSESSMENT CRITERIA BACHELOR COMPOSITION – MAIN SUBJECT

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

(continued on next page)

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

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

Applicable to: Theory for Composers

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

ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES

Applicable to: Music History

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

GRADING SCALES



GRADING SCALES

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

QUALIFYING RESULTS

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