Curriculum Handbook Bachelor of Music – Sonology

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

“Space is music’s medium of transformation.” Gottfried Michael Koenig, Bilthoven Course 1961/62.

The Institute of Sonology adopts a clear stance in terms of the use of technology in music: technology is not merely an adjunct to the existing music practice, but should be used primarily to explore new forms of composition and public presentation of music and art. At the same time, Sonology is not bound by any stylistic dogmas. Sonology is neither an artform nor a genre. It is the name that in 1967 was given to an institute dealing with the production, education and research in the field of electronic music. It is an institute that from the very start has been an umbrella for electronic music produced in studios, music based on field recordings, computer-assisted (instrumental) composition and experimental forms of digital sound synthesis. It is through the advance of the use of technology in all layers of society that connections with other forms of art, systematic musicology and even ethnomusicology have been established almost spontaneously.

The Institute of Sonology has an extensive network of partners that includes the Groupe de Recherches Musicales (GRM) in Paris, the Netherlands Music Institute (NMI), Studio LOOS in The Hague, Willem Twee Studios in Den Bosch, the Technische Universität Berlin and the Game of Life Foundation in The Hague.

The curriculum of the four-year bachelor’s programme in Sonology, which is taught entirely in English, covers every technical aspect of electroacoustic music and the artistic context in which those techniques are applied. The subjects include studio composition, writing and using computer applications, research into sound, the relationship between sound and space, digital signal processing, algorithmic composition, the theory of electronic music, live electronic music, improvisation and sound art. The Institute of Sonology has six studios fitted with state-of-the-art equipment. One studio has a Wave Field Synthesis system for spatial sound projection. The conservatoire’s concert hall frequently host concerts by Sonology students, faculty members, guest artists and the Sonology Electroacoustic Ensemble.

In addition to group lessons, you will devote steadily more time to your own projects as the course progresses. The projects can focus on technical and/or artistic aspects and you will have regular opportunities to present the results to an audience in the Sonology Discussion Concerts. A bachelor’s degree in Sonology opens the way to a career as an independent electronic musician or in the field of multimedia, sound design, live electronic music, sound engineering and education.

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

In this document you will find the programme objectives, details about the sonology bachelor’s curriculum and course descriptions including learning goals (called ‘objectives’) and assessment criteria. We recommend you to read this document, the study guide and the Education and Examination Regulations (EER) carefully.

PROGRAMME OBJECTIVES BACHELOR SONOLOGY

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 Sonology.

The bachelor's 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.4, 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 Sonology 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 in relation to a variety of performance practices.
1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which cross boundaries with other disciplines.
1.A.6. Demonstrate improvisational fluency, questioning, 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 scholarship, research, composing and performing practices.
1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about electronic music and sound art.
1.A.10. Communicate information, ideas, problems and solutions to 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 and research 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 and respond appropriately to a range of performing contexts, spaces and environments.
1.A.15. Recognise, reflect upon and develop your own personal learning styles, skills and strategies.
1.A.16. Lead and/or support others in their creative processes as well as in their learning, thus creating a constructive and supportive learning environment.
1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.
1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential employers and audiences.
1.A.20.KC. Ability to use sound reinforcement systems to project electronic music and sound art in a range of performance situations.

B. Theoretical (knowledge-based) outcomes

1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques relevant to the discipline, and their associated texts, resources and concepts.
1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music and art is

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

practiced and presented, including a range of styles and their associated performing traditions.
1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within your area of study, demonstrating the ability to create and provide coherent experiences and interpretations[2].
1.B.4. Draw upon knowledge and experience to explore and engage with new and challenging repertoire and styles.
1.B.6. Recognise, internalise 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 musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
1.B.8. Demonstrate 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 to a range of audiences.
1.B.10. Display knowledge of a range of ways that technology can be used in the creation, dissemination and performance of electronic music and sound art.
1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the artist in contemporary society.
1.B.13. Recognise the skill demands of local, national and international electronic music and sound art communities.
1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate creativity and learning.

C. Generic outcomes
1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
1.C.2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning in support of a sustainable career.
1.C.3. Demonstrate a positive and pragmatic approach to problem solving.
1.C.5. Evidence flexibility, the ability to rapidly 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 while exhibiting the ability to digest and respond to verbal and/or written feedback.
1.C.9. Exhibit ability to utilise and apply a range of technology in relation to your practice, including the promotion of your professional profile.
1.C.10. Project a confident and coherent persona appropriate to context and communicate information effectively.
1.C.11. Making use of your imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.
1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.
1.C.14. Recognise and respond to the needs of others in a range of contexts.
1.C.16. Exhibit a long-term 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.

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

CURRICULUM OVERVIEW

code	**Sonology**	**Year 1**	**Year 2**	**Year 3**	**Year 4**
	Bachelor of Music in Sonology 2023-2024				
KC-AL-	**Artistic Development**				
COZ	Specialisation: Composition/Performance/Research	7	15	17	34
SO-PI	Preparation for Individual Projects	4			
SO-EWS1,2	Exchange Workshops	4			
MZC	Composing in the Analogue Studio	4			
KI	Sound Installations		6		
AT	Aural Tectonics			4	
K&R	Sound and Space				8
	Spatial Composition with WFS			4	
	Subtotal	**19**	**21**	**25**	**42**
KC-SO-	**Technological Skills and Knowledge**				
SO-MP	Introduction to Electronics	3			
ISD	Digital Studio Introduction	1			
RMM	Real-time Processes with Max/MSP	7			
VCT	Voltage Control Techniques	4			
S&ST	Signals and Systems	5			
P&M	Programming and Music 1 & 2	8	7		
MCW	Musical Controllers Workshop		5		
DST	Digital Sound Transformations		3		
PHM2	Physical Models			3	
	Subtotal	**28**	**15**	**3**	**0**
KC-AS-	**Musicianship Skills**				
SO-AML1, 2	Music Theory 1 & 2	4	4		
SO-HCMP	History of Contemporary Music Composition		2		
LEM	Live Electronic Music			4	
SO-AML4	Music Analysis and Mixed Media Composition			4	
	Subtotal	**4**	**6**	**8**	**0**
KC-	**Academic Skills**				
SO-COLQ	Colloquium Participation	2	2	2	2
SO-NAMT	New Arts and Music Theories	3			
SO-WS	Writing Skills			4	
SO-MC	Music Cognition			2	
SO-CP	Colloquium Presentation				3
SO-PFP	Preparation Final Presentation				4
SO-AWS	Advanced Writing Skills & Research Methodology				3
	Subtotal	**5**	**2**	**8**	**12**
KC-	**Professional Preparation**				
AL-FYF	Start-Up!	2			
AL-PF3	Tutoring	2	2	2	
SO-GLT	Sound Engineering in Electronic Music 1 & 2		4	4	
ED-ESCA	Educational Skills for Creative Artists 1, 2 & 3		4	2	
SO-WP	Work Placement			2	
	Subtotal	**4**	**10**	**10**	**0**
	Minor/Electives				
	Minor or Electives		6	6	6
	Subtotal		**6**	**6**	**6**
	Total per year	**60**	**60**	**60**	**60**
	Total				**240**

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

Specialisation Composition/Performance/Research

Course title	**Specialisation Composition/Performance/Research**
Department responsible	Sonology
OSIRIS course code	KC-SO-COZ
Type of course	Compulsory course
Prerequisites	The student should finish each year of this course before being allowed to enter the next.
Course content	In addition to the group lessons, you work on an individual project, under the guidance of a mentor with whom you have regular meetings. The project can consist of personal compositions, sound experiments, sound design, sound installations, personally built electronic musical instruments, (partially) selfwritten computer programs or a report of a study. In the fourth year the project is presented to and discussed with the other students during the Sonology Colloquium. During the fourth year, you also write a thesis, the subject of which may be connected with the project but need not be. The results of the project and the thesis are presented and evaluated during the end-of-year exams and final presentations.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.9, 1.A.11, 1.A.12, 1.A.13, 1.A.15, 1.B.1, 1.B.10, 1.C.1, 1.C.2, 1.C.3, 1.C.7, 1.C.8, 1.C.9, 1.C.10, 1.C.11, 1.C.16
Course objectives	At the end of this course, you: ▪ are able to work independently on your own creative and research projects; ▪ have developed a precise sense of self-assessment and criticism relative to these projects; ▪ are able to incorporate these reflections into the further development of your work; ▪ are able to describe the artistic context and the content of the individual project in a written thesis.
Credits	7 – 15 – 17 – 34 ECTS
Level	Bachelor
Work form	Individual meetings
Literature	-
Language	English
Scheduling	Approximately 1 meeting of 1 hour with a mentor per month
Date, time & venue	Individual appointments
Teachers	Richard Barrett, Justin Bennett, Bjarni Gunnarsson, Ji Youn Kang, Fani Konstantinidou, Johan van Kreij, Gabriel Paiuk, Kees Tazelaar
Contact information	Kees Tazelaar (k.tazelaar@koncon.nl
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Bachelor I: Presentation

Assignment description	
Assignment requirements	15-minute presentation with 15 minutes of Q&A
Assignment planning	During end-of-year exam
Assessment criteria	For assessment criteria, see the Bachelor Sonology Assessment Criteria (appendix 1) at the end of this curriculum handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Bachelor II: Presentation
Assignment description	
Assignment requirements	15-minute presentation with 15 minutes of Q&A
Assignment planning	During end-of-year exam
Assessment criteria	For assessment criteria, see the Bachelor Sonology Assessment Criteria (appendix 1) at the end of this curriculum handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**
Assignment type	Bachelor III: Presentation
Assignment description	
Assignment requirements	15-minute presentation with 15 minutes of Q&A
Assignment planning	During end-of-year exam
Assessment criteria	For assessment criteria, see the Bachelor Sonology Assessment Criteria (appendix 1) at the end of this curriculum handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 4**
Assignment type	Bachelor IV: Final Concert Presentation, written thesis, discussion with committee
Assignment description	
Assignment requirements	Bachelor IV: Final Concert Presentation (max. 30 minutes) The music and a written thesis, in which the context and development of the project are documented, are discussed with a committee during a 45-minute interview.
Assignment planning	
Assessment criteria	For assessment criteria, see the Bachelor Sonology Assessment Criteria (appendix 1) 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

Preparation for Individual Projects

Course title	**Preparation for Individual Projects**
Department responsible	Sonology
OSIRIS course code	KC-SO-PI-18
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	At the end of each year, you are expected to present the results of your individual project (see Specialisation Composition/Performance/Research). This course has been developed to fully prepare you for what is expected (e.g. content, format), and to make sure that your individual project is integrated in your weekly work schedule.
Programme objectives	1.A.9, 1.A.11, 1.A.13, 1.B.10, 1.C.1, 1.C.2, 1.C.9, 1.C.10, 1.C.16
Course objectives	At the end of this course, you: ▪ have a clear idea what is expected regarding the individual Specialisation Composition/Performance/Research; ▪ are prepared to present an individual project to the committee at the 1–2 bachelor's exam; ▪ are able to discuss the progress of your individual project with your teachers and fellow students.
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons
Literature	-
Language	English
Scheduling	15 two-hour sessions
Date, time & venue	See ASIMUT
Teachers	Ji Youn Kang and Sonology Research Associates
Contact information	Ji Youn Kang (j.kang@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	Short presentation
Assignment description	A 20-minute presentation at the end of semester 1 during which your plans for your individual project in semester 2 are discussed.
Assignment requirements	
Assignment planning	At the end of semester 1
Assessment criteria	• artistic and/or research-related quality of the work presented • logical and informative presentation • progress and potential of the individual project
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

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	ArtScience, Composition and Sonology organise annual exchange workshops, covering different topics related to composition, sonology, media arts and artscience. The workshops are mostly 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: ▪ have gained insight into the artistic ideas and working methods of ArtScience, Composition and/or Sonology; ▪ have developed skills and knowledge about the working field.
Credits	Exchange Workshop 1 = 2 ECTS Exchange Workshop 2 = 2 ECTS
Level	Bachelor
Work form	Workshop
Literature	-
Language	English
Scheduling	5 days of 5 hours
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.
Assignment description	Compulsory attendance: 80%.
Assignment requirements	
Assignment planning	
Assessment criteria	
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	
Re-assignment planning	

Composing in the Analogue Studio

Course title	**Composing in the Analogue Studio**
Department responsible	Sonology
OSIRIS course code	KC-SO-MZC1-22; KC-SO-MZC1-19; KC-SO-MZC2-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The production model of Gottfried Michael Koenig's electronic composition "Terminus" forms the starting point for the compositional work of the students. Central to this is that the main form of the work is not determined in advance, but that this form arises from the step-by-step transformation of sound material chosen by the students themselves. That material may be electronic or recorded with a microphone. It is important that the guidelines of the assignments are followed so that

	there is common ground for giving feedback to each other during the classes.
Programme objectives	1.A.1, 1.A.3, 1.A.9, 1.A.11, 1.B.1, 1.B.10
Course objectives	At the end of this course, you: ▪ are able to work independently in an analogue studio for electronic music production; ▪ are able to apply analogue sound transformations both to electronically generated sounds and microphone recordings; ▪ are able to document and communicate procedures in an analogue studio for electronic music production.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Studio manual, patching examples provided during the lessons
Language	English
Scheduling	2nd semester, 120 minutes per week (group lessons) plus 180 minutes per week (studio sessions), 15 weeks
Date, time & venue	See ASIMUT
Teachers	Kees Tazelaar
Contact information	Kees Tazelaar (k.tazelaar@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 Contribution
Assignment description	Students are assessed on the basis of their active contribution to the group sessions and one large-scale assignment (see course content).
Assignment requirements	
Assignment planning	end of second semester
Assessment criteria	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary • Attendance (at least 80%): includes punctuality • ability to produce independent creative work in the studio • ability to use and document the sound transformations described in the course in a clear way • imaginative fulfilment of the compositional assignment
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 1 of the second year, see the Year Schedule for the exact weeks

Sound Installations

Course title	**Sound Installations**
Department responsible	Sonology
OSIRIS course code	KC-AL-SO-KI
Type of course	Compulsory course
Prerequisites	Non applicable

Course content	In a sound installation the mobility and freedom of the listener requires approaches to temporal and spatial structures that are different to those of concert music. Through a series of lectures and practical workshops, you look at many examples from music, visual art, sound sculpture, (interactive) media art and audio-walks. You are encouraged to experiment with mechanical, acoustic and electronic techniques for producing sound as well as different strategies for sound spatialisation. You develop and present individual and group projects.
Programme objectives	1.A.1, 1.A.11, 1.A.14, 1.B.10, 1.C.9, 1.C.10
Course objectives	At the end of this course, you: ▪ are able to conceive, plan and realise a spatial sound work; ▪ are able to work with generative, sensitive or interactive sonic structures; ▪ are able to create and realise pieces in locations other than the traditional concert hall.
Credits	6 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Slides, links and texts referenced during lessons are shared with the students.
Language	English
Scheduling	2 semesters, 120 minutes per week, 30 weeks
Date, time & venue	See ASIMUT
Teachers	Justin Bennett
Contact information	Justin Bennett (j.bennett@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical assignments
Assignment description	Practical assignments concluding with public presentations, which can consist of site-specific exhibitions, soundwalks and other sound-art related results, depending on the students' outcomes.
Assignment requirements	80% attendance is required.
Assignment planning	
Assessment criteria	• artistic quality, technical skills and originality shown in the assignments • level of command of techniques developed in order to realise and present the final project • ability to discuss the ideas, to address questions arising from them in the course of the classes and where appropriate to integrate the results of the discussion into the final project
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

Aural Tectonics

Course title	**Aural Tectonics**
Department responsible	Sonology
OSIRIS course code	KC-SO-AT-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Every location and the related modes of listening already constitute a sonic context. Aural Tectonics explores the site-specificity and context-dependency of sound by fostering a critical awareness of and attitude towards environmental ambiance. Founded in a practice-based approach, the course develops site-dependent strategies for listening, recording, mapping, synthesis and intervention over a range of spatial typologies, from outdoor public space to electroacoustic environments. The course is structured around a sequence of intensive projects promoting the development of locational modes of listening and personal approaches towards contextual ambiance.
Programme objectives	1.A.9, 1.A.11, 1.B.10, 1.C.1, 1.C.7
Course objectives	At the end of this course, you: ▪ have gained hands-on experience with experimental recording and sound editing techniques; ▪ have experience with practice-based approaches for exploring sonic locale; ▪ have developed technical as well as theoretical means for addressing the site-specificity of sound; ▪ have a critical awareness of the registers of hearing and listening attention in every-day situations.
Credits	4 ECTS
Level	Bachelor
Work form	Workshop
Literature	t.b.a
Language	English
Scheduling	A two-week workshop after the autumn or spring holidays; 10 days of 5 hours
Date, time & venue	See ASIMUT
Teachers	Raviv Ganchrow
Contact information	Raviv Ganchrow (r.ganchrow@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Project and presentation
Assignment description	You must hand in several exercises involving experimental sound recording methods (intended to explore unconventional recording setups of sounds in the every-day environment); audio-editing techniques (as methods to explore auditory contexts); and strategies for sound spatialisation (that should expose innovative spatial ontologies of sound). The course concludes with a final project towards which the exercises build

	up. You are also expected to present your pieces to your peers and lead lively discussions about your findings.
Assignment requirements	Aural tectonics concludes with a project and presentations pertaining to the chosen site on which the group will be focusing. Each participant presents their project individually on the concluding day of the workshop. Depending on the site, examples of projects can range from a collective radio feature or site-specific performances or sound installations.
Assignment planning	at the end of the two-week workshop
Assessment criteria	• Originality of approach and outcome manifestations • Ability to recognize and engage (artistically/technically) situated auditory contexts • Ability to create focused auditory attention • Willingness to engage in experimentation • Seriousness and dedication to ideas and the manners in which those ideas are expressed in the works / exercises • Ability to utilize constructive criticism
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

Sound and Space

Course title	**Sound and Space**
Department responsible	Sonology
OSIRIS course code	KC-AL-SO-K&R
Type of course	Compulsory course also available as elective
Prerequisites	Non applicable
Course content	Sound and Space is a seminar exploring interconnections between modes of sonic attention and concepts of space. The seminar is grouped around the themes of echo, resonance and oscillation, providing a cross-disciplinary reading of developments in spatial composition, sound art, audio technologies and architectural acoustics. The course covers examples from a broad range of sources serving to highlight distinctive correlations between epistemologies of sound and ontologies of space and place
Programme objectives	1.A.9, 1.A.11, 1.A.20.KC, 1.C.1, 1.C.7
Course objectives	At the end of this course, you: ▪ have developed an awareness of the historicity of hearing; ▪ have an overview of historical paradigms of spatial sound and their contextual underpinnings; ▪ have acquired an ability to think through sonic contextuality and develop tools to critically engage contemporary discourses of sound and hearing.
Credits	8 ECTS
Level	Bachelor
Work form	Group lesson

Literature	Reading lists and weekly hand-outs will be provided during the lessons
Language	English
Scheduling	2 semesters, 150 minutes per week, 30 weeks
Date, time & venue	See ASIMUT
Teachers	Raviv Ganchrow
Contact information	Raviv Ganchrow (r.ganchrow@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	Sound work (B4 students)
Assignment description	Specificities, spatial ontologies and contexts of the given site are starting points for a work. The work should engage in empirical experimentation, exercising analytically precision and inventive approaches to the sitespecificity of sound.
Assignment requirements	You are required to submit a sound work with accompanying text & diagrams, which explores spatial affordances of a specific sonic site.
Assignment planning	June
Assessment criteria	• originality of approach and outcome manifestations • ability to create focused attention to spatial dependencies of in-situ sound (and its contexts) • ability to recognize, analyze and engage (artistically / technically) situated sounds
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Paper (students from other departments who chose Sound & Space as an elective)
Assignment description	The paper will address and elaborate upon the spatial ontologies of sound in that given context, and should display an analytical approach to the subject matter, and express novel approaches to the historicity of hearing.
Assignment requirements	You are required to submit a paper, which explores a specific context of spatial sound.
Assignment planning	June
Assessment criteria	• structure and clarity of argument • originality of subject matter • clarity of insights • awareness of the context for the argumentation and potential contribution to aural cultures
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Spatial Composition with WFS

Course title	**Spatial Composition with WFS**
Department responsible	Sonology
OSIRIS course code	KC-SO-SPW-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Wave Field Synthesis (WFS) is a sound–production technique designed specifically for spatial audio rendering. Virtual acoustic environments are synthesized using a large number of small loudspeakers. The innovation of this technique is that sound can appear to emanate from desired virtual starting points, and then move through the space along many possible pathways.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.7, 1.A.20.KC, 1.B.1, 1.B.9, 1.B.10, 1.C.3, 1.C.6, 1.C.7, 1.C.8, 1C.11
Course objectives	At the end of this course, you: • are able to work independently with Wave Field Synthesis software and hardware for spatial electronic music production; • are able to understand the possibilities of WFS in the broader context of spatialized music; • are able to engage in discussions about compositional aspects of spatial composition.
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons
Literature	-
Language	English
Scheduling	1 semester, 120 minutes per week
Date, time & venue	See ASIMUT
Teachers	Ji Youn Kang
Contact information	Ji Youn Kang (j.kang@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 contribution
Assignment description	Students are assessed on the basis of their active contribution to the group sessions and on a spatial composition assignment of which the result is presented in a small festival in June.
Assignment requirements	
Assignment planning	June
Assessment criteria	Assessment criteria: • Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary • Attendance (at least 80%): includes punctuality • ability to produce independent creative work with WFS • ability to use and document the sound spatialization described in the course in a clear way • imaginative fulfilment of the compositional assignment

Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks.

TECHNOLOGICAL SKILLS AND KNOWLEDGE

Introduction to Electronics

Course title	**Introduction to Electronics**
Department responsible	Sonology
OSIRIS course code	KC-SO-MP-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This is a workshop-style course, during which you work on three practical electronic measurements as an introduction to basic electronics. You will encounter terms like current, voltage, phase, frequency, amplitude, gain and different waveforms (i.e. sinewave, squarewave, sawtooth). You will learn about the basics of assembling your own circuit and the use of an oscilloscope, multi-meter and function generator. You will work together in small groups during three sessions.
Programme objectives	1.A.9, 1.A.11, 1.B.10, 1.C.1, 1.C.7
Course objectives	At the end of this course, you: ▪ are able to interpret basic electronic circuits; ▪ are able to reproduce and create simple electronic devices; ▪ can interface sensors and actuators with existing computer systems; ▪ understand what is essential with the implementation of electronics: safety, stability and clear documentation.
Credits	3 ECTS
Level	Bachelor
Work form	Practicals
Literature	-
Language	English
Scheduling	6 lessons of 90 minutes each
Date, time & venue	See ASIMUT
Teachers	Lex van den Broek
Contact information	Lex van den Broek (l.vandenbroek@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	Measurement reports
Assignment description	You have to write 2 measurement reports.
Assignment requirements	
Assignment planning	June
Assessment criteria	Assessment criteria: • understanding of concepts introduced in the course

	• ability to use this understanding to interpret electronic circuits and to build and document a simple electronic device
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	Build of an electronic device
Assignment description	You have to build your own small electronic device or instrument.
Assignment requirements	
Assignment planning	June
Assessment criteria	Assessment criteria: • understanding of concepts introduced in the course • ability to use this understanding to interpret electronic circuits and to build and document a simple electronic device
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

Digital Studio Introduction

Course title	**Digital Studio Introduction**
Department responsible	Sonology
OSIRIS course code	KC-SO-ISD-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The basic tools for contemporary electroacoustic music production are a computer, a digital mixing desk and multiple loudspeakers. This course provides an introduction to working with a digital mixing desk and a number of standard sound production computer programs. Typical practices in a digital studio are explained, such as music production, recording and live performance.
Programme objectives	1.A.1, 1.A.9, 1.A.11, 1.B.10, 1.C.1, 1.C.7
Course objectives	At the end of this course, you: ▪ have working knowledge of the components in a digital studio setup; ▪ are able to work in a digital studio independently.
Credits	1 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Online documentation
Language	English
Scheduling	120 minutes per week during 6 weeks at the beginning of the academic year
Date, time & venue	See ASIMUT

Teachers	Johan van Kreij
Contact information	Johan van Kreij (j.vankreij@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	
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	• understanding of the principles of the digital studio • ability to use this understanding in order to work independently and creatively in the studio
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Assignments
Assignment description	Regular small assignments. These assignments take the form of preparing a setup or solving a problem.
Assignment requirements	Students take turns and in dealing with such tasks, collaboration among students is encouraged.
Assignment planning	At the end of each session.
Assessment criteria	Assessment criteria: • understanding of the principles of the digital studio • ability to use this understanding in order to work independently and creatively in the studio
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

Real-Time Processes with Max/MSP

Course title	**Real-Time Processes with Max/MSP**
Department responsible	Sonology
OSIRIS course code	KC-SO-RMM
Type of course	Compulsory course also available as elective
Prerequisites	Digital Studio Introduction course
Course content	Max is a programming tool that is relatively easy to learn, and it is especially suitable for creating and exploring real-time generative processes and the interaction with them. In Max, such processes can be defined as data streams or as audio generating structures. The aim is to research musicality in the interaction, and to define personal approaches and methods. The course starts with a brief introduction to the basics of Max.
Programme objectives	1.A.3, 1.A.11, 1.B.1, 1.B.10
Course objectives	At the end of this course, you:

	▪ can design and program musical processes and master the basics of signal processing in Max/MSP; ▪ can make abstractions of musical ideas and are able to implement them practically in real time.
Credits	7 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Online documentation of Max/MSP
Language	English
Scheduling	2 semesters, 120 minutes per week, 24 weeks
Date, time & venue	See ASIMUT
Teachers	Johan van Krei
Contact information	Johan van Kreij (j.vankreij@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	Assignment 1
Assignment description	The first assignment focusses on interactive aspects of real-time processes.
Assignment requirements	
Assignment planning	January
Assessment criteria	(most important criteria first): • ability to create clearly laid out and well documented patches that work in a live situation • the live presentation of the output of each of the patches • showing proof of the ability to create solutions to musical challenges in code • imaginative musical thinking
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	Assignment 2
Assignment description	The second assignment focusses on generative processes that can function autonomously.
Assignment requirements	
Assignment planning	June
Assessment criteria	(most important criteria first): • ability to create clearly laid out and well documented patches that work in a live situation • the live presentation of the output of each of the patches • showing proof of the ability to create solutions to musical challenges in code • imaginative musical thinking
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

Voltage Control Techniques

Course title	**Voltage Control Techniques**
Department responsible	Sonology
OSIRIS course code	KC-SO-VCT-22
Type of course	Compulsory course
Prerequisites	Composing in the Analogue Studio
Course content	The growing complexity of electronic music production led to automation techniques such as voltage control. As a result, the attention of composers working in an analogue studio shifted: where at first they would design an abstract score that was 'filled in' with a montage of electronic sound material, they now designed a configuration of devices, of which the result was not only a sound but at the same time a structure. In this course, you explore the possibilities of sonology's modular voltage control system while working on a series of small assignments. The individual modules of the system have specific functions that are combined into a greater whole by means of control voltage. The links between the modules are not programmed but created physically with cables on a patch board. The planning and analysis of such configurations is the main subject of the lessons.
Programme objectives	1.A.1, 1.A.3, 1.A.9, 1.A.11, 1.B.1, 1.B.10
Course objectives	At the end of this course, you: ▪ are able to work independently with a modular voltage control system for electronic music production; ▪ are able to plan, execute, document and communicate complex configurations of equipment for electronic music production; ▪ are able to translate abstract ideas about musical structure into technical realisations.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Studio manual, patching examples provided during the lessons
Language	English
Scheduling	1st semester, 120 minutes per week (group lessons) and 120 minutes per week (individual studio sessions), 15 weeks
Date, time & venue	See ASIMUT
Teachers	Kees Tazelaar
Contact information	Kees Tazelaar (k.tazelaar@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	Recordings and documentation
Assignment description	A series of studies based on voltage control techniques and their documentation.
Assignment requirements	

Assignment planning	end of first semester
Assessment criteria	Assessment criteria: • ability to produce independent creative work using the modular voltage control system • ability to plan, execute and document this work in a clear and coherent way, from abstract structural ideas to musical realisation • imaginative fulfilment of the assignment
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Signals and Systems

Course title	**Signals and Systems**
Department responsible	Sonology
OSIRIS course code	KC-SO-S&ST
Type of course	Compulsory course also available as elective
Prerequisites	Basic (undergraduate) mathematics: trigonometry, calculus (derivatives and integrals), complex numbers
Course content	The course provides a solid background on the mathematical and computational representations of sound signals and sound processing systems. You will learn the fundamental concepts defining continuous and discrete signals and systems, and you will get familiar with mathematical tools such as the Fourier Transform and its applications. Covered topics include: filters, modulation and convolution, sound synthesis models, stability and feedback. You will learn how to put these concepts into practice in a programming environment such as Max/MSP, Supercollider, Python, Octave.
Programme objectives	1.B.1, 1.B.3
Course objectives	At the end of this course, you: - are able to describe the basic properties of a sound signals, continuous and discrete systems, synthesis and processing methods - are familiar with the mathematical representations of signals and systems - are able to put this knowledge into practice in a programming environment
Credits	5 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Materials (slides and code) provided during the course. Tempelaars S., Signal Processing, Speech and Music. Zölzer et al. DAFX - Digital Audio Effects. Oppenheim et al, Discrete-time Signal Processing. Puckette M., The Theory and Technique of Electronic Music.
Language	English
Scheduling	2 semesters, 120 minutes per week, 30 weeks

Date, time & venue	See ASIMUT
Teachers	Riccardo Marogna
Contact information	Riccardo Marogna (r.marogna@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written test 1
Assignment description	A written test
Assignment requirements	
Assignment planning	During the first semester.
Assessment criteria	- understanding of the fundamental theoretical concepts introduced during the course - ability to use the proper mathematical tools to describe sound signals and systems - ability to put this knowledge into practice in a programming environment
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Written test 2
Assignment description	A written test
Assignment requirements	
Assignment planning	During the second semester.
Assessment criteria	- understanding of the fundamental theoretical concepts introduced during the course - ability to use the proper mathematical tools to describe sound signals and systems - ability to put this knowledge into practice in a programming environment
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**
Assignment type	Practical assignment 1
Assignment description	You will have to submit a practical assignment, such as an implementation in a programming environment of a signal processing technique studied during the course.
Assignment requirements	You will have to submit: - A detailed description of the methodology, techniques and results. - An implementation in a programming environment
Assignment planning	During the first semester.
Assessment criteria	- understanding of the fundamental theoretical concepts introduced during the course

	- ability to use the proper mathematical tools to describe sound signals and systems - ability to put this knowledge into practice in a programming environment
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 4**
Assignment type	Practical assignment 2
Assignment description	Same as Assignment 3
Assignment requirements	Same as Assignment 3
Assignment planning	During the second semester. See ASIMUT
Assessment criteria	Same as Assignment 3
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Programming and Music 1

Course title	**Programming and Music 1**
Department responsible	Sonology
OSIRIS course code	KC-SO-P&M1-16
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The course covers programming fundamentals, synthesis, composition, and interaction approaches. Topics are studied using the SuperCollider programming environment. The course starts by going through the basic concepts of programming and computer science while gradually introducing topics related to algorithmic composition and sound synthesis. Finally, interaction processes using graphical user interfaces and external controllers are studied to create original systems capable of generating music
Programme objectives	1.B.1, 1.B.10
Course objectives	At the end of this course, you: ▪ Know the basics of programming in SuperCollider and how to use programming for musical projects ▪ Have basic knowledge of algorithmic composition and programming sounds ▪ Can implement user interfaces and use external controllers for musical applications
Credits	8 ECTS
Level	Bachelor
Work form	Group lesson
Literature	The course material is featured on the course's website with new lectures and references to additional readings every week.
Language	English

Scheduling	2 semesters, 120 minutes per week, 30 weeks
Date, time & venue	See ASIMUT
Teachers	Bjarni Gunnarsson
Contact information	Bjarni Gunnarsson (b.gunnarsson@koncon.nl)
Assessment	Three practical assignments must be handed in. The assignments involve writing computer programs for different problems related to music and sound. Documentation must be included explaining the chosen solutions and their motivations. The assignments each value 30% of the final grade. Attendance counts for the remaining 10%. All assignments will have to be completed in order to pass this course and attendance needs to be at least 80%
Assignment	**Assignment 1**
Assignment type	Practical Assignment 1
Assignment description	The assignment involves writing computer programs for different problems related to music and sound.
Assignment requirements	Documentation must be included explaining the chosen solutions and their motivations.
Assignment planning	November
Assessment criteria	• Computer programming basics • Ability to read and write computer code • Clarity in implementing technical solutions • Knowledge of computer music fundamentals
Weighting	30%
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 Assignment 2
Assignment description	The assignments involve writing computer programs for different problems related to music and sound.
Assignment requirements	Documentation must be included explaining the chosen solutions and their motivations.
Assignment planning	February
Assessment criteria	• Computer programming basics • Ability to read and write computer code • Clarity in implementing technical solutions • Knowledge of computer music fundamentals
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 3**
Assignment type	Practical Assignment 3
Assignment description	The assignments involve writing computer programs for different problems related to music and sound.
Assignment requirements	Documentation must be included explaining the chosen solutions and their motivations.

Assignment planning	May
Assessment criteria	• Computer programming basics • Ability to read and write computer code • Clarity in implementing technical solutions • Knowledge of computer music fundamentals
Weighting	40%
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

Programming and Music 2

Course title	**Programming and Music 2**
Department responsible	Sonology
OSIRIS course code	KC-SO-P&M2-11
Type of course	Compulsory course
Prerequisites	Programming and Music 1
Course content	The course covers programming approaches and the aesthetics of contemporary computer music. Topics include microsound, complexity, chaotic systems, generative algorithms, artificial intelligence, and live coding. Students will gain a solid foundation in programming and using advanced musical algorithms while dealing with contemporary computer music, the paths it makes available, its aesthetics, and the problems it introduces
Programme objectives	1.B.1, 1.B.10
Course objectives	At the end of this course, you: ▪ Are able to implement and apply generative algorithms such as networks, cellular automata and chaotic systems ▪ Can make use of live algorithms and processing through live coding approaches ▪ Know how to make use of artificial intelligence and machine learning within a musical context
Credits	7 ECTS
Level	Bachelor
Work form	Group lesson
Literature	The course material is featured on the course's website with new lectures and references to additional readings every week.
Language	English
Scheduling	2 semesters, 120 minutes per week, 30 weeks
Date, time & venue	See ASIMUT
Teachers	Bjarni Gunnarsson
Contact information	Bjarni Gunnarsson (b.gunnarsson@koncon.nl)
Assessment	Three practical assignments must be handed in. The assignments involve writing computer programs for different problems related to music and sound. Documentation must be included explaining the chosen solutions and their motivations. The assignments each value 30% of the final grade. Attendance counts for the remaining 10%. All assignments will have to be

	completed in order to pass this course and attendance needs to be at least 80%
Assignment	**Assignment 1**
Assignment type	Practical Assignment 1
Assignment description	The assignment involves writing computer programs for different problems related to music and sound
Assignment requirements	Documentation must be included explaining the chosen solutions and their motivations
Assignment planning	November
Assessment criteria	• Computer programming basics • Ability to read and write computer code • Clarity in implementing technical solutions • Knowledge of computer music fundamentals
Weighting	30%
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 Assignment 2
Assignment description	The assignment involves writing computer programs for different problems related to music and sound
Assignment requirements	Documentation must be included explaining the chosen solutions and their motivations
Assignment planning	February
Assessment criteria	• Computer programming basics • Ability to read and write computer code • Clarity in implementing technical solutions • Knowledge of computer music fundamentals
Weighting	30%
Grading scale	Numeric
Re-assignment description	
Re-assignment planning	
Assignment	**Assignment 3**
Assignment type	Practical Assignment 1
Assignment description	The assignment involves writing computer programs for different problems related to music and sound
Assignment requirements	Documentation must be included explaining the chosen solutions and their motivations
Assignment planning	May
Assessment criteria	• Computer programming basics • Ability to read and write computer code • Clarity in implementing technical solutions • Knowledge of computer music fundamentals
Weighting	40 %
Grading scale	Numeric
Re-assignment description	
Re-assignment planning	

Musical Controllers Workshop: Design and Realisation

Course title	**Musical Controllers Workshop: Design and Realisation**
Department responsible	Sonology
OSIRIS course code	KC-SO-MCW-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course describes various ways of working with sensors and how signals from such sensors can be interpreted and used. It also offers insights into the necessary electronic components and the software related to musical control. A number of conversion methods (from sensor output into digital representation) are introduced, as well as the applicable data communication protocols. Before a computer-sensor setup can be taken on stage, some ideas about performative aspects will be developed. The final product of this workshop is a piece of hardware, which is designed to control musical parameters of a computer program.
Programme objectives	1.A.3, 1.A.9, 1.A.11, 1.B.10, 1.C.1, 1.C.2, 1.C.7
Course objectives	At the end of this course, you: ▪ can design and realise a basic musical controller or electronic instrument; ▪ know what types of sensors are available and how they are used; ▪ can outline strategies for bridging physical gestures and musical control signals.
Credits	5 ECTS
Level	Bachelor
Work form	Group lesson / workshop
Literature	t.b.a
Language	English
Scheduling	2 5-day workshops (one in the Fall, one in the Spring) and 4 group lessons of 120 minutes
Date, time & venue	See ASIMUT
Teachers	Lex van den Broek and Johan van Kreij
Contact information	Lex van den Broek (l.vandenbroek@koncon.nl), Johan van Kreij (j.vankreij@koncon.nl)
Assessment	Students are assessed on the basis of their active contribution to the group sessions and a project realisation with documentation.
Assignment	**Assignment 1**
Assignment type	Demonstration of their own project results
Assignment description	Students present a working principle based on a combination of sensors and actuators of their choice.
Assignment requirements	
Assignment planning	November
Assessment criteria	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary

	• Attendance (at least 80%): includes punctuality
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	Project realisation
Assignment description	A project realisation with documentation.
Assignment requirements	
Assignment planning	
Assessment criteria	• understanding of the use of sensors as musical controllers • ability to design and realise a sensor-based musical device
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

Digital Sound Transformations

Course title	**Digital Sound Transformations**
Department responsible	Sonology
OSIRIS course code	KC-SO-DST-23
Type of course	Compulsory course
Prerequisites	Signals and Systems
Course content	The course provides a theoretical and practical background on digital signal processing, with a focus on sound synthesis and sound transformation. From the digital representation of signals and the Discrete Fourier Transform, to digital filters (FIR, IIR), digital manipulations, spectral analysis and resynthesis, you will explore ways of shaping sound in the digital domain. Along with the theoretical part, you will implement and practice with these algorithms in various programming environments (Max/MSP, Supercollider, Python, Octave).
Programme objectives	1.A.1, 1.A.2, 1.A.11, 1.B.1
Course objectives	At the end of this course, you: ▪ are familiar with the discrete representation of signals, the concepts of sampling, quantization, aliasing. ▪ have an in-deep understanding of the Discrete Fourier Transform, the Short Time Fourier Transform and their applications ▪ know the different kind of digital filters (FIR and IIR) and other digital manipulation techniques ▪ can use spectral techniques to analyze and retrieve relevant features of an audio signal (such as pitch, harmonicity, roughness, centroid…) ▪ understand the concept of spectral-based resynthesis of sound and some fundamental analysis-resynthesis models, and are able to use specific tools for decomposing signals into different components

	▪ are able to put this knowledge into practice in a programming environment
Credits	3 ECTS
Level	Bachelor
Work form	Group lessons
Literature	Materials (slides, code) provided during the course. Zölzer et al. DAFX - Digital Audio Effects. (Wiley & Sons). De Poli, Piccialli, Roads. Representation of Musical Signals. (MIT Press).
Language	English
Scheduling	120 minutes per week, 1st semester
Date, time & venue	See ASIMUT
Teachers	Riccardo Marogna
Contact information	Riccardo Marogna (r.marogna@koncon.nl)
Assessment	This course is assessed using the following assignments. The assignments need to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written test
Assignment description	
Assignment requirements	
Assignment planning	At the end of the course, see the lesson schedule
Assessment criteria	▪ understanding of the fundamental theoretical concepts introduced during the course ▪ understanding of the Discrete Fourier Transform and its applications ▪ ability to use the proper mathematical tools to describe digital sound manipulations ▪ ability to put this knowledge into practice in a programming environment
Weighting	50%
Grading scale	Numerical
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 Assignment
Assignment description	You will be required to submit a practical assignment in which you make use of the concepts and techniques studied during the course, such as an analysis/resynthesis of a given signal or an audio features extraction task.
Assignment requirements	- A detailed written description of the methodology, procedure and results. - An implementation in a programming environment.
Assignment planning	The assignment has to be submitted by the end of the course.
Assessment criteria	▪ understanding of the fundamental theoretical concepts introduced during the course ▪ ability to use the proper mathematical tools to describe digital sound manipulations ▪ ability to put this knowledge into practice in a programming environment
Weighting	50%

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

Physical Models

Course title	**Physical Models**
Department responsible	Sonology
OSIRIS course code	KC-SO-PHM2-17; KC-SO-PHM2-22
Type of course	Compulsory course
Prerequisites	Signals and Systems and Digital Sound Transformations
Course content	The course provides an introduction to the vast and complex world of physical modeling for sound synthesis. Physically-based sound synthesis gets inspiration from natural phenomena, the mechanics of vibrating objects, the physics underlying sound sources, to design mathematical models which are capable of generating sound. The resulting synthesis algorithms exhibit a unique richness and timbral variety. During this course, you will learn about different physical models, such as modal synthesis, waveguides, finite difference schemes. You will learn how to model existing acoustic instruments such as strings and membranes, but also to expand this concept to the realm of virtual ('abstract') vibrating objects. Along with the theoretical part, you will learn how to design and implement physically-informed algorithms in programming environments such as Max/MSP Gen~ and Supercollider. At the end of the course, you are required to develop and present an individual project which makes use of physical modeling in an original and creative way.
Programme objectives	1.A.1, 1.A.3, 1.A.11, 1.B.1, 1.B.3
Course objectives	At the end of this course, you: ▪ understand the foundational theory and essential mathematical concepts behind physical modeling. ▪ understand the different physical modeling strategies and their pros and cons ▪ are able to use physically-informed algorithms and their software realization for composing sounds and control sound synthesis processes. ▪ are able to implement simple physical models into a programming environment and use them in your artistic practice.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Materials (slides, code) provided during the course J.O Smith III, Physical Audio Signal Processing (available online) Stefan Bilbao, Numerical Sound Synthesis Andy Farnell, Designing Sound
Language	English
Scheduling	2nd semester, 120 minutes per week

Date, time & venue	See ASIMUT
Teachers	Riccardo Marogna
Contact information	Riccardo Marogna (r.marogna@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Practical assignment
Assignment description	You are required to submit an individual project in which you make use of physical modeling in a creative way.
Assignment requirements	The project submission has to include: - A detailed written description (methodology, objectives, techniques, results) - Implementation in a programming environment
Assignment planning	The assignment has to be submitted by the end of the course
Assessment criteria	- understanding of the theory and mathematical concepts behind physical modeling. - understanding of the different physical modeling strategies and their pros and cons - ability to implement physical models into a programming environment - ability to make use of physically-informed algorithms in a creative and original way.
Weighting	100%
Grading scale	numerical
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see Year Schedule for the exact weeks

MUSICIANSHIP SKILLS

Music Theory 1+2

Course title	**Music Theory 1+2**
Department responsible	Sonology
OSIRIS course code	KC-SO-AML1-11; KC-SO-AML2-11
Type of course	Compulsory course
Prerequisites	The student should finish Music Theory 1 before being allowed to enter Music Theory 2.
Course content	This two-year music theory course is specifically designed for sonology students. It deals with various aspects of basic music theory, such as the fundamentals of diatonic harmony, analysis and form. A particular characteristic of the course is that theory is always put into practice, so that you immediately apply the material you are dealing with. This can for example be done through listening, singing and composing. You can bring music examples of your own interest, which are used as study or discussion material.
Programme objectives	1.A.1, 1.A.3, 1.A.11, 1.B.1, 1.B.2, 1.B.3
Course objectives	At the end of this course, you: ▪ have knowledge of elementary music theory, which allows you to work together with instrumental musicians;

	▪ have the basic tools and skills to further develop your music theory knowledge independently
Credits	4 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	Hand-outs from teacher, repertoire brought by students
Language	English
Scheduling	
Date, time & venue	See ASIMUT
Teachers	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	Active Contribution
Assignment description	Students are assessed on the basis of their active contribution to the group sessions and connected assignments.
Assignment requirements	80% attendance is required.
Assignment planning	
Assessment criteria	Focus/open attitude: ability to concentrate, willingness to expand your horizons Collaboration/communication: ability to work together Willingness to receive and apply feedback Organisational ability; preparation for class
Weighting	100%
Grading scale	Participation sufficient/insufficient
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

History of Contemporary Music Composition

Course title	**History of Contemporary Music Composition**
Department responsible	Sonology
OSIRIS course code	KC-SO-HCMP-14
Type of course	Compulsory course also available as elective
Prerequisites	Music Theory 1
Course content	This course gives a chance to explore many of the main currents and counter-currents of thought and practice in composed music since the 1950's until today. We will discuss the ideas, aesthetics, compositional techniques and context of a range of influential and significant creative musicians from the last 70 years. The ways in which western compositional traditions have re-evaluated their relationship with different traditions and have enriched themselves through encounters with other art forms, non-traditional notations and improvisational practices will appear throughout the course. We will examine how compositional approaches throughout this period have explored different aspects of sound and listening, and how

	these explorations have involved experimentation into the performative, technological and perceptual realms. Each lesson on the course will focus on the work of a specific composer or a specific school or practice, where we will look at scores and listen to representative works.
Programme objectives	1.B.1, 1.B.3, 1.B.4, 1.B.9, 1.C.1
Course objectives	At the end of this course, you: ▪ have an overview of the main currents in music from the late 1940s to the present; ▪ have studied the scores and recordings of representative post WO II repertoire; ▪ are able to communicate about this with various audiences at various levels
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.c.
Language	English
Scheduling	2nd semester, 15 weeks, 120 minutes per week
Date, time & venue	See ASIMUT
Teachers	Gabriel Paiuk and guests
Contact information	Gabriel Paiuk (g.paiuk@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	A Critical Essay
Assignment description	You need to write a critical essay based on resources provided by the teacher. In this essay, you need to show how the knowledge of relevant compositional approaches and ideas from the last 70 years can inform and refine your critical understanding of musical creation.
Assignment requirements	80% Attendance is required.
Assignment planning	At the end of the semester
Assessment criteria	• knowledge of relevant compositional approaches and ideas from the last 70 years • critical understanding of musical creation • structure of argument
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

Live Electronic Music

Course title	**Live Electronic Music**
Department responsible	Sonology
OSIRIS course code	KC-SO-LEM-12
Type of course	Compulsory course also available as elective
Prerequisites	Non applicable

Course content	The aim of this course is to put improvisation with electronic musicians and traditional instrumentalists into practice. Various kinds of improvisation are analysed, and the ways that electronic processes have influenced thoughts about improvisation are discussed. At some point, the group will be split up into smaller improvising groups. A final presentation will be organised in the form of a concert at the end of the course.
Programme objectives	1.A.1, 1.A.5, 1.A.6, 1.A.13, 1.A.17, 1.B.3, 1.B.6, 1.B.9, 1.B.12, 1.C.10, 1.C.13
Course objectives	At the end of this course, you: ▪ know the patterns that underlie improvisation, specifically those of the genre that makes use of electronic means; ▪ are able to improvise through electronic means, or by combining instrumental improvisation with electronics; ▪ are able to organise a concert presentation within a team setting
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Reading and listening material will be provided
Language	English
Scheduling	1 semester, 120 minutes per week, 15 weeks
Date, time & venue	See ASIMUT
Teachers	Johan van Kreij
Contact information	Johan van Kreij (j.vankreij@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Project 1
Assignment description	The assessment is based on two projects. The first project, consists of a small group improvisation using electronic means.
Assignment requirements	Group size approximately 3 students, equipment will be provided.
Assignment planning	Towards the end of the first semester
Assessment criteria	• Participation in and contribution to the small group improvisation • The aural evaluation of this improvisation based on a recording, discussing approaches in creating the musical result • Contribution to helping organise a public presentation and the performance during that presentation • Participation in the in-class discussions and exchanges following listening sessions
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	Project 2

Assignment description	The second project is a public presentation organised with the entire class. This presentation consists of various groups - each made up of fellow students - performing a free improvisation.
Assignment requirements	
Assignment planning	
Assessment criteria	• Participation in and contribution to the small group improvisation • The aural evaluation of this improvisation based on a recording, discussing approaches in creating the musical result • Contribution to helping organise a public presentation and the performance during that presentation • Participation in the in-class discussions and exchanges following listening sessions
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Music Analysis and Mixed-media Composition

Course title	**Music Analysis and Mixed-media Composition**
Department responsible	Sonology
OSIRIS course code	KC-SO-AML3-22; KC-SO-AML4-14
Type of course	Compulsory course
Prerequisites	Music Theory 1 and 2
Course content	The main goal of this course is to expose and familiarise you with diverse approaches to the structuring of a music/sound composition, taking as a fundamental basis the analysis of significant landmarks of 20th -century music. The intended outcome of this analytical work is to arrive at an awareness of the essential link between procedures, components and compositional strategies, and a resulting musical form. This awareness is as well fostered through your own practice, within which you are guided towards the realisation of a musical work that articulates micro and macro levels of organisation. Works and strategies of composers like Anton Webern, György Ligeti, Helmut Lachenmann, Salvatore Sciarrino or Mathias Spahlinger, among others, are dealt with. The dialogue and interaction between the worlds of instrumental music and electronic sound production are encouraged and explored.
Programme objectives	1.A.1, 1.A.7, 1.A.8, 1.B.7, 1.B.10, 1.C.2, 1.C.3, 1.C.7, 1.C.16
Course objectives	At the end of this course, you: ▪ are able to compose a piece for mixed media, comprising simultaneous acoustic and electronic sources; ▪ understand how the articulation of a musical form affects the listener´s perception and are able to organise the components involved within a composition accordingly; ▪ have incorporated analytical tools to understand the internal organisation of a non-tonal work.
Credits	4 ECTS

Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English
Scheduling	2 semesters, 120 minutes per week
Date, time & venue	See ASIMUT
Teachers	Gabriel Paiuk
Contact information	Gabriel Paiuk (g.paiuk@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 Contribution
Assignment description	Students are assessed on the basis of their active contribution to the group sessions.
Assignment requirements	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary • Attendance (at least 80%): includes punctuality
Assignment planning	Continuous assessment
Assessment criteria	
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Mixed media composition
Assignment description	Students are assessed on the basis of the composition and realisation of a work for mixed media.
Assignment requirements	
Assignment planning	
Assessment criteria	• understanding of the formal and material aspects at play in a compositional endeavour • ability to explore the potential articulation of electronic and acoustic sources in a composition • ability to discuss and develop compositional ideas throughout a creative process
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

ACADEMIC SKILLS

Colloquium Participation

Course title	**Colloquium Participation**

Department responsible	Sonology
OSIRIS course code	KC-SO-COLQ1-11; KC-SO-COLQ2-11; KC-SO-COLQ3-11; KC-SO-COLQ4-11
Type of course	Compulsory course
Prerequisites	
Course content	Throughout the academic year, a two-hour weekly colloquium takes place. Ten of these take the form of presentations by faculty, alumni and guest speakers, and the rest are presentations by each student from the fourth year of the bachelor's programme and both first and second years of the master's programme. During each colloquium, two students present aspects of their research projects. The colloquia are attended by three Sonology faculty members, by students from the Sonology bachelor's and master's programmes, the one-year Sonology course, and by students from other departments of the conservatoire. The Colloquia are moderated by faculty member JI Youn Kang, who in the week preceding the colloquium distributes information about the upcoming presentations to all participating students. The moderator introduces the speakers at the beginning of the colloquium and leads the subsequent discussions. The colloquium presentation is an important moment for the evaluation of a student's progress, about which the teachers of the Bachelor of Music in Sonology hold regular consultations.
Programme objectives	1.A.10, 1.A.13, 1.A.17, 1.B.1, 1.B.10
Course objectives	At the end of this course, you: ▪ have an overview of a broad range of current developments in electroacoustic music composition, computer programming and sound art; ▪ are able to reflect and discuss topics in the field of electroacoustic music and sound art with peers.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	-
Language	English
Scheduling	2 semesters, 120 minutes per week
Date, time & venue	See ASIMUT
Teachers	Richard Barrett, Bjarni Gunnarsson, Ji Youn Kang, Fani Konstantinidou, Johan van Kreij, Kees Tazelaar
Contact information	Ji Youn Kang (j.kang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active participation
Assignment description	Active participation in discussions
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others

	• Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary • Attendance (at least 80%): includes punctuality
Weighting	100%
Grading scale	Participation sufficient/insufficient
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

New Arts and Music Theories

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 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: ▪ 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 and guest teachers

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	• awareness of the utility of a dialogue between artistic practice and theoretical enquiry • ability to research and account for different theoretical perspectives into specific problems • ability to express clearly the arguments dealt with in the project presented to the class
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Writing Skills

Course title	**Writing Skills**
Department responsible	Sonology
OSIRIS course code	KC-AS-SO-WS
Type of course	Compulsory course also available as elective
Prerequisites	Non applicable
Course content	This course focuses on refining your ability to organise and express your ideas in written English. Practical exercises oriented towards developing these skills in the context of your own research directives are mandatory components for the course. Other exercises will bolster your command of writing professional texts in English (e.g., reviews, critical responses to texts, programme notes, grant proposals, article-abstracts, various online writings, and technical descriptions relevant to their work). You will also gain knowledge of (or review) the fundamentals necessary for proper academic citation of a wealth of research sources. Instructor feedback will be provided on an individual basis, thereby helping to address and accommodate a wide range of challenges. Group discussion of students' research as well as a variety of texts, both within and outside the field of your discipline, will also play a significant role in the course. This will help you to refine your presentation skills by providing a forum for the elaboration and evolution of your ideas.
Programme objectives	1.A.9, 1.A.11, 1.B.7, 1.B.8, 1.C.1, 1.C.8, 1.C.10
Course objectives	At the end of this course, you will:

	▪ be able to write independently about your work within the context of electronic music production; ▪ have established your research topic and begun the thesis writing process; ▪ be able to apply a formal citation style (Chicago style) to written texts in connection with your thesis; ▪ have improved your ability to present your work, as well as to write texts such as biographies, programme notes, reviews, grant proposals, and other texts related to your work.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	-
Language	English
Scheduling	120-minute group lesson per week during the 1st semester, 60-minute group lesson per week during the 2nd semester
Date, time & venue	See ASIMUT
Teachers	Thomas Aldrich
Contact information	Thomas Aldrich (t.aldrich@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 contribution
Assignment description	Students are assessed on the basis of their active contribution to the group sessions.
Assignment requirements	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary • Attendance (at least 80%): includes punctuality
Assignment planning	Continuous assessment
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	Assignments
Assignment description	Students are assessed on a selection from their responses to assignments given throughout the year (Biography, Programme Notes, Text Summary, Research Proposal, Bibliography, Outline and Introduction of Thesis).
Assignment requirements	
Assignment planning	
Assessment criteria	Assessment criteria (assignments): • coherence and incisiveness of thought • use of sources • language and tone • clarity of written discourse • logic, relevance, and strength of argument

Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Music Cognition

Course title	**Music Cognition**
Department responsible	Sonology
OSIRIS course code	KC-SO-MC-20; KC-SO-MC-22
Type of course	Compulsory course also available as elective
Prerequisites	Non applicable
Course content	This course offers an accessible introduction and overview of the multidisciplinary topic of music cognition, which deals with the perceptual and cognitive bases of performing, composing, and listening to music. Covered topics will include perceptual mechanisms underlying pitch and rhythm perception; interactions of musical processing with emotion, language, memory and movement; music acquisition processes and expertise; brain processes related to music and applications of music in health settings.
Programme objectives	1.C.1, 1.C.7, 1.C.11
Course objectives	At the end of this course, you: • have a broad overview of the field of music cognition and its main relevant topics and findings; • have an understanding of musical building blocks that are relevant to perception, understanding and creation of music; • have an understanding of the methods by which music cognition research achieves its results; • gain experience in conceptualizing your own application based on this knowledge.
Credits	2 ECTS
Level	Bachelor
Work form	Seminars
Literature	Psychology of Music: From Sound to Significance, 2nd Ed., 2017. S.-L. Tan, P. Pfordresher & R. Harré. Routledge, New York, NY Assorted additional chapters and articles
Language	English
Scheduling	15 two-hour sessions in semester 2
Date, time & venue	See ASIMUT
Teachers	Rebecca Schaefer
Contact information	Rebecca Schaefer (r.schaefer@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	Attendance
Assignment description	Attendance & active participation (20%)
Assignment requirements	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others

	• Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary
Assignment planning	Continuous assessment
Assessment criteria	
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
Assignment	**Assignment 2**
Assignment type	Weekly quiz questions
Assignment description	Weekly quiz questions on the reading.
Assignment requirements	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary
Assignment planning	
Assessment criteria	
Weighting	30%
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	Assignment and presentation
Assignment description	Design assignment and 15 to 20-minute presentation.
Assignment requirements	
Assignment planning	
Assessment criteria	Assessment criteria (design assignment and presentation): • integration of course topics into design • cohesive communication of design idea • critical discussion of design idea
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.

Colloquium Presentation

Course title	**Colloquium Presentation**
Department responsible	Sonology
OSIRIS course code	KC-SO-CP-14;
Type of course	Compulsory course
Prerequisites	
Course content	Throughout the academic year, a two-hour weekly colloquium takes place. Ten of these take the form of presentations by faculty, alumni and guest speakers, and the rest are presentations by each student from the fourth year of the bachelor's programme and both first and second years of the master's programme. During each colloquium, two students

	present aspects of their research projects. The colloquia are attended by three Sonology faculty members, by students from the Sonology bachelor's and master's programmes, the one-year Sonology course, and by students from other departments of the conservatoire. The Colloquia are moderated by faculty member JI Youn Kang, who in the week preceding the colloquium distributes information about the upcoming presentations to all participating students. The moderator introduces the speakers at the beginning of the colloquium and leads the subsequent discussions. The colloquium presentation is an important moment for the evaluation of a student's progress, about which the teachers of the Bachelor of Music in Sonology hold regular consultations.
Programme objectives	1.A.10, 1.A.11, 1.A.13, 1.C.10
Course objectives	At the end of this course, you: ▪ are able to give a coherent public presentation of your work and ideas; ▪ are able to answer questions and discuss matters arising from the presentation with peers.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	-
Language	English
Scheduling	1 hour
Date, time & venue	See ASIMUT
Teachers	Richard Barrett, Bjarni Gunnarsson, Ji Youn Kang, Fani Konstantinidou, Johan van Kreij, Kees Tazelaar
Contact information	Ji Youn Kang (j.kang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Presentation
Assignment description	
Assignment requirements	Each presentation is 35 minutes, followed by 15 minutes of discussion. The presentation can consist of slides, audio/video examples, live performances, and make use of the New Music Lab's facilities such a a multi-channel audio system, a large projection screen, etc.
Assignment planning	
Assessment criteria	• ability to present ideas in a clear, logically structured and interesting way • ability to use audiovisual material and/or literature references in a way that supports and enhances the presentation • ability to discuss the presentation actively and fluently
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	Participation
Assignment description	Participation in the discussion.
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	
Weighting	
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	

Preparation Final Presentation

Course title	**Preparation Final Presentation**
Department responsible	Sonology
OSIRIS course code	KC-SO-PFP-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	As part of their final presentations, Sonology fourth-year bachelor's students work on individual projects and a written thesis (see Specialisation Composition/Performance/Research). In the second semester, they give a presentation during the weekly Colloquium (see Colloquium Presentation). The artistic content is supervised by a mentor, and the third year of the programme offers a Writing Skills course. During the lessons Preparation Final Presentation, however, we primarily discuss the format in which the content of the thesis and artistic work will be presented. What is the supposed foreknowledge of your audience, and how do you place your subject(s) in a perspective in such a way that your argument is clear? How do you look at the content of your presentation from the outside? How do you participate in a discussion without becoming defensive? Each student will give two 30-minute trial presentations: one in which the focus is on an artistic work, and one in which some research aspects are presented. The teacher also gives two presentations. The teacher and students may interrupt the presentation with questions and remarks about the content, form and structure. After each presentation a discussion will take place. These discussions are moderated by the teacher and can take as much time as the presentation.
Programme objectives	1.A.9, 1.A.11, 1.A.12, 1.A.13, 1.B.1, 1.B.3, 1.B.7, 1.C.7, 1.C.8, 1.C.9, 1.C.10
Course objectives	At the end of this course, you: • are able to present your projects and research coherently • are able to participate in discussions in a constructive way • have an outsider's view on your work and the way you present it
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons
Literature	Materials provided during the lessons

Language	English
Scheduling	1 semester, 120 minutes per week
Date, time & venue	See ASIMUT
Teachers	Ji Youn Kang
Contact information	Ji Youn Kang (j.kang@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 Contribution
Assignment description	Students are assessed on the basis of their active contribution to the group sessions
Assignment requirements	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary • Attendance (at least 80%): includes punctuality
Assignment planning	Continuous assessment
Assessment criteria	
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Presentations
Assignment description	Students are assessed on the basis of two in-class presentations of approximately 30 minutes.
Assignment requirements	
Assignment planning	
Assessment criteria	• coherent communication of ideas and content • well-structured argument • good interaction with the discussion's participants
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 Writing Skills & Research Methodology

Course title	**Advanced Writing Skills & Research Methodology**
Department responsible	Sonology
OSIRIS course code	KC-SO-AWS-23
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	After an initial introductory lesson, you are asked to find a relevant piece of research from a provided selection of sources, and these will then be assessed and discussed in the class. The next stage will be to frame a research paper (or thesis chapter) of your own, and these choices will also be discussed in the class. Subsequently we will be discussing your drafts in

	progress, until the final version of your work is submitted at the end of the course. You will be asked to read and assess each other's work in progress during the course.
Programme objectives	1.A.7, 1.A.8, 1.A.15, 1.B.1, 1.B.7, 1.B.8, 1.C.1, 1.C.2, 1.C.3, 1.C.7
Course objectives	At the end of this course, you: - have learnt how to frame research questions, methodologies and projected outcomes and can organise your research work accordingly; - can follow the research through to a conclusion taking account of issues that arise during the process; - can document and reflect on both the research process and its results.
Credits	3 ECTS
Level	Bachelor
Work form	Group lessons
Literature	To be provided during the course
Language	English
Scheduling	15 x 2 hour classes/discussion sessions during the 1st semester
Date, time & venue	See ASIMUT
Teachers	Richard Barrett
Contact information	r.barrett@koncon.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written assignment
Assignment description	The text will comprise documentation and analysis of (part of) an original research project that the student is involved in as part of their final exam submission.
Assignment requirements	The text and associated research work should be clearly written and structured, incorporating the student's artistic practice as a central focus, illustrated with different media as appropriate, and clearly delineated as a whole while also forming part of the larger project students are preparing for their final exams. The work should proceed from a clearly formulated question, towards a coherent programme of research work directed towards the generation and communication of knowledge, usually through artistic production. Each stage of each student's project will be discussed during the classes so that the eventual text will have been reflected on at every stage.
Assignment planning	The assignment is due at the end of the course - the teacher will confirm the exact deadline.
Assessment criteria	- clarity - conciseness - contextualisation - logical structuring of ideas and arguments - good use of audio materials, video materials and/or links
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

PROFESSIONAL PREPARATION

Start-Up!

Course title	**Start-Up!**
Department responsible	Various
OSIRIS course code	KC-AL-FYF
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The 2023 edition of Start-Up! is shaped around the word 'connectivity' as it focuses on: - Connecting with KC, its portal, and its community - Connecting with body, practice, and wellbeing - Connecting with the city of The Hague - Connecting with new fellow students through creative music making Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. During a full week of music making, attending lectures, cooperating and exploring future educational opportunities, Start-Up! engages you right from the start. StartUp! consists of daily Collaborative Music Creation sessions, as well as many workshops, lectures, meetings and performances.
Programme objectives	1.A.5, 1.C.4, 1.C.11, 1.C.13
Course objectives	At the end of this course, you: ▪ know your way around the Royal Conservatoire; ▪ have started to build your network of fellow students from all departments; ▪ are well-informed about your study programme; ▪ have gained greater awareness of what is required to be a successful student; ▪ have a greater awareness of health & wellbeing in the music profession (e.g. you know how to protect your ears); ▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.
Credits	2 ECTS
Level	Bachelor;
Work form	Plenary sessions, workshops, group lessons
Literature	Information can be found on the KC Portal. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	One week full-time
Date, time & venue	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Teachers	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Contact information	Samuele Riva (startup@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Attendance
Assignment description	Attendance during Start-Up! week
Assignment requirements	A minimum of 80% attendance
Assignment planning	
Assessment criteria	
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Written report
Re-assignment planning	By the end of semester 1

Tutoring

Course title	**Tutoring**
Department responsible	Various
OSIRIS course code	KC-AL-PF
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	First-year students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's programme. The tutor's role is to help you to reflect on your study and to monitor your study progress. In order to become independent reflective practitioners students need selfregulation skills and habits. The tutor can offer you several tools to develop these skills, based on your needs and preferences. In the tutoring toolbox there are 4 categories for tools: foundation, intention, attention and reflection. In the course of the study year you and your tutor will decide together which tools are interesting and relevant to explore. You will show evidence of your development and study habits f.i. through practical assignments, reports, recordings, or in conversation. Students can also decide to keep the reflective practicing journal 'Musician's Log' developed by Susan Williams. The tutor will have consultations with students individually and in small groups. The tutor is also available to you on request. Consultations with the tutor are confidential. Study progress will be an important topic in private consultations. The tutor will consult with the head of department or coordinator about study related issues, without revealing any sensitive information. Students are encouraged to take responsibility and initiative and increasingly take ownership of their development.
Programme objectives	1.A.2, 1.A.7, 1.A.10, 1.B.9, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16
Course objectives	At the end of this course, you: ▪ are able to reflect on your study progress and communicate about it with others; ▪ are able to reflect on your personal and artistic growth; ▪ have learned self-regulation tools and habits and are able to strategically put them to use in your own practice.
Credits	2 ECTS per academic year

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

Sound Engineering in Electronic Music 1

Course title	**Sound Engineering in Electronic Music 1**
Department responsible	Sonology
OSIRIS course code	KC-SO-GLT
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The course covers the fundamental principles of sound system design in theory and practice, including a historical overview of amplification in contemporary (electronic) music, general

	design techniques and design strategies. Students are responsible for preparing and implementing the Sonology Discussion Concerts under the teacher's guidance, which take place four times a year. Each concert involves class preparation, preparation at home and two days of preparation in the concert hall including sound checks and rehearsals. There is a group evaluation after each concert.
Programme objectives	1.A.11, 1.A.13, 1.A.14, 1.A.17, 1.A.19, 1.A.20.KC, 1.B.10, 1.C.9, 1.C.13, 1.C.14
Course objectives	At the end of this course, you: ▪ are able to independently design a simple multiple loudspeaker system, including positioning and focusing the individual loudspeakers in the system, this bearing in mind the musical material and the acoustical and architectural properties of the concert venue; • are able to translate the musical needs of a performance into technical requirements for a loudspeaker system; • are able to participate in a concert crew for a small-scale concert or small-scale festival; • are able to independently prepare a small-scale concert performance with amplification including compiling equipment lists, patch lists, stage plans and time schedules.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson, practicals
Literature	You take notes during class. The slides as shown in class are made available in Teams shortly before the written test.
Language	English
Scheduling	2 semesters, 120 minutes per week, 24 weeks (30 classes scheduled). You take part in minimum one Discussion Concert à 2 days (concert day and the day before), plus additional time for preparation.
Date, time & venue	See ASIMUT
Teachers	Paul Jeukendrup
Contact information	Paul Jeukendrup (P.Jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	written test
Assignment description	A written test at the end of the course involving both theory questions and cases (numeric result).
Assignment requirements	The written test is a 120 minute online test. You have a quiet workplace with a computer and a working internet connection. There are multiple choice questions and open questions. You may use your notes, you may use the slides as uploaded in Teams. Communication between students during the test is not allowed.
Assignment planning	June
Assessment criteria	Conceptual sound design: - Connection of technological solutions to musical material

	Loudspeaker properties: - You understand the most important properties of loudspeakers and the consequences for their application Multiple Loudspeaker Systems: - You understand the principles of applying multiple loudspeakers in a composed loudspeaker system, and their application Line Sources: - You understand the practical application of line sources and point sources and know to motivate your choices for those systems in connection with the musical requirements Design Techniques: - You know the criteria used to evaluate a sound system design and you can evaluate a sound system against these criteria Multichannel Sound: - You understand the advantages and limitations of multichannel sound systems Multiple Loudspeaker System Design: - You understand the principles of spatial and spectral subdivision and you recognize main and subsystem categories and know how to apply them.
Weighting	50%
Grading scale	numeric
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	**Assignment 2**
Assignment type	Crew member assignment
Assignment description	Participation as a crew member in the Sonology Discussion Concerts
Assignment requirements	You are working in a team. You take part in the organization and technical realization of the Discussion Concerts, in one or more of the following functions: Stage manager, FOH operator, Light operator. In the pre-production process, you take care of the organization, preparation and planning of the technical performance of the concerts. You will be collecting, processing and distribute information and produce the following documentation: Time schedule, Patch List, Equipment List, Stage Plans, Programme Notes.
Assignment planning	The concerts are in October, December, February and April
Assessment criteria	Active participation as a crew member in at least one Discussion Concert, including active participation in the pre-production.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Sound Engineering in Electronic Music 2

Course title	**Sound Engineering in Electronic Music 2**
Department responsible	Sonology

OSIRIS course code	KC-SO-GLT
Type of course	Compulsory course
Prerequisites	Sound Engineering in Electronic Music 1
Course content	Semester 1 of this course deals with the theory and practice of microphone types and working principles as well as grounding and interfacing practice. Applications of microphones are studied in stereo microphone recording techniques and in sound reinforcement situations. As a preparation for the second part of the course, an intensive frequency hearing training is performed. Semester 2 of the course deals with the basic principles of mixing and balancing where the relationship between music and sound is studied in detail. This part of the course is organized in intensive hands-on sessions. The group will be split up in smaller groups of 2 or 3 students.
Programme objectives	1.A.11, 1.A.13, 1.A.14, 1.A.17, 1.A.19, 1.A.20.KC, 1.B.10, 1.C.9, 1.C.13, 1.C.14
Course objectives	At the end of this course, you: ▪ are able to independently design a simple microphone setup, including positioning and focusing. This both for recording and amplification, bearing in mind the musical material and the acoustical and architectural properties of the surroundings; ▪ are able to independently recognise frequency ranges and formant areas to an accuracy of ± 1 octave, expressed in Hertz (Hz). ▪ are able to independently decide on mix questions during a multitrack mixing process, based on the relation between sound and the musical material in question.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson, practicals
Literature	To be determined
Language	English
Scheduling	2 semesters, 120 minutes per week, 30 weeks. 1st semester: 12 weekly classes, 2nd semester: 2 classes per student group of 2 or 3 students.
Date, time & venue	See ASIMUT
Teachers	Paul Jeukendrup
Contact information	Paul Jeukendrup (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written test
Assignment description	A written test at the end of the first semester involving both theory questions and sound examples (numeric result).
Assignment requirements	The written test is a 120 minute online test. You have a quiet workplace with a computer and a working internet connection. There are multiple choice questions and questions with sound examples. You may use your notes, you may use the slides as uploaded in Teams. During the test you need a proper monitoring system; headphones possible, loudspeakers

	recommended. Communication between students during the test is not allowed.
Assignment planning	January
Assessment criteria	• You understand the working principles of different microphone types. • You understand the different types of polar patterns and how to apply them. • You understand the cause of the proximity effect and it's audible result. • You understand the principles of grounding and interfacing and know how to apply them. • You understand the working principles of stereo microphone techniques and know how to apply them. • You can determine resonance frequencies expressed in Hz by ear, with a resolution of 1 octave.
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	Active participation
Assignment description	Participation in the intensive mix classes
Assignment requirements	
Assignment planning	Second semester
Assessment criteria	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Educational Skills for Creative Artists 1

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	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.

	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. 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.
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: ▪ 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
Level	Bachelor
Work form	Group lessons, self-study and teaching practice or project work with peer learning.
Literature	Recommended literature: - 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	Assessment criteria (presentation): • clarity and structure of presentation • presentation skills • linking the presentation to the topics we discussed in class • 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): • 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

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: ▪ 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; ▪ 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	- Dennis, Brian (1975): Projects in Sound. Universal Editions (London) - Jensen, Eric (2008): Brain-based learning: The new paradigm of teaching. Corwin Press - Self, George (1967): New sounds in class. A contemporary approach to music. (Universal Edition) - Schafer, R. Murray (1975): The rhinoceros in the classroom. (Universal Edition) - Abeles, Harold F., Charles R. Hoffer and Robert H. Klontman (1995) Foundations of music education. New York: Simon & Schuster Macmillian - Lipman, Matthew (1991) Thinking in education. New York: Cambridge University Press - R. Crozier (2004) All together: teaching music in groups. London: ABRSM

	- Boardman, Eunice (ed.) (2002) Dimensions of musical learning and teaching – A different kind of classroom. Reston: The National Association for Music Education - Thomas, Ronald B., Manhattanvile music curriculum program: Final report http://eric.ed.gov/?id=ED045865. - Walker, Robert. (1984) Innovation in the Music Classroom: II The Manhattanville Music Curriculum Project. Psychology of Music, Vol. 12, No. 1, 25-33 - Paynter, John & Aston, Peter (1970): Sound & Silence. Cambridge University Press
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**
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.
Assessment criteria	- 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). Length Minimum 3 pages (not including cover page/index, annexes or bibliography), max. 8.
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	Presentation criteria: - Clearly structured summary of the plan, including additional information, examples and graphic illustration - Presentation skills, such as engagement with the audience and speaking freely Content criteria: - 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. Added value (recommended, non-mandatory): - 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

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	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. 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.
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: ▪ 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.
Literature	- Paynter, John & Aston, Peter (1970): Sound & Silence. Cambridge University Press - Sundin, B., McPherson, G. and Folkestad, G., ed. (1998) Children composing. Malmö: Malmö Academy of Music, Lunds University - Hamann, Donald L. (ed.) (1991) Creativity in the Music Classroom. Reston: Music Educators National Conference - Thomas, Ronald B., Manhattanvile music curriculum program: Final report. http://eric.ed.gov/?id=ED045865 - Walker, Robert. (1984) Innovation in the Music Classroom: II The Manhattanville Music Curriculum Project. Psychology of Music, Vol. 12, No. 1, 25-33
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	Implementation, development and participation in a practical project, related to the artistic field and with educational connotations. 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 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	• 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). Added value (recommended): • 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	Assessment criteria (report): • 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. • 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

Work Placement

Course title	**Work Placement**
Department responsible	Sonology
OSIRIS course code	KC-SO-WP
Type of course	Compulsory course
Prerequisites	Not relevant

Course content	As part of professional preparation, you are given an opportunity to do a work placement. You will experience working in a professional organisation. The total amount of hours of the work placement equals at least two weeks. This can be two consecutive weeks, but the hours can also be spread over a longer period. The student, the Conservatoire and the organisation where the internship takes place will determine together how the working hours are divided. In case of an internship of two consecutive weeks, the two periods of the workshop weeks (Oct/Nov and March) are ideally suited for this. In these workshop weeks, also students from other years can choose for an internship. Your placement could be linked to a specific project (production, research, education, software development, etc.) within an organisation or could be part of the day-to-day running of a company. The aim is to apply your knowledge as well as learn new skills. You will receive support and guidance from a mentor at the relevant organisation. The coordinator External Relations & Internships has a list of possible internship organisations. The coordinator is in contact with the professional field in order to keep the list up to date and to expand it. Students can also bring up ideas of possible organisations for internships themselves. This must be discussed with the teacher and/or the coordinator External Relations & Internships.
Programme objectives	1.B.13, 1.C.1, 1.C.2, 1.C.10, 1.C.11, 1.C.16
Course objectives	At the end of this course, you: ▪ have experience of working in a professional context ▪ are able to apply your acquired knowledge and skills in a professional context ▪ have increased your knowledge of the industry as well as your network ▪ have gained specific skills related to your individual placement
Credits	2 ECTS
Level	Bachelor
Work form	Depends on the type of placement
Literature	-
Language	English
Scheduling	At least two weeks
Date, time & venue	See ASIMUT
Teachers	Mentor at your work placement and your mentor at Sonology
Contact information	Kees Tazelaar (k.tazelaar@koncon.nl) Head of Institute of Sonology Lucienne de Roos (l.deroos@koncon.nl) coordinator External Relations & Internships
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	Work Placement Report
Assignment description	There is at least one moment of contact between the

	Conservatoire and the organisation about your progress. Within a month after finishing the work placement, you write a report and hand this in with the mentor of the work placement and the mentor at sonology.
Assignment requirements	The report contains the following subjects: * description of the organisation and the activities * the goal of the internship: why did the student choose this organisation * what were the activities of the student and why is this relevant for their future professional practice * how did the student experience the coaching from the organisation * was the student well-enough prepared, what new knowledge and skills have been acquired. * feedback from the mentor of the organisation and the student's reflection
Assignment planning	During the internship
Assessment criteria	▪ sufficient work experience has been achieved ▪ the report is well written and shows proof of a meaningful dialogue between the student and the organisation ▪ in the report, the students reflect on their progress and understanding of the activities during the internship
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

ELECTIVES AND MINORS

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

APPENDIX 1: ASSESSMENT CRITERIA BACHELOR SONOLOGY

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

APPENDIX 2: GRADING SCALES

Royal Conservatoire The Hague

GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

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

PARTICIPATION RESULTS

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

PASS/FAIL

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