Course descriptions Bachelor of Music (Jazz)

Description of the courses of the jazz department

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Reading instructions:

- All courses are given in English
- For all courses the language requirements are English level B1 (CEFR)
- The 'numbers of relevant learning outcomes' refer to the numbers of the learning outcomes of the Bachelor of Music, see appendix 1
- The 'teaching methods' abbreviations are described in appendix 2
- Not every course is relevant for each student. In the curriculum overview (this is a separate document) you can find which courses belong to your curriculum. For example: anatomy is a course for singers, not for guitarists or other instrumentalists

Course descriptions (in alphabetic order)

Name	**Advanced Teaching Skills** (minor)
Year of study	3, 4
Period	1, 2, 3, 4
Number of ECs	In total: 15 Year 3: 8EC Year 4: 7EC
Numbers of relevant learning outcomes	Learning outcomes 'Polifonia' Working Group for Instrumental and Vocal Music Teacher Training: 1 (a-b-c-d-e-f-g-h-i-j) Teacher as Performer and Artistic Role Model 2 (a-b-c-d-e-f-g) Teacher as Planner and Organiser 3 (a-b-c-d-e-f-g-h-i-j-k) Teacher as Communicator and Pedagogue 4 (a-b-c-d-e-f-g-h-i) Teacher as Facilitator 5 (a-b-c-d-e-f) Teacher as Reflective Practitioner 6 (a-b-c-d-e-f) Teacher as Advocate, Networker and Collaborator
Learning objectives	After successfully completing Advanced Teaching Skills a. the novice teacher possesses professional knowledge and skills with regard to curricula, formulating objectives, learning and teaching formats, and types of learning and assessment, allowing him/her to function in educational practice (Competences 2-3). b. the novice teacher possesses the knowledge and skills required to teach group lessons and workshops to homogeneous and heterogeneous groups, and coach participants (Competences 2-4) c. the novice teacher possesses pedagogical knowledge and skills regarding sensorimotor, cognitive and affective development aspects in children and (young) adults, enabling him to tailor his lessons to the target group responsibly and purposefully (Competences 3). d. the novice teacher possesses good observation and communication skills which he uses to reflect on his own actions (Competences 5-6) and those of others involved (Competences 5). e. the student can encourage and inspire groups of pupils with his professionalism and artistry (Competences 1). f. the novice teacher has a good idea of all aspects (organisation, social context) of music education in the art education sector and can function well in a team environment (Competences 6).

	g. the student is capable of developing, implementing and defending a curriculum and a methodological paper relevant to professional practice (exclusively for Yr 4) (Competences 1-2).
Teaching methods	Hc, wg, pc, pr, zs, gl, op, ib, co
Admission requirements	The student has completed the propaedeutic (first-year) phase and Basic Teaching Skills, and has a teaching practice placement/place of work.
Attendance requirement	80%
Lesson time per week (in minutes)	Lectures or working groups year 3: 50-75 min. (semester 1 and 2) Individual supervision/peer review group year 4: 50 min (semester 1) Teaching practice: 168 hours in total year 3 and 4.
Assessment format	Knowledge tests Presentations with written assignment Practical tests (teaching practice) Oral test based on graduation paper

	Assessment format partial exams	Week of assess-ment	Week of reassessment	Weighting of partial exams	ECs
Year 3 semester 1	Written knowledge test on the content of the lectures (80%) and the working groups (20%)	51	9	2:1:1	2
	Presentation 1: film excerpt with written substantiation	46	9		
	Presentation 2: film excerpt with written substantiation	5	9		
Year 3 semester 2	Written knowledge test on the content of the lectures (80%) and the working groups (20%)	22	34	1:1	2
	Presentation of practical assignment ensemble coaching	15-21	25		
Year 3 semester 2	Teaching practice progress interview	22-25	A sufficient mark for the 4th-year teaching practice replaces an insufficient mark.	n/a	4
Year 4 semester 2	Teaching practice conclusion meeting	12-15	21-24	n/a	2
Year 4 semester 2	Oral test: Final presentation/defence	20-25	34	n/a	5

Name	**Applied piano (jazz)**
Year of study	1, 2 (instrumentalists and singers) 1,2,3,4 (composers)
Period	1,2,3,4
Number of ECs	Instrumentalists and singers: 6 Composers: 12
Numbers of relevant learning outcomes	2.1; 2.1.1; 2.1.3; 2.1.4; 2.2.1; 2.2.2
Learning objectives	Main objectives (2.1; 2.1.1; 2.1.3; 2.1.4; 2.2.1; 2.2.2): a. The student is able to play chord connections using the following system: RH rootless 4-note chord (in preferred position) and LH root. Variations on this, such as: LH: broken bass / walking bass. RH: playing with timing. Rootless chords LH + RH doubled with timing. LH: rootless chords. RH: melody. (2.1; 2.1.1; 2.1.3; 2.1.4; 2.2.1; 2.2.2) b. The student is able to play a melody with a 3-part harmony below, according to the following principle: RH: melody (in top) + 3/7. LH: drop two 7/1 - 3/1. (2.1; 2.1.1; 2.1.3; 2.1.4; 2.2.1; 2.2.2)
Teaching methods	Gl, zs, il
Admission requirements	n/a
Attendance requirement (yes or no, percentage)	n/a
Lesson time per week (in minutes)	50
Assessment format	Practical test

	Assessment format partial exams	Week of assess-ment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	Practical test	2	A pass in semester 2 replaces the failed assessment	n/a	1
Year 1 semester 2	Practical test	23	34	n/a	2
Year 2 semester 1	Practical test	2	A pass in semester 2 replaces the failed assessment	n/a	1
Year 2 semester 2	Practical test	23	34	n/a	2
Year 3 semester 1	Practical test (composers only)	2	A pass in semester 2 replaces the failed assessment	n/a	1
Year 3 semester 2	Practical test (composers only)	23	34	n/a	2

Year 4 semester 1	Practical test (composers only)	2	A pass in semester 2 replaces the failed assessment	n/a	1
Year 4 semester 2	Practical test (composers only)	21	34	n.v.t	2

Name	**Arranging and composing jazz (side subject)**
Year of study	2, 3
Period	1,2,3,4
Number of ECs	8
Numbers of relevant learning outcomes	1.1.2; 1.2; 1.2.1; 1.2.2; 1.2.3; 2.1; 2.1.1; 2.1.2; 2.1.5; 2.2; 2.1.1; 2.1.2; 3.1.3; 3.3.1; 3.4.1; 3.4.2
Learning objectives	a. Students are able to comfortably compose and arrange for an ensemble including five horns, rhythm section and (optional) vocals (1.1.2; 2.1; 2.1.1; 2.1.2; 2.2; 3.3.1; 3.4.1; 3.4.2) b. Students are able to perform their compositions and arrangements with a combo, including the organisation, rehearsing process, conducting, recording (1.2; 1.2.1; 1.2.2; 1.2.3; 1.3.1; 2.1.2; 2.1.5; 3.1.3; 3.4.1; 3.4.2)
Teaching methods	gl, zs, co
Admission requirements	Theoretical Analysis and Aural skills Level Year 1
Attendance requirement (yes or no, percentage)	80%
Lesson time per week (in minutes)	50
Assessment format	Assignments, Composition arranged for an ensemble

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 2 semester 1	Weekly assignments: assessment of progress	6	A pass in semester 2 replaces the failed assessment	n/a	2
Year 2 semester 2	Weekly assignments: assessment of progress	24	34	n/a	2
Year 3 semester 1	Assessment of progress of composition	Week after combo week 1	A pass in semester 2 replaces the failed assessment	n/a	2
Year 3 semester 2	Evaluation of composition, including rehearsals, performance, recording	Week after combo week 2	34	n/a	2

Name	**Aural skills jazz**
Year of study	1, 2, 3
Period	1,2,3,4
Number of ECs	18
Numbers of relevant learning outcomes	2.1; 2.1.1; 2.2; 2.2.1
Learning objectives	In general: after this course you will find it much easier to picture what you hear. Very directly: you will find it easier to imagine how a particular choice of notes will sound, so before something is played. More concretely: you will be able to recognise and notate (if desired) the timbre of chords, chord schemes, and themes in the correct rhythm. After completing the course, you will notice that your ear has improved considerably: the less you need your instrument when working out a song, the better your ear is. You will develop: a. the ability to name what you hear and/or make this visible on paper (2.1; 2.1.1; 2.2; 2.2.1) b. the ability to make what you see audible using your voice (2.1; 2.1.1; 2.2; 2.2.1)
Teaching methods	gl, pr, tr, wg
Admission requirements	Students must meet the requirements for the theoretical part of the entrance examination, see website www.conservatoriummaastricht.nl.
Attendance requirement	n/a
Lesson time per week (in minutes)	100
Assessment format	Sight-singing and written tests

	Assessment format partial exams	Week of assess-ment	Week of reassess-ment	Weighting of partial exams	ECs
Year 1 semester 1	Written test: melodic dictation and naming harmonic progressions (chord changes)	45	If the student passes Aural Skills in semester 2, this makes up for any insufficient mark	1:1. The average mark for sight-singing and the written test is the final mark for the unit, with the condition that each partial mark must be at least a 5. The final result of the second unit is the final mark for semester 1	3
	Oral sight-singing test	45			
	Written test: melodic dictation and naming harmonic progressions (chord changes)	5	If the student passes Aural Skills in semester 2, this makes	1:1. The average mark for sight-singing and the written test is the final mark for the unit, with the condition that each partial mark	

	Oral sight-singing test	5	up for any insufficient mark	must be at least a 5. The final result of the second unit is the final mark for semester 1	
Year 1 semester 2	Written test	24	34	1:1. The average mark for sight-singing and the written test is the final mark for semester 2, with the condition that each partial mark must be at least a 5.	3
	Oral test	24			
Year 2 semester 1	Written test	5	If the student passes Aural Skills in semester 2, this makes up for any insufficient mark	1:1. The average mark for sight-singing and the written test is the final mark for semester 1, with the condition that each partial mark must be at least a 5.	3
	Oral test	5			
Year 2 semester 2	Written test	24	34	1:1. The average mark for sight-singing and the written test is the final mark for semester 2, with the condition that each partial mark must be at least a 5.	3
	Oral test	24			
Year 3 semester 1	Written test	5	If the student passes Aural Skills in semester 2, this makes up for any insufficient mark	1:1. The average mark for sight-singing and the written test is the final mark for semester 1, with the condition that each partial mark must be at least a 5.	3
	Oral test	5			
Year 3 semester 2	Written test	24	34	1:1. The average mark for sight-singing and the written test is the final mark for semester 2, with the condition that each partial mark must be at least a 5.	3
	Oral test	24			

Name	**Band**
Year of study	1, 2, 3, 4
Period	1, 2, 3, 4
Number of ECs	Winds/Drums (WD): 35 Piano/Guitar (PG): 35 Vocals (V): 35 Bass Guitar / Double Bass (DB): 40 Year 1: 10EC Year 2: 10EC Year 3: 10EC Year 4: 5EC (all main subjects, except bass guitar and double bass: 10EC)
Numbers of relevant learning outcomes	1.1; 1.1.1; 1.1.2; 1.2; 1.2.1; 1.2.2; 1.2.3; 1.3.1; 2.1; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.1.5; 2.2; 2.2.1; 2.2.2; 3.1; 3.1.3; 3.2; 3.2.1; 3.2.2; 3.2.3; 3.3; 3.3.1; 3.4; 3.4.1; 3.4.2.
Learning objectives	Stylistically interpreting the Jazz repertoire in a heterogeneous ensemble setting. The focus is on the quality of the way students *play* and *sound togethe*r (rhythm section / horn section / vocal section) by listening to each other and creating a feel, groove, sound, attitude and presentation together (that suits the repertoire).
Teaching methods	gl
Admission requirements	Practical and theoretical entrance examination, see website
Attendance requirement	80%
Lesson time per week (in minutes)	50 minutes per week, plus a full-time band week 2x a year.
Assessment format	Examinations in the form of process assessment and public performances.

	Assessment format partial exams	Week of assess-ment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	Progress of process	6	A pass for year 1 semester 2 makes up for an insufficient mark	n/a	5
Year 1 semester 2	Public performance	Last week of May	A pass for year 2 semester 1 makes up for an insufficient mark*	n/a	5
Year 2 semester 1	Jazz Night performance	December	A pass for year 2 semester 2 makes up for an insufficient mark	n/a	5
Year 2 semester 2	Spring Jazz Festival performance	April	A pass for year 3 semester 1 makes up for an insufficient mark*	n/a	5
Year 3 semester 1	Jazz Night performance	December	A pass for year 3 semester 2 makes up for an insufficient mark	n/a	5

Year 3 semester 2	Spring Jazz Festival performance	April	A pass for year 4 semester 1 makes up for an insufficient mark*	n/a	5
Year 4 semester 1	WD/PG/V/DB: Progress of process of student's own band DB**: Jazz Night performance	December 6	A pass for year 4 semester 2 makes up for an insufficient mark	n/a	WD**: 2 PG: 2 V: 2 DB: 5
Year 4 semester 2	WD/PG/V/DB: Progress of process of student's own band DB: Spring Jazz Festival performance	April 23	34*	n/a	WD: 3 PG: 3 V: 3 DB: 5

*Reassessment in the *same* year of study (week 34) may be granted by the examination board after a substantiated written request from the student

**These are the abbreviations of the main subjects, for full names see Table under 'Number of ECs'.

Name	**Basic Teaching Skills**
Year of study	2
Period	3
Number of ECs	In total: 2
Numbers of relevant learning outcomes	Learning outcomes 'Polifonia' Working Group for Instrumental and Vocal Music Teacher Training: 1.1, 1.2 (a-b-c-d-e-f-g-h-i-j) Teacher as Performer and Artistic Role Model* 2 (a-b-c-d-e-f-g) Teacher as Planner and Organiser 3 (a-b-c-d-e-f-g-h-i-j-k) Teacher as Communicator and Pedagogue 4 (a-b-c-d-e-f-g-h-i) Teacher as Facilitator 5 (a-b-c-d-e-f) Teacher as Reflective Practitioner 6 (a-b-c-d-e-f) Teacher as Advocate, Networker and Collaborator
Learning objectives	After successfully completing Basic Teaching Skills: a. the novice teacher possesses basic knowledge and skills with regard to the use of playing repertoire, curricula, formulating objectives (SMARTI), and learning and teaching formats, allowing him/her to function in educational practice (Competences 2-3). b. the student can create a lesson around a particular theme or chosen repertoire and approach this from various musical angles linked to the level of the pupils. (Competences 2 – 3) c. the student knows how to create a safe learning environment for his pupils within which they can communicate freely. d. the novice teacher possesses the right knowledge and skills required to teach lessons to homogeneous groups and coach pupils. (Competences 2–3) e. the student is capable of forming a vision on the professional practice of the instrumental and vocal music teacher based on his acquired knowledge. (Competences 4) f. the novice teacher possesses good observation and communication skills which he uses to reflect on his own actions and those of others involved. (Competences 3–5). g. the student knows what conditions he must meet to work as a music teacher in instrumental/vocal education in his country of origin. (Competences 6)
Teaching methods	Hc, wg, pr, zs, gl, op
Admission requirements	n/a
Attendance requirement	80%
Lesson time per week (in minutes)	100 minutes
Assessment format	Portfolio with assignments; An individual music lesson recorded on video.

	Assessment format partial exams	Week of assess-ment	Week of reassess-ment	Weighting of partial exams	ECs
Year 2 semester 2	1. Filmed lesson with written substantiation	22	34	Students must pass assessments 2 and 3 before they can be awarded a mark for assessment 1.	2
	2. Portfolio with assignments	22	34		
	3. 80% attendance	n/a	34		

Name	**Cultural entrepreneurship**
Year of study	3
Period	2
Number of ECs	3
Numbers of relevant learning outcomes	1.2; 1.2.1; 1.2.2; 1.3; 1.3.1; 3.1; 3.1.1; 3.1.2; 3.1.3; 3.2; 3.2.1; 3.2.2; 3.2.3; 3.3; 3.3.1
Learning objectives	a. Students have basic theoretical knowledge of and practical insight into the various stages of music management; b. Students have basic theoretical knowledge of and practical insight into music marketing projects of an average difficulty**;** c. Students know how to approach the elements of the production circle in a holistic way; d. Students are able to write an entrepreneurial business plan for a music project, which can be used as a start of being a cultural entrepreneur; e. Students develop skills and tools that help them cope with the challenges for musicians of the 21th century.
Teaching methods	hc, wg, zs, op
Admission requirements	nvt
Attendance requirement	80%
Lesson time per week (in minutes)	120 minuten
Assessment format	Entrepreneurial business plan, attendance and active participation

	Assessment format partial exams	Week of assess-ment	Week of reassess-ment	Weighting of partial exams	ECs
Year 3 semester 2	1. Business plan	9	25	When all conditions (2) are met, the final grade is the grade for the business plan (1).	3
	2. Attendance and active participation	During lessons	25		

Name	**Free space** (minor)
Year of study	3, 4
Period	1, 2, 3, 4
Number of ECs	15
Numbers of relevant learning outcomes	Variable, depending on the student's choice.
Learning objectives	Adding depth to the student's individual study trajectory
Teaching methods	Variable, depending on the student's choice.
Admission requirements	n/a
Attendance requirement	n/a
Lesson time per week	Variable, depending on the student's choice.
Assessment format	Assessment of the (parts of) the free space depends on individual choices. The student submits a justification for the choices made, including proof.

Name	**Fundamentals of Music Theory**
Year of study	1
Period	1
Number of ECs	1
Numbers of relevant learning outcomes	2.1; 2.2.1
Learning objectives	a. The student is familiar with the basic concepts of music theory, geared towards Jazz (2.1; 2.2.1) - intervals - triads with inversions - seventh chords with inversions - tensions - scales - transposing instruments - chord symbols b. The student can recognise and apply (write) these concepts (2.1; 2.2.1).
Teaching methods	hc, zs
Admission requirements	Students must meet the requirements for the theoretical part of the entrance examination, see website www.conservatoriummaastricht.nl.
Attendance requirement	n/a
Lesson time per week (in minutes)	50
Assessment format	Written knowledge test

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Jaar 1 semester 1	Written knowledge test	45	9	n/a	1

Name	**Jazz History**
Year of study	1, 2
Period	1,2,3,4
Number of ECs	4
Numbers of relevant learning outcomes	1.1; 1.1.2; 2.1; 2.1.1; 2.1.3; 2.1.4; 2.1.5; 2.2; 2.1.1; 2.1.2; 3.3; 3.3.1; 3.4; 3.4.1
Learning objectives	a. The student has insight into the chronological, sound-related and theoretical elements of the musical forms and styles of jazz. b. The student can recognise the styles and movements by sound. c. The student has a thorough command of the musical terminology of the styles. Styles: Modern Jazz around 1945 – 1960: Bebop, Cool Jazz, Hard Bop; Modern Jazz around 1950 – 1980: Free Jazz, Jazz Rock/Fusion, Third Stream, Latin Jazz; Modern Jazz around 1980 – present day / complete modern jazz history from 1945 to the present day: Nu Jazz, Post-war Big Bands, Neo Jazz, Nu Jazz, Paul Bley, Steve Coleman Early Jazz up to 1945: African music, Afro-American music, Ragtime, Blues, New Orleans, Swing Period, big band, jazz piano, swing soloists.
Teaching methods	Gl, hc, zs
Admission requirements	n/a
Attendance requirement	n/a
Lesson time per week (in minutes)	50
Assessment format	Written test based on music fragments

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	EC
Year 1 semester 1	Written listening test modern jazz part 1	49	9	n/a	1
Year 1 semester 2	Written listening test modern jazz part 2	14	25	n/a	1
Year 2 semester 1	Written listening test modern jazz part 3	50	9	1:1. The final mark for semester 2 is the average of the partial tests, with a minimum score of 5 for each test.	2
Year 2 semester 2	Written listening test early jazz	21	25		

Name	**Main Subject Jazz**
Year of study	1, 2, 3, 4
Period	1, 2, 3, 4
Number of ECs	Variable, see curriculum overviews
Numbers of relevant learning outcomes	1.1; 1.1.1; 1.1.2; 1.2; 1.2.1; 1.2.2; 1.2.3; 1.3.1; 2.1; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.1.5; 2.2; 2.2.1; 2.2.2; 3.1; 3.1.3; 3.2; 3.2.1; 3.2.2; 3.2.3; 3.3; 3.3.1; 3.4; 3.4.1; 3.4.2.
Learning objectives	a. The student develops the following musical and technical skills: Individual: sound, rhythm, phrasing, timing, dynamics, playing together/interaction, melodic concept, harmonic concept, improvisation, intonation. Group product: playing together, interaction and improvisation. (1.1; 1.1.1; 1.1.2; 1.2.1; 1.2.3; 1.3.1; 2.1; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.2; 2.2.1; 2.2.2; 3.3; 3.3.1; 3.4; 3.4.1; 3.4.2); b. The student develops a professional attitude: He can put a band together, lead rehearsals etc. (1.2; 1.3.1; 3.1; 3.2); c. The student develops skills with regard to stage presentation and promotion: He is responsible for the sound, sound check, programme presentation, introducing compositions and band members, biography, press releases etc. (1.2.2; 2.1.5; 3.1; 3.1.3; 3.2.1; 3.2.2; 3.2.3).
Teaching methods	il, zs, gl, pj, wo, mc, ba
Admission requirements	Practical and theoretical entrance examination, see website
Attendance requirement	n/a
Lesson time per week	60 minutes
Assessment format	Examinations and final assessments in the form of concerts. Halfway through the year, the process is assessed.

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	EC
Year 1 semester 1	Progress of process	6	A pass in semester 2 makes up for an insufficient mark	n/a	Variable, see curriculum overview
Year 1 semester 2	Propaedeutic (first-year phase) examination	16-21	A pass in the test of year 2 semester 1 makes up for an insufficient mark*	n/a	Variable, see curriculum overview
Year 2 semester 1	Progress of process	6	A pass in the test of year 2 semester 2 makes up for an insufficient mark	n/a	Variable, see curriculum overview

Year 2 semester 2	End-of-year exam 2➔3	16-21	A pass in the test of year 3 semester 1 makes up for an insufficient mark*	n/a	Variable, see curriculum overview
Year 3 semester 1	Progress of process	6	A pass in the test of year 3 semester 2 makes up for an insufficient mark	n/a	Variable, see curriculum overview
Year 3 semester 2	End-of-year exam 3➔4	16-21	A pass in the test of year 4 semester 1 makes up for an insufficient mark*	n/a	Variable, see curriculum overview
Year 4 semester 1	Presentation	1-7	22-26	n/a	Variable, see curriculum overview
Year 4 semester 2	Final assessment	22-26	43*	n/a	Variable, see curriculum overview

*Reassessment in the *same* year of study (week 34) may be granted by the examination board after a substantiated written request from the student

Name	**Music and Information Technology**
Year of study	2
Period	1,2,3,4
Number of ECs	2
Numbers of relevant learning outcomes	2.1; 2.1.1; 2.1.5
Learning objectives	a. The student learns how to use music software and hardware in general (2.1; 2.1.5); b. The student learns how to use sequencing software, audio hardware and software, notation software (2.1; 2.1.1; 2.1.5); c. The student can use and set up the equipment independently (2.1; 2.1.5).
Teaching methods	Hc,gl,tr,co, ib, db,wo, pc
Admission requirements	n/a
Attendance requirement	n/a
Lesson time per week (in minutes)	75
Assessment format	Written test, practical test, practical assignment, notation test

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 2 semester 1	Audio software/hardware (Logic) test	49	9	n/a	1
Year 2 semester 2	Sequencing test	13	25	1:1. Students must pass both tests	1
	Notation test	23	25		

Name	**Music as a profession**
Year of study	1
Period	1
Number of ECs	2
Numbers of relevant learning outcomes	1.1; 1.2; 1.2.1; 1.2.3; 1.3; 1.3.1; 3.1; 3.1.1; 3.1.2; 3.1.3; 3.2; 3.2.1; 3.2.2; 3.2.3; 3.3; 3.3.1; 3.4.2
Learning objectives	a. The student knows the curriculum and requirements of the study year; b. The student is able to communicate effectively using digital media (1.2; 1.3); c. The student knows how and where to find the information he needs, including his own study results; d. The student has access to facilities like the library, studio, health care, study guidance; e. The student has beginning knowledge of the actual professional situation of musicians, of several professions (e.g. teacher, cultural entrepreneur, orchestra musician) and the competences needed (3.1); f. The student can describe his own ambitions, strengths and weaknesses in relation to the profession and the international environment (3.1; 3.1.1; 3.1.2); g. The student develops entrepreneurial and educational skills: planning, organizing, setting objectives, monitoring and evaluating. (1.1; 3.1; 3.1.1; 3.1.2; 3.1.3; 3.2; 3.2.1; 3.2.2; 3.2.3; 3.3; 3.3.1; 3.4.2); h. The student is aware of the international context of the profession and of the need to develop (international) collaboration and networking skills. (1.2, 1.2.1, 1.2.3; 1.3, 1.3.1).
Teaching methods	hc, zs, ga, op, pc, pr, wg
Admission requirements	n/a
Attendance requirement	80%
Lesson time per week (in minutes)	100 minutes
Assessment format	Assignments, CV, SWOT analysis, musical product

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	Assignments	46	9	n/a	2
	CV	46	9		
	Musical product	41	9	1:1	
	SWOT analysis	46	9		

Name	**Percussion and pulse**
Year of study	2
Period	1,2,3,4
Number of ECs	2
Numbers of relevant learning outcomes	1.1.1; 1.1.2; 1.2.1; 1.3.1; 2.1; 2.1.2; 2.1.4; 2.2.1; 2.2.2; 3.3; 3.3.1
Learning objectives	a. The student can use, distinguish and improvise with various rhythmic figures (1.1.1; 1.1.2; 2.1; 2.1.2; 3.3.1); b. The student can play basic rhythms (together) on various percussion instruments (incl. shaker, conga, cowbell) (1.2.1; 1.3.1; 2.1; 2.1.2); c. The student develops rhythmic views and interpretations, duple and triple (1.1.2; 2.1; 2.1.4; 2.2.1; 2.2.2; 3.3; 3.3.1) d. The student is familiar with rhythmic modulations, cross-rhythms, shifting of rhythmic motifs (2.1; 2.2.2).
Teaching methods	gl
Admission requirements	Students must meet the requirements for the theoretical part of the entrance examination, see website www.conservatoriummaastricht.nl.
Attendance requirement (yes or no, percentage)	n/a
Lesson time per week (in minutes)	50
Assessment format	Practical test in group setting

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 2 semester 1	Practical test in group setting	4	If the student passes period 2, this makes up for any insufficient mark in semester 1.	n.v.t	1
Year 2 semester 2	Practical test in group setting	26	34	n.v.t	1

Name	**Theoretical Analysis jazz**
Year of study	1, 2, 3
Period	1,2,3,4
Number of ECs	18ECs, 6EC per year.
Numbers of relevant learning outcomes	1.1; 1.1.2; 2.1; 2.1.1; 2.1.3; 2.1.4; 2.1.5; 2.2; 2.1.1; 2.1.2; 2.2.2; 3.3; 3.3.1; 3.4.1; 3.4.2.
Learning objectives	The core qualifications to be developed in this semester are primarily: creative abilities (1.1), professional abilities (2.1), reflective abilities (3.4). This programme component gives you insight into the way music is structured. You will learn many concepts, providing you with an understanding of musical processes. You will learn how melodic and harmonic material is arranged to form a basis for larger musical structures in pop and jazz music. a. The student is familiar with the basic items/concepts (2.1; 2.2.2) b. The student can handle these when playing, in 3 and 4-part voicings (1.1; 1.1.2; 2.1; 2.1.1; 2.2.1; 3.3; 3.3.1; 3.4.2) c. The student can handle these when writing, in 3 and 4-part voicings (1.1; 1.1.2; 2.1; 2.1.1; 2.2.1; 3.3; 3.3.1; 3.4.2) d. The student can handle these when analysing, in 3 and 4-part voicings (2.1; 2.2; 2.2.1; 3.4.2)
Teaching methods	gl, tr, wg, de, pr, op
Admission requirements (if applicable)	Students must meet the requirements for the theoretical part of the entrance examination, see website www.conservatoriummaastricht.nl.
Attendance requirement	n/a
Lesson time per week	125 minutes
Assessment format	Written knowledge tests, skills tests and assignments

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	Written test	2	If the student passes the written test in semester 2 (week 20), this makes up for any insufficient mark.	1. 40% 2. 40% 3. 20% The average of the 3 parts is the final mark for semester 1, provided that the marks for the written test (1) and the skills test (2) are both sufficient.	3
	Skills test: on the piano	3	If the student passes the skills test in semester 2 (week 21), this makes up for any insufficient mark.		
	Assignment: The student writes his own	3	9		

	melody with chord voicings.				
Year 1 semester 2	Written test	20	25	1:1. The average of the 2 parts is the final mark for semester 2, provided that the marks for both tests are not lower than 5	3
	Skills test	21	34		
Year 2 semester 1	Written test	2	If the student passes Theoretical Analysis Year 2 semester 2, this makes up for any insufficient mark.	1:1. The average of the 2 parts is the final mark for semester 1, provided that the marks for both tests are not lower than 5	3
	Skills test	3			
Year 2 semester 2	Written test	20	25	1. 50% 2. 30% 3. 20% The average of the 3 parts is the final mark for semester 2, provided that the marks for the tests are not lower than 5	3
	Skills test: on the piano.	21	34		
	Assignment: modal melodies	20	25		
Year 3 semester 1	Assignment: reharmonisations	2	20	1:1. The average of the 2 parts is the final mark for semester 1, provided that the marks for both tests are not lower than 5	3
	Skills test	3	If the student passes the skills test in Year 3 semester 2, this makes up for any insufficient mark.		
Year 3 semester 2	Assignment: Compositions: 1 original and 1 functional composition	20	34	1. 40% 2. 30% 3. 30% The average of the 3 parts is the final mark for semester 2, provided that the marks for the tests are not lower than 5	3
	Comparative analysis	20	34		
	Skills test	23	34		

Name	**Vocal skills**
Year of study	2, 3
Period	1,2,3,4
Number of ECs	2
Numbers of relevant learning outcomes	1.1.2; 1.3.1; 2.1; 2.1.2; 2.1.3; 2.1.4; 2.1.5; 2.2; 3.2.3; 3.5.1; 3.5.3; 3.5.4;
Learning objectives	a. The student is able to address problems in the development of the voice. She can use this for her own development and for his teaching practice (2.1; 2.1.5; 3.5.1; 3.5.4) b. The student develops didactical skills in voice training (3.5.1; 3.5.3; 3.5.4); c. The student learns to use her voice in different qualities and styles like swing, pop, latin, musical, while keeping the personal sound (1.1.2; 2.1.2; 2.1.3; 2.1.4) d. The student develops choir singing skills: blending and phrasing, onset, offset and equalization (1.1.2; 1.3.1; 2.1.2) e. The student has basic knowledge of physiology and didactics (2.1; 3.5.1) f. The student is able to recognise and analyse produced sounds (2.1; 2.2). g. The student demonstrates a professional attitude (3.2.3)
Teaching methods	gl, pr, zs, op
Admission requirements	n/a
Attendance requirement	80%
Lesson time per week (in minutes)	50
Assessment format	Written knowledge test, presentation, active participation

	Assessment format partial exams	Week of assess-ment	Week of reassess-ment	Weighting of partial exams	ECs
Year 2 semester 1	Presentation: Student leads a singing exercise with the group	variable	variable	When both presentation and knowledge test are passed, semester 1 is passed, under the condition that the requirements for active participation are met.	1
	Written knowledge test	48	9		
	Active participation	n/a	9		
Year 2 semester 2	Presentation: Student leads a singing exercise with the group	variable	variable	When both presentation and knowledge test are passed, semester 1 is passed, under the condition that the requirements for active participation are met.	1
	Written knowledge test	10	25		
	Active participation	n/a	25		

Year 3 semester 1	Presentation: Student leads a singing exercise with the group	variable	variable	When both presentation and knowledge test are passed, semester 1 is passed, under the condition that the requirements for active participation are met.	1
	Written knowledge test	48	9		
	Active participation	n/a	9		
Year 3 semester 2	Presentation: Student leads a singing exercise with the group	variable	variable	When both presentation and knowledge test are passed, semester 1 is passed, under the condition that the requirements for active participation are met.	1
	Written knowledge test	10	25		
	Active participation	n/a	25		

Appendix 1: Learning outcomes Bachelor of Music

1. Domain of Artistic Competence

1.1. Vision and creativity: *The musician is artistically driven and capable of acquiring views and convictions in his own field and communicating those in international professional music practice.*

1.1.1 has developed a musical and artistic personality which enables him to make music with expressive language and professional drive

1.1.2 has the ability to deal with various musical concepts, styles and interpretations when creating and/or performing, and express these in music.

1.2 Communication: *The musician can communicate his actions effectively and efficiently in various international contexts and convey the artistic meaning of music to others.*

1.2.1 explores artistic opportunities in interaction with national and international target groups

1.2.2 can present himself, either alone or with others

1.2.3 demonstrates effective intercultural communication skills

1.3 Ability to collaborate: *The musician is capable of contributing actively to a joint product or process together with others.*

1.3.1 has the social and communication skills required for participation in various forms of musical collaboration, in an international context

2. Domain of Technical Competence

2.1 The craft: *The musician maintains a wide range of professional knowledge and skills that enable him to function within both national and international professional practice.*

2.1.1 possesses discerning musical imagination which supports him in real-life situations

2.1.2 possesses the instrumental/vocal musical skills to study and perform music from a chosen field of repertoire, with knowledge of its historical and stylistic context

2.1.3 has mastered sufficient repertoire (solo/band/ensemble/choir/orchestra) to function in an international professional context

2.1.4 is capable of mastering new repertoire

2.1.5 is familiar with the use and handling of relevant preconditions

2.2 Analytical ability: *The musician is capable of analysing music (cognitively).*

2.2.1 is capable of analysing music which is presented aurally or in writing based on his understanding of rhythmic, melodic and harmonic structures and forms, and subsequently interpreting and performing it

2.2.2 possesses knowledge of the relevant music literature, the historical and stylistic context of performance practice, and is capable of applying this knowledge purposefully

3. Domain of Professional and Social Competence

3.1 Contextual focus: *The musician keeps a close eye on developments in society and integrates these in his music practice.*

3.1.1 can make connections between his own artistic performance, developments in music and the other arts disciplines, and their social context

3.1.2 is capable of viewing his musical activities from the perspective of the music of various traditions, style periods, cultures and regions

3.1.3 is capable of participating in the international world of music and establishing contacts with other musicians, audiences and potential clients

3.2 Entrepreneurship: *The musician can make a professional life for himself independently in the international world of music.*

3.2.1 can function as a cultural entrepreneur with regard to this own productions

3.2.2 presents himself and (the content, organisation and finances of) his musical product to potential clients

3.2.3 adopts a professional attitude when dealing with clients and audiences

3.3 Innovation: *The musician is capable of exploring his own professional field and experimenting within it, which is expressed in innovative musical processes and productions.*

3.3.1 demonstrates an inquiring attitude aimed at the ongoing development in the professional field and its context

3.4 Methodical and reflective action: *The musician is capable of acting methodically and professionally, of reflecting on his actions, and of giving and receiving feedback independently.*

3.4.1 possesses sufficient professional knowledge, insight and experience to examine his own artistic performance critically and, on the basis of this, permanently evaluate and develop its quality

3.4.2 is capable of setting realistic goals, planning and working systematically, and of reflecting on his own actions

Addendum
This addendum describes the pedagogical and didactic competency. Although music education is an important part of professional music practice, not every musician is equally suited to it. Institutions may choose to offer this as an optional component of the degree programme. This addendum, if applicable, is to be read as part of the domain of professional and social competence, after methodical and reflective action.

3.5 Didactics: *The musician can structure and implement the learning environment in such a way that students are given the best possible encouragement to learn.*

3.5.1 possesses the didactic and methodological knowledge, insight and skills required to prepare, implement and evaluate *relevant* learning situations

3.5.2 is capable of designing both short and long-term learning trajectories tailored to the abilities and aspirations of the target groups

3.5.3 is capable of coaching amateur-level ensembles

3.5.4 is capable of creating and/or arranging performance and practice materials for various learning situations

Appendix 2: Abbreviations of the teaching methods

Abbreviation	*Teaching method in Dutch*	*Teaching method in English*
ba	Band	Band
co	Coaching	Coaching
db	Debat	Debate
de	Demonstratie	Demonstration
en	Ensemble	Ensemble
ga	Gastcollege	Guest lecture
gl	Groepsles	Group lesson
hc	Hoorcollege	Lecture
ib	Individuele begeleiding	Individual guidance
il	Individuele les	Individual lesson
mc	Masterclass	Master class
op	Opdracht	Assignment
pc	Practicum	Practical
pj	Project	Project
pr	Presentatie	Presentation
tr	Training	Training
wg	Werkgroep	Working group
wo	Workshop	Workshop
zs	Zelfstudie	Self study