

Course descriptions Bachelor of Music (classical)

Description of the courses of the classical department

Table of contents

Reading instructions:	1
Course descriptions (in alphabetic order)	2
Appendix 1: Learning outcomes Bachelor of Music	44
Appendix 2: Abbreviations of the teaching methods	47

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: acting technique is a course for classical singers, not for guitarists or other instrumentalists

Course descriptions (in alphabetic order)

Name	Acting technique
Year of study	2, 4
Period	1, 2, 3, 4
Number of ECs	4
Numbers of relevant learning outcomes	1.1.1; 1.1.2; 1.2.2; 1.2.3; 1.3.1; 2.1.1; 3.1.1; 3.3.1; 3.4.1; 3.4.2
Learning objectives	<p>Enhancing the student's stage expression as a vocal performer in vocal presentations, opera and music theatre. Enabling the student to convey the dramatic part, situation and interaction credibly and convincingly (1.1.1; 1.1.2; 1.2.2; 1.3.1; 2.1; 2.1.1; 3.1.1; 3.3.1; 3.4.1; 3.4.2).</p> <p><u>Sub-objectives:</u></p> <ol style="list-style-type: none"> a. Easing the use of voice and movement in acting (1.2.2; 2.1) b. Practice and training in acting techniques and playing a part (1.1.1; 1.2.2; 2.1) c. Training ensemble playing (1.1.1; 1.3.1); d. Learning to recognise and apply a dramatic conflict independently (1.1.1; 2.1); e. Learning to analyse, interpret and deliver spoken or sung text (1.1.1; 2.1) f. Learning to recognise, analyse, evaluate and use individuality in acting and expression, in oneself and others (1.1.1; 1.2.2; 3.4.2). g. Applying acting techniques in vocal practice (1.1.1; 1.2.2; 2.1; 2.1.1; 3.4.1) h. Developing a sense of theatrical form (1.2,2; 2.1) i. General stage presentation (1.2.2) j. Learning to formulate and develop a view on being an artist (3.1.1; 3.3.1; 3.4.1)
Teaching methods	gl, tr, pr, ib
Admission requirements (if applicable)	n/a
Attendance requirement (yes or no, percentage)	80%
Lesson time per week (in minutes)	100 min.
Assessment format	The student is assessed on his/her performance during the lessons.

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Jaar 2 semester 1	At the end of the period, an evaluation is held in which the lecturer gives evaluative feedback and a mark	n/a	If the student passes Acting Technique in semester 2, this makes up for any insufficient mark	n/a	1
Jaar 2 semester 2	Evaluation	n/a	34	n/a	1
Jaar 4 semester 1	Evaluation	n/a	If the student passes Acting Technique in semester 2, this makes up for any insufficient mark	n/a	1
Jaar 4 semester 2	Evaluation	n/a	34	n/a	1

Name	Additional Aural Analysis
Year of study	3
Period	1, 2, 3, 4
Number of ECs	4
Numbers of relevant learning outcomes	1.2; 1.2.2; 2.1; 2.1.1; 2.2; 2.2.1; 3.3.1; 3.4.2
Learning objectives	Development of inner hearing skills and analytical hearing: the student can notate music that is played to him: three-voice polyphonic dictations, four-voice harmonic dictations Level: Baaren, K., & Strategier, H. (1963). <i>Examen-opgaven solfège 1962: Gebruikt bij de examens aan de rijks-erkende instituten voor muziek-vakonderwijs</i> . Utrecht: Wagenaar.
Teaching methods	gl, pr, tr
Admission requirements	Year 3 level Prima Vista and Ear Training
Attendance requirement	n/a
Lesson time per week (in minutes)	50 minutes
Assessment format	Written tests: dictation

	Assessment format of partial exams	Week of assessment	Week of reassessment	Weighting	EC
Year 3 semester 1	Written test	6	If the student passes semester 2, this makes up for any insufficient mark	n/a	1
Year 3 semester 2	Written test: final exam	20	25	n/a	1

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 <ul style="list-style-type: none"> 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 assessment	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	Analysis
Year of study	1, 2, 3
Period	1, 2, 3, 4
Number of ECs	12
Numbers of relevant learning outcomes	1.2; 1.2.2; 2.1; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.2; 2.2.1; 2.2.2; 3.1.2; 3.3.1; 3.4; 3.4.1; 3.4.2
Learning objectives	The student is able to recognise and name motifs, scales and harmonies, modulations; The student is able to recognise, analyse and describe scales, series, sequential forms, chromaticism, alterations; The student can make harmonic analyses; The student is familiar with the 'classical sonata form model' and fugue and contrapuntal technique and can apply this knowledge to a composition; The student can orally present his or her own analysis.
Teaching methods	gl, pr, tr, wg, ib
Admission requirements (if applicable)	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)	100 minutes
Assessment format	Presentations and written tests

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	Presentation	47-50	9	1:2	2
	Written test	1			
Year 1 semester 2	Presentation	13-16	25	1:2	2
	Written test	19			
Year 2 semester 1	Presentation	47-50	9	1:2	2
	Written test	2			
Year 2 semester 2	Presentation	14-17	25	1:2	2
	Written test	20			
Year 3 semester 1	Presentation 1	2-5	9	1:2. The final mark is the average of semester 1 and 2, with the condition that each partial mark must be at least 5	4
Year 3 semester 2	Presentation 2	20, 21	25		

Name	Analysis and performance
Year of study	3
Period	1, 2, 3 (one of these periods)
Number of ECs	2
Numbers of relevant learning outcomes	1.1; 1.1.1; 1.1.2; 1.2; 1.2.1; 1.2.2; 1.3; 1.3.1; 2.1; 2.1.1; 2.1.4; 2.2; 2.2.1; 2.2.2; 3.3; 3.3.1; 3.4; 3.4.1; 3.4.2
Learning objectives	<ul style="list-style-type: none"> a. The student can analyse, memorise and interpret a composition (2.1; 2.1.1; 2.1.4; 2.2; 2.2.1; 2.2.2); b. The student can lead an ensemble in an inspiring manner on the basis of a musical analysis (1.1; 1.1.1; 1.1.2; 1.2; 1.2.1; 1.2.2; 1.3; 1.3.1; 2.2.2) c. The student demonstrates communication skills, such as verbalising; inspiring; providing insight (1.2; 1.2.1; 1.2.2; 1.3; 1.3.1); d. The student demonstrates technical professional skills such as checking intonation, tracing flaws, creating balance, conducting (2.1; 2.1.1; 2.2; 2.2.1; 2.2.2); e. The student can guide processes related to technical problems with instruments, pragmatic and artistic approach (1.1; 1.1.1; 1.1.2; 3.3; 3.3.1; 3.4; 3.4.1; 3.4.2).
Teaching methods	gl, pr, wg, pc, zs
Admission requirements	The students must have the level of Theoretical Analysis Year 2 and master the basic principles of conducting technique.
Attendance requirement	The student must be present if he or she is the leader or a member of an ensemble. Each ensemble rehearses at least once under supervision of the lecturer, but is responsible for the organisation/set-up of its own rehearsals.
Lesson time per week	100 minutes
Assessment format	Analysis and ensemble rehearsal

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 3 semester 1, 2 of 3	Analysis of composition	Group 1: submit analysis in week 39 Group 2: submit analysis in week 50 Group 3: submit analysis in week 12	Students with an insufficient final mark will retake the module in the subsequent period, if possible, in consultation with the lecturer. Students from group 3 with an insufficient final mark will be assigned to Group 1 of the subsequent year.	1:2	2
Year 3 semester 1, 2 of 3	Rehearsal process: The student works on the analysed work with an ensemble	Group 1: Week 45, 46 Group 2: Week 5, 6 Group 3: Week 16, 17			

Name	Applied Piano
Year of study	1, 2
Period	2,3,4
Number of ECs	6
Numbers of relevant learning outcomes	1.1; 1.1.1; 1.1.2; 1.2; 1.2.2; 1.3; 2.1; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.2; 2.2.1; 2.2.2; 3.4; 3.4.1, 3.4.2
Learning objectives	<ul style="list-style-type: none"> a. The student develops basic piano skills. Not as an objective in itself, but to support the main subject and theory subjects. b. The student can harmonise simple melodies with standard chords; c. The student can play a (reduced) accompaniment; d. The student can play cadences; e. The student has insight into melodic and harmonic functions.
Teaching methods	Gl, zs
Admission requirements	n/a
Attendance requirement	n/a
Lesson time per week (in minutes)	50 minutes
Assessment format	Process evaluation and practical test

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	Progress of process	6	A pass for semester 2 makes up for an insufficient mark	n/a	1
Year 1 semester 2	Practical test	26	34	n/a	2
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	1
Year 2 semester 2	Practical test	26	34	n/a	2

Name	Basic repertoire
Year of study	1, 2
Period	1, 2, 3, 4
Number of ECs	4
Numbers of relevant learning outcomes	2.1; 2.1.2; 2.1.4; 2.2; 2.2.2; 3.4.2.
Learning objectives	<p>a. The student is familiar with the basic classical repertoire (2.1; 2.1.2; 2.2; 2.2.2)</p> <p>b. The student is capable of familiarising himself with new repertoire independently (2.1.4; 3.4.2)</p>
Teaching methods	zs
Admission requirements (if applicable)	n/a
Attendance requirement (yes or no, percentage)	n/a
Lesson time per week (in minutes)	n/a
Assessment format	Written exam during which 20 fragments from the repertoire list, of 1 to 2 minutes each, are played for the purpose of identification

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Jaar 1 semester 2	Written test	24	34	n/a	2
Jaar 2 semester 2	Written test	24	34	n/a	2

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 assessment	Week of reassessment	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	Chamber music
Year of study	1, 2, 3, 4
Period	1, 2, 3, 4
Number of ECs	8, 2 ECs a year
Numbers of relevant learning outcomes	1.1; 1.1.1; 1.1.2; 1.2; 1.2.1; 1.2.2; 1.3; 1.3.1; 2.1; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.1.5; 3.1; 3.1.2; 3.1.3; 3.3; 3.3.1; 3.4; 3.4.1; 3.4.2
Learning objectives	<ul style="list-style-type: none"> a. The student develops aural and ensemble playing skills (2.1; 2.1.1; 1.3; 1.3.1) b. The student develops knowledge of chamber music repertoire (2.2.2) c. The student can practise new chamber music repertoire (2.1.4) d. The student develops an inquisitive attitude (2.2.1; 3.1.2; 3.3; 3.3.1) e. The student can apply knowledge of contemporary and historical performance practice in a faithful and sincere way during musical performances (2.1.2; 2.2.1) f. The student develops in such a way that he/she can perform chamber music at an international level after 4 years (1.1; 1.1.1; 1.1.2; 1.2; 1.2.1; 1.2.2; 1.2.3; 1.3; 1.3.1; 2.1; 2.1.5; 3.1; 3.1.3) g. The student can present himself (1.2.2) h. The student can make a substantial artistic contribution to the musical group process (1.1; 1.1.1; 1.1.2; 1.2; 1.3; 1.3.1) i. The student can reflect on his own role in the ensemble and on the learning process of the ensemble (3.4.1; 3.4.2) j. The student has a professional attitude: The student shows commitment to the institution and fellow students, passion for the profession, and a desire to achieve maximum results in collaboration with others (1.3; 1.3.1; 3.4) k. The student develops the communication and intercultural skills required to form and function as a chamber music ensemble consisting of students of various nationalities (1.2.3; 1.3; 1.3.1; 3.1; 3.1.2)
Teaching methods	mc, pj, en, co
Admission requirements	n/a
Attendance requirement	Active participation is part of the professional attitude required. 100% attendance is the starting point. Students keep a log of their attendance. If any problems arise, they discuss these with the coach and/or coordinator. Students who are absent too often will not be awarded any credits for chamber music.
Lesson time per week (in minutes)	125 minutes
Assessment format	Practical exam, portfolio, concerts

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1,2,3,4: Semester 2	Chamber music exam. This consists of: A presentation in which the group plays part of its repertoire, selected by the assessment panel. Process evaluation: A discussion about the group process and the individual contribution of each group member based on the portfolio.	14-16	25	Completed if students pass both assessments	2
	Portfolio with process evaluation and description and proof of at least 2 concerts.	14-16	25		

Name	Choir
Year of study	1, 2, 3, 4
Period	1, 2, 3, 4
Number of ECs	16 ECs, 4 per year of study
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; 1.3.1; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.1.5; 3.1; 3.1.1; 3.1.3; 3.2.3; 3.4; 3.4.1; 3.4.2
Learning objectives	<ul style="list-style-type: none"> a. The student develops skills with regard to singing and collaborating in a choir (1.1; 1.1.1; 1.1.2; 1.2.1; 1.2.3; 3.1; 3.4; 3.4.1; 3.4.2); b. The student gains stage experience (1.2.2; 2.1.5; 3.1; 3.1.3); c. The student develops a professional attitude (1.2; 1.3; 1.3.1; 3.1.1; 3.1.3; 3.2.3); d. The student masters relevant choral repertoire (2.1.1; 2.1.2; 2.1.3; 2.1.4).
Teaching methods	mc, pj, en, co, pc
Admission requirements	N/a Students who study Solo Singing and/or Choral Conducting are members of the choir. Students with other main subjects may participate.
Attendance requirement	100%
Lesson time per week (in minutes)	125
Assessment format	Assessment by conductor and attendance

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1,2,3,4: Semester 1	A. Assessment by conductor	6	Via Examination Board, in consultation	Completed if students pass both assessments (A and B)	2
	B. Attendance	n/a	For 80-100% attendance: Resit assignment for each missed rehearsal For <80%, see A.		
Year 1,2,3,4: Semester 2	A. Assessment by conductor	23	Via Examination Board, in consultation	Completed if students pass both assessments (A and B)	2
	B. Attendance	n/a	For 80-100% attendance: Resit assignment for each missed rehearsal For <80%, see A.		

Name	Conducting & arranging
Year of study	2
Period	1,2
Number of ECs	2
Numbers of relevant learning outcomes	1.1; 1.1.1; 1.2; 1.2.1; 1.2.2; 1.3; 1.3.1; 2.1; 2.1.1; 2.1.5; 2.2; 2.2.1; 3.4; 3.4.1; 3.4.2; 3.5; 3.5.1; 3.5.3; 3.5.4
Learning objectives	<ul style="list-style-type: none"> a. The student has acquired the conducting and arranging skills needed to lead music ensembles at amateur level. b. The student has the knowledge about instruments that is required to arrange music for instrumental/vocal ensembles and to conduct instrumental/vocal ensembles.
Teaching methods	hc, zs, op, gl, en, tr, de, co, ib, pc
Admission requirements	n/a
Attendance requirement	80%
Lesson time per week (in minutes)	50 minutes
Assessment format	The student leads an ensemble and conducts his own arrangement. 80% Attendance is compulsory

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 2 semester 1	Conducting exam	5	9	n/a	2

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 assessment	Week of reassessment	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	Digital Music Notation
Year of study	2,3
Period	1,2,3,4
Number of ECs	5
Numbers of relevant learning outcomes	2.1; 2.1.1; 2.1.5
Learning objectives	<p>a. The student can work practically with computers and peripherals relevant to the degree programme (2.1; 2.1.5);</p> <p>b. The student can work with digital music notation relevant to the degree programme (2.1; 2.1.1; 2.1.5).</p>
Teaching methods	Gl, op, tr
Admission requirements	n/a
Attendance requirement	n/a
Lesson time per week (in minutes)	50 min.
Assessment format	Written test: students reproduce a printed score in a music notation programme

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 2 semester 1	Progress of process	n/a lecturer awards mark in week 6	If the student passes semester 2, this makes up for any insufficient mark	n/a	1
Year 2 semester 2	Written test	23	25	n/a	2
Year 3 semester 1	Progress of process	n/a lecturer awards mark in week 6	If the student passes semester 2, this makes up for any insufficient mark	n/a	1
Year 3 semester 2	Written test	23	25	n/a	1

Name	Ear training
Year of study	1, 2, 3
Period	1, 2, 3, 4
Number of ECs	5
Numbers of relevant learning outcomes	1.2; 1.2.2; 2.1; 2.1.1; 2.2; 2.2.1; 3.3.1; 3.4.2
Learning objectives	<p>a. Determining the number of parts within a sequential form (ternary or multi-movement form) (2.1; 2.1.1; 2.2; 2.2.1);</p> <p>b. Distinguishing between a French (open) and a Viennese (closed) rondo. 2.1.1; 2.2; 2.2.1);</p> <p>c. Determining the contrast elements in the various parts of a sequential form (how does B differ from A etc.) (2.1; 2.1.1; 2.2; 2.2.1);</p> <p>d. If relevant: the sentence structure of the various themes. (2.1; 2.1.1; 2.2; 2.2.1);</p> <p>e. Determining whether there is a coda. (2.1; 2.1.1; 2.2; 2.2.1);</p> <p>f. Being able to hear harmonic functions (including inversions of the primary degrees) (2.1; 2.1.1; 2.2; 2.2.1);</p> <p>g. Being able to notate a one and two-voice dictation (2.1; 2.1.1; 2.2; 2.2.1);</p> <p>h. Being able to notate a played melody and rhythm.</p> <p>i. Being able to repeat melodic material on an instrument (to support dictation) (2.1; 2.1.1; 2.2; 2.2.1);</p> <p>j. Orally presenting and substantiating one's own aural analysis. (1.2; 1.2.2; 3.3.1; 3.4.2).</p>
Teaching methods	gl, pr, tr
Admission requirements	Students must meet the requirements for the theoretical part of the entrance examination, see website www.conservatoriummaastricht.nl .
Attendance requirement	80%
Lesson time per week	100 minutes
Assessment format	Written test, Presentation, 80% attendance

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	Presentation level 1a	47-50	If the average mark for assessments 1 and 2 is insufficient, the student must retake the level 1a course in semester 2.	The average of the 6 parts (the 5 parts of the written test plus the presentation) is the final mark for semester 1.	1
	Written skills test. The class test consists of: <ul style="list-style-type: none"> • naming intervals • one-voice dictation • rhythmic dictation • harmonic dictation • notating a well-known melody in a given key from 	3,4			

	memory.				
Year 1 semester 2	Presentation level 1b	14-17	34	The average of the 7 parts (the 6 parts of the written test plus the presentation) is the final mark for semester 2.	1
	Written skills test. The class test consists of: <ul style="list-style-type: none"> • naming intervals • one-voice dictation • two-voice dictation • rhythmic dictation • harmonic dictation • notating a well-known melody in a given key from memory. 	24,25			
Year 2 semester 1	Presentation level 2a	47-50	If the final mark is insufficient, the student must retake the level 2a course in semester 2	The average of all parts of the written test and the presentation is the final mark for semester 1.	1
	Written skills test level 2a	3,4			
Year 2 semester 2	Presentation level 2b	14-17	34	The average of all parts of the written test and the presentation is the final mark for semester 2.	1
	Written skills test level 2b	24,25			
Year 3 semester 1	Written skills test level 3a	3,4	9	n/a	1

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	Harmony
Year of study	2, 3
Period	1, 2, 3, 4
Number of ECs	6
Numbers of relevant learning outcomes	1.1; 2.1; 2.1.1; 2.2; 2.2.1; 2.2.2; 3.3; 3.3.1
Learning objectives	<p>The skills training of level 1b is deepened and broadened: More connecting techniques, alterations and extended tonality, more modulations, active application of ornaments. The new focus is on the horizontal handling of the harmonic material (harmonic counterpoint, Bach style). A limited number of voices is used (2- and 3- voice). Arpeggiation in combination with ornamental notes is the focus of attention. In played harmony, the 4-voice texture is maintained.</p> <p>In year 3, the skills training is extended to include items from 20th/21th century music: The new material consists of the alternative series that divide the octave symmetrically. The objective here is</p> <ul style="list-style-type: none"> -to develop a comparative study of the new and traditional material; -to construct and connect tonal and atonal chords/melodies melodically and harmonically; -to (collectively) develop an ensemble piece in response to an existing contemporary composition (or model). <ol style="list-style-type: none"> a. The student develops the quick and skilful use of chords: naming, writing, playing; (1.1; 2.1) b. The student applies traditional doubling and voicing correctly (1.1; 2.1); c. The student can recognise, process and 'translate' the most common international numberings and chord symbols (2.1; 2.1.1;2.2.1); d. The student is familiar with intervals, scales and chords (2.1; 2.2.2); e. The student develops insight into musical processes (2.2; 2.2.1); f. The student develops inner hearing (2.1.1); g. The student develops creativity, innovation skills and an inquisitive attitude by exploring and experimenting (1.1; 3.3; 3.3.1).
Werkvormen	tr, wg, pc, zs
Toegangseisen	A pass for harmony and fundamentals year 1 or comparable level

Aanwezigheidsplicht	n/a
Aantal lesuren per week (in minuten)	50 minutes lecture, 25 minutes training/working group. Subsequently, coaching of played harmony in small groups during 'block hour' at least 3 times per unit of 10 weeks.
Toetsvorm	Written tests, assignments, practical harmony, written elaboration of a piece for ensemble

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 2 semester 1	1. Written test level 2a	51	If the average mark for assessments 1, 2 and 3 is insufficient, the student must retake the level 2a course in semester 2.	1:1:1	2
	2. Submission of assignments level 2a	3			
	3. Practical harmony level 2a	3,4			
Year 2 semester 2	1. Written test level 2b	19	25	1:1:1	2
	2. Submission of assignments level 2b	21	25		
	3. Practical harmony level 2b	21, 22	34		
Year 3 semester 1	1. Written elaboration of ensemble piece	3	9	1:1	2
	2. Practical harmony level 3a	4			

Name	Harmony and Fundamentals of Music Theory
Year of study	1
Period	1, 2, 3, 4
Number of ECs	4
Numbers of relevant learning outcomes	1.1; 2.1; 2.1.1; 2.2; 2.2.1; 2.2.2; 3.3; 3.3.1
Learning objectives	<p>The skills training includes all basic triad connections from traditional harmonic theory (root positions and inversions). The focus is on the three-voice and four-voice elaboration of 'degrees':</p> <ol style="list-style-type: none"> The student develops the quick and skilful use of chords: naming, writing, playing; (1.1; 2.1) The student applies traditional doubling and voicing correctly (1.1; 2.1); The student can recognise, process and 'translate' the most common international numberings and chord symbols (2.1; 2.1.1; 2.2.1); The student is familiar with intervals, scales and chords (2.1; 2.2.2); The student develops insight into musical processes (2.2; 2.2.1); The student develops inner hearing (2.1.1); The student develops creativity, innovation skills and an inquisitive attitude by exploring and experimenting (1.1; 3.3; 3.3.1).
Teaching methods	tr, wg, pc, zs
Admission requirements (if applicable)	Students are expected to be familiar with all the elements of the admission requirements for music theory.
Attendance requirement (yes or no, percentage)	n/a
Lesson time per week (in minutes)	50 minutes lecture, 25 minutes training/working group. Subsequently, coaching of played harmony in small groups during 'block hour' at least 3 times per unit of 10 weeks.
Assessment format	Written test, assignments, practical harmony

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	1. Written test level 1a	4	If the average mark for assessments 1, 2 and 3 is insufficient, the student must retake the level 1a course in semester 2.	1:1:1	2
	2. Submission of assignments level 1a	4			
	3. Practical harmony level 1a	4, 5			
Year 1 semester 2	1. Written test level 1b	17	25	1:1:1	2

	2. Submission of assignments level 1b	21	25		
	3. Practical harmony level 1b	21	34		

Name	History of music (classical)
Year of study	1, 2
Period	1, 2, 3, 4
Number of ECs	5
Numbers of relevant learning outcomes	1.1; 1.2; 1.2.2; 1.3.1; 2.1; 2.1.2; 2.2; 2.2.2; 3.1.2; 3.3.1; 3.4.1
Learning objectives	<ul style="list-style-type: none"> a. The student can recognise works of music from the style period from 1600 to 2000, particularly aurally and also from representations of scores (2.1; 2.1.2; 2.2; 2.2.2; 3.4.1); b. The student is familiar with basic concepts regarding the style periods and can recognise the style periods aurally and from scores (2.1; 2.1.2); c. The student possesses knowledge of the relevant music literature and the historical and stylistic context of music (2.2.2); d. The student is capable of applying this knowledge purposefully in a limited study answering a research question from a music-historical perspective (2.2.2; 3.1.2); e. The student demonstrates an inquisitive attitude (3.1.2; 3.3.1); f. The student can present himself, in collaboration with a fellow student (1.2; 1.2.2; 1.3.1); g. The student is capable of presenting a structured argument, in collaboration with a fellow student, in an artistic context and adapting form and style to the demands of the subject, target audience and situation (1.1; 1.2; 1.2.2; 1.3.1).
Teaching methods	Hc, zs, pr, co
Admission requirements	n/a
Attendance requirement	n/a
Lesson time per week (in minutes)	50 minutes
Assessment format	Written tests and presentation

	Assessment format of partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	Written test 1: Orchestral works and solo concerto 1600-1900	51	9	n/a	1
Year 1 semester 2	Written test 2: Chamber music and vocal music 1600-1900	12	34	n/a	1

	Written test 3: Orchestral works, solo concerto, chamber music and vocal music 1900 to 2000	24	34	n/a	1
Year 2 semester 1 (choice of A or B)	A. Written test 4a: Middle Ages	44	9	n/a	1
	B. Written test 4b: Jazz				
Year 2 semester 2	Presentation of music-historical research by 2 students	3-15	34	Attendance of five presentations is a condition for the awarding of a mark for the presentation	1
	Attendance of at least 5 presentations	3-15	34		

Name	Italian
Year of study	1, 2, 3
Period	1, 2, 3, 4
Number of ECs	6
Numbers of relevant learning outcomes	1.2, 1.2.1, 1.2.2 1.3, 1.3.1, 3.1, 3.1.2, 3.1.3
Learning objectives	<p>a. The student is capable of pronouncing, reading, understanding and analysing simple parts of libretti and simple topical texts.</p> <p>b. The student has the grammatical knowledge required to pronounce, read, understand and analyse parts of libretti and topical texts correctly. The student is also capable of finding connections in the structure of a libretto, enabling him to familiarise himself with an unknown text independently.</p> <p>c. The student has the speaking, reading and writing skills required to communicate in Italian, for example during master classes, projects and job applications in Italy. The exit level after 3 years is CEFR level A2</p>
Teaching methods	gl, pr, zs, op, ib, co
Admission requirements (if applicable)	n/a
Attendance requirement (yes or no, percentage)	n/a
Lesson time per week (in minutes)	50 minutes
Assessment format	Written and oral tests

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	Written test 1	47	If the student passes test 2, this makes up for any insufficient mark	1:1	1
	Written test 2	3			
Year 1 semester 2	Written test	24	34	2:1	1
	Oral test	24	34		
Year 2 semester 1	Written test	3	9	n/a	1
Year 2 semester 2	Written test	24	34	2:1	1
	Oral test	24	34		
Year 3 semester 1	Written test	3	9	n/a	1
Year 3 semester 2	Written test	24	34	2:1	1
	Oral test	24	34		

Name	Knowledge of Musical Instruments (orchestra)
Year of study	2
Period	1,2,3,4
Number of ECs	2
Numbers of relevant learning outcomes	2.1; 2.1.5
Learning objectives	<ul style="list-style-type: none"> a. The student has insight into the acoustic possibilities of the orchestral instruments (2.1; 2.1.5); b. The student possesses knowledge of the playing techniques of the orchestral instruments (2.1; 2.1.5); c. The student has insight into the acoustic possibilities and limitations of combinations of orchestral instruments (2.1; 2.1.5).
Teaching methods	gl, zs, op
Admission requirements	n/a
Attendance requirement	n/a
Lesson time per week (in minutes)	50 minutes
Assessment format	Written knowledge test

	Assessment format of partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	EC
Year 2 semester 2	Written knowledge test	23	25	n/a	2

Name	Main Subject Classical Music, including vocal/instrumental coaching (accompaniment), technique and orchestral parts
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; 1.3.1; 2.1; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.1.5; 3.3
Learning objectives	In the course of his studies, the student develops mastery of the following qualifications: <ul style="list-style-type: none"> a. Vision and creativity: The musician is artistically driven and capable of acquiring views and convictions in his/her own field and communicating those in international professional music practice (1.1; 1.1.1; 1.1.2); b. Communication: The musician can communicate his actions effectively and efficiently in various national and international contexts and convey the artistic meaning of music to others (1.2; 1.2.1; 1.2.3; 1.2.3); c. Ability to collaborate: The musician is capable of contributing actively to a joint product or process together with others (1.3; 1.3.1) d. 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; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.1.5) e. Innovation: The musician is capable of exploring and experimenting with his own professional field, which is expressed in innovative musical processes and productions (3.3).
Teaching methods	il, zs, gl, pj, mc, en
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	ECs
Year 1 semester 1	Progress of process	6	A pass for semester 2 makes up for an insufficient mark	n/a	Variable, see curriculum overviews
Year 1 semester 2	Technique ²	16-21	A pass in the test of year 2 semester 1 makes up for an insufficient mark ¹	n/a	1

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 ¹	n/a	Variable, see curriculum overviews
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 overviews
Year 2 semester 2	Technique ³	16-21	A pass in the test of year 3 semester 1 makes up for an insufficient mark ¹	n/a	1
Year 2 semester 2	Orchestral parts exam ³	16-21	34	n/a	2
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 ¹	n/a	Variable, see curriculum overviews
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 overviews
Year 3 semester 2	Technique ²	16-21	A pass in the test of year 4 semester 1 makes up for an insufficient mark ¹	n/a	1
Year 3 semester 2	Orchestral parts exam ³	16-21	34	n/a	2
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 ¹	n/a	Variable, see curriculum overviews
Year 4 semester 1	Presentation For T, OC, BC, CC: Progress of process	1-7	22-26	n/a	Variable, see curriculum overviews
Year 4 semester 2	Orchestral parts exam ³	16-21	34	n/a	2
Year 4 semester 2	Final assessment	22-26	34 ¹	n/a	Variable, see curriculum overviews

¹Reassessment in the *same* year of study (week 34) may be granted by the examination board after a substantiated written request from the student

² Not applicable to main subjects organ, singing, composition, theory, conducting

³ Only applicable to main subjects strings, harp, wind instruments, percussion

Name	Module Studio Recording Preparation
Year of study	2
Period	2
Number of ECs	1
Numbers of relevant learning outcomes	1.1; 2.1; 2.1.5
Learning objectives	The student has elementary knowledge of the possibilities of the studio and knows how to prepare for a recording session.
Teaching methods	Gl, tr
Admission requirements	n/a
Attendance requirement	100%
Lesson time per week (in minutes)	1 workshop of 2.5 hours
Assessment format	Attendance

	Assessment format of partial exams	Week of assessment	Week of reassessment	Weighting	EC
Year 2 semester 2	Active participation	Variable, by signing in	Variable, by signing in	n/a	1

Name	Movement technique
Year of study	1, 3
Period	1, 2, 3, 4
Number of ECs	4
Numbers of relevant learning outcomes	1.1.1; 1.2.1; 1.2.2; 1.2.3; 1.3.1; 2.1; 3.1.1; 3.4.2; 3.3.1
Learning objectives	Enhancing the student's stage expression as a vocal performer in vocal presentations, opera and music theatre (1.1.1; 1.2.1; 1.2.2; 2.1; 3.1.1; 3.4.2). The Movement Technique course, among other things, makes students more aware of their posture and movement possibilities. This body awareness contributes to the conscious application of this knowledge in practice. In order to achieve this, the following sub-objectives are pursued: <ul style="list-style-type: none"> a. Body awareness: gaining fundamental awareness of one's own body (2.1) b. Movement techniques, starting from the elements: time – force – space (2.1) c. Handling dance and movement creatively and expressively (2.1; 3.3.1) d. Collaborating (1.2.1); 1.3.1)
Teaching methods	gl, de, tr, op, co, (pj)
Admission requirements	n/a
Attendance requirement	80%
Lesson time per week	100 min.
Assessment format	Process, test, show and reflection.

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	The test consists of a test lesson. The students dance without instructions from the teacher	5	If the student passes movement technique in semester 2, this makes up for any insufficient mark	Students must submit a reflection report of sufficient quality before they can be awarded a mark for the test. The student's performance over the course of the entire period is also taken into consideration in the assessment.	1
	Reflection report	5	9		
Year 1 semester 2	The test consists of a test lesson. The students dance without instructions from the teacher	26	34	Students must submit a reflection report of sufficient quality before they can be awarded a mark for the test. The student's performance	1

	Reflection report	26	34	over the course of the entire period is also taken into consideration in the assessment.	
Year 3 semester 1	The test consists of a test lesson. The students dance without instructions from the teacher	5	If the student passes movement technique in semester 2, this makes up for any insufficient mark	Students must submit a reflection report of sufficient quality before they can be awarded a mark for the test. The student's performance over the course of the entire period is also taken into consideration in the assessment.	1
	Reflection report	5	9		
Year 3 semester 2	The test consists of a test lesson. The students dance without instructions from the teacher	26	34	Students must submit a reflection report of sufficient quality before they can be awarded a mark for the test and show. The student's performance over the course of the entire period is also taken into consideration in the assessment.	1
	Reflection report	26	34		
	Dance show	In consultation	34		

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	<p>a. The student knows the curriculum and requirements of the study year;</p> <p>b. The student is able to communicate effectively using digital media (1.2; 1.3);</p> <p>c. The student knows how and where to find the information he needs, including his own study results;</p> <p>d. The student has access to facilities like the library, studio, health care, study guidance;</p> <p>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);</p> <p>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);</p> <p>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);</p> <p>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).</p>
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	Opera (coaching/accompaniment, direction, opera production)
Year of study	1, 2, 3, 4
Period	1, 2, 3, 4
Number of ECs	Year 1: 3ECs Year 2: 3ECs Year 3: 8ECs Year 4: 8ECs
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; 1.3.1; 2.1; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.1.5; 3.1; 3.1.1; 3.1.3; 3.2.3; 3.4; 3.4.1; 3.4.2
Learning objectives	<ul style="list-style-type: none"> a. The student develops skills with regard to various forms of singing and collaborating in an opera (1.1; 1.1.1; 1.1.2; 1.2.1; 1.2.3; 3.1; 3.4; 3.4.1; 3.4.2); b. The student gains stage experience (1.2.2; 2.1.5; 3.1; 3.1.3); c. The student develops acting and movement skills (2.1; 3.1.1) d. The student learns to work under direction (1.2; 2.1) e. The student develops a professional attitude (1.2; 1.3; 1.3.1; 3.1.1; 3.1.3; 3.2.3); f. The student masters relevant opera repertoire (2.1.1; 2.1.2; 2.1.3; 2.1.4).
Teaching methods	pj, en, co, pc, pr
Admission requirements	<p>Opera production: For the opera production, students are cast for their roles by the Solo Singing and Opera department based on their voice, level and appearance.</p> <p>Coaching/accompaniment and direction: Main subject level year 3</p>
Attendance requirement	<p>Opera production: 100%</p> <p>Coaching/accompaniment and direction: 80%</p>
Lesson time per week	<p>Opera production: Student must be available full-time from week 21 to 26. The actual hours depend on the rehearsal schedule and the role.</p> <p>Coaching/accompaniment and direction: 30 minutes per week accompaniment/coaching; in unit 2 and 4 combined with direction. The exact dates for direction will be announced at the start of the year.</p>
Assessment format	Assessment of performance in opera production, presentation, process and attendance

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1 Semester 2	A. Assessment of opera production by opera class leader	26	Via Examination Board, in consultation	Completed if students pass both assessments (A and B)	3
	B. Attendance during opera production	n/a	For 80-100% attendance: Resit assignment for each missed rehearsal For <80%, see A.		
Year 2 Semester 2	A. Assessment of opera production by opera class leader	26	Via Examination Board, in consultation	Completed if students pass both assessments (A and B)	3
	B. Attendance during opera production	n/a	For 80-100% attendance: Resit assignment for each missed rehearsal For <80%, see A.		
Year 3 Semester 1	A. Progress of process and attendance opera coaching/ accompaniment and direction	6	If the student passes opera coaching/ accompaniment and direction in semester 2, this makes up for any insufficient mark.	Completed if students pass all assessments (A, B, C, D)	8
Year 3 Semester 2	B. Assessment of opera production by opera class leader	26	Via Examination Board, in consultation		
	C. Attendance during opera production	n/a	For 80-100% attendance: Resit assignment for each missed rehearsal For <80%, see B.		
	D. Progress of process and attendance coaching/ accompaniment and direction	26	34		
Year 4 Semester 1	A. Progress of process and attendance opera coaching/ accompaniment and direction	6	If the student passes opera coaching/ accompaniment and direction in semester 2, this makes up for any insufficient mark.	Completed if students pass all assessments (A, B, C, D)	8
Year 4	B. Assessment of	26	Via Examination		

Semester 2	opera production by opera class leader		Board, in consultation		
	C. Attendance during opera production	n/a	For 80-100% attendance: Resit assignment for each missed rehearsal For <80%, see B.		
	D. Progress of process and attendance coaching/ accompaniment and direction	26	34		

Name	Orchestral Instrumentation
Year of study	3, 4
Period	1,2,3,4
Number of ECs	Year 3: 3ECs Year 4: 3ECs
Numbers of relevant learning outcomes	2.1; 2.1.2; 2.1.3; 2.1.5; 2.2.1; 2.2.2; 3.1.2; 3.4
Learning objectives	<p>a. The student can arrange a piece of music for symphonic orchestra, for various styles (2.1; 2.1.2; 2.1.3; 2.1.5; 2.2.1; 2.2.2; 3.1.2; 3.4)</p> <p>c. The student can make a reduction of an orchestral piece for piano or chamber ensemble (2.1; 2.1.2; 2.1.5; 2.2.1; 2.2.2; 3.1.2; 3.4)</p>
Teaching methods	ll, zs, tr, co, ib, op, pc.
Admission requirements	n/a
Attendance requirement	n/a
Lesson time per week (in minutes)	25 minutes
Assessment format	Assignments, handing in and giving account for the orchestrations and reduction

	Assessment format of partial exams	Week of assessment	Week of reassessment	Weighting	ECs
Year 3 semester 2	Progress of process through assignments.	n/a lecturer awards mark in week 23	34	n/a	3
Year 4 semester 2	Hand in final project: orchestrations and reduction	30 May	34	Final mark for joint assessment of final project and account	3
	Oral account for final project	24	34		

Name	Playing from Score (orchestra)
Year of study	3,4
Period	1,2,3,4
Number of ECs	Year 3: 2EC Year 4: 3EC
Numbers of relevant learning outcomes	2.1; 2.1.5
Learning objectives	a. The student can play a reduction of an orchestral score on the piano (2.1; 2.1.5); b. The student can paint an accurate sound picture of the orchestral piece (2.1; 2.1.5).
Teaching methods	ll, zs, tr, de, co, ib, op, pc.
Admission requirements	n/a
Attendance requirement	n/a
Lesson time per week (in minutes)	25 minutes
Assessment format	Assignments, prima vista

	Assessment format of partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 3 semester 2	Progress of process	n/a Lecturer awards mark in week 23	34	n/a	2
Year 4 semester 2	Playing a score excerpt with 1 week of preparation time	24	34	1:1	3
	Playing <i>a prima vista</i> with 10 minutes of preparation time	24	34		

Name	Prima Vista training
Year of study	1, 2, 3
Period	1, 2, 3, 4
Number of ECs	5
Numbers of relevant learning outcomes	1.2.1; 1.3; 1.3.1; 2.1; 2.1.1; 2.1.4; 2.2.1
Learning objectives	<ul style="list-style-type: none"> a. Being able to sing an unaccompanied sight-singing exercise (2.1; 2.1.1; 2.1.4; 2.2.1); b. Being able to sing a sight-singing exercise with piano accompaniment, with the piano part being played by the lecturer (2.1; 2.1.1; 2.1.4; 2.2.1); c. Performing a notated rhythm using the voice (2.1; 2.1.1; 2.1.4; 2.2.1); d. singing ascending and descending intervals up to the octave. e. Polyphonic a capella singing (1.2.1; 1.3; 1.3.1). f. Developing the rhythmic and melodic memory (2.1; 2.1.1; 2.1.4; 2.2.1)
Teaching methods	gl, tr
Admission requirements	Students are expected to be familiar with all the elements of the admission requirements for music theory.
Attendance requirement	80%
Lesson time per week	100 minutes
Assessment format	<p>Oral test, in class.</p> <p>The test consists of the following components:</p> <ul style="list-style-type: none"> • speaking a notated rhythm • singing an unaccompanied sight-singing exercise • singing an accompanied sight-singing exercise (the piano accompaniment is played by the lecturer) • singing ascending and descending intervals up to the octave. • being able to repeat (sing) a played melody without using note names.

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1 semester 1	Oral test level 1a	3,4	If the mark is insufficient, the student must retake the level 1a course in semester 2	n/a	1
Year 1 semester 2	Oral test level 1b	24,25	34	n/a	1

Year 2 semester 1	Oral test level 2a	3,4	If the mark is insufficient, the student must retake the level 2a course in semester 2	n/a	1
Year 2 semester 2	Oral test level 2b	23,24	34	n/a	1
Year 3 semester 1	Oral test level 3a	3,4	9	n/a	1

Name	Projects: symphonic orchestra / wind orchestra
Year of study	1, 2, 3, 4
Period	1, 2, 3, 4
Number of ECs	16, 4 EC per jaar
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; 1.3.1; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.1.5; 3.1; 3.1.1; 3.1.3; 3.4; 3.4.1; 3.4.2
Learning objectives	a. The student develops skills with regard to ensemble performance / leadership in an orchestra (1.1; 1.1.1; 1.1.2; 1.2.1; 3.1; 3.4; 3.4.1; 3.4.2); b. The student gains stage experience (1.2.2; 2.1.5; 3.1; 3.1.3;); c. The student develops a professional attitude (1.2; 1.3; 1.3.1; 3.1.1; 3.1.3); d. The student masters relevant orchestral repertoire (2.1.1; 2.1.2; 2.1.3; 2.1.4).
Teaching methods	mc, pj, en, co, pc
Admission requirements (if applicable)	In consultation with their main subject teacher, students are assigned to a project which suits their level.
Attendance requirement	100%
Lesson time per week (in minutes)	125 minutes
Assessment format	Assessment by conductor and attendance

	Assessment format partial exams	Week of assessment	Week of reassessment	Weighting of partial exams	ECs
Year 1,2,3,4 (planning is variable, with a maximum of 4 projects per study year for each student)	A. Assessment by conductor	variable	Reassessment in the form of participation in a new orchestra project, if possible in the same academic year. A pass in the next project replaces the project failed, with due observance of the minimum number of projects per year	n/a Students must pass both partial assessments (A and B)	4
	B. Attendance	n/a	In the event of 80 to 100% attendance, the student is given a resit assignment for <u>each</u> missed rehearsal. In the event of less than 80% attendance, see A.		

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 his 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

<i>Abbreviation</i>	<i>Teaching method in Dutch</i>	<i>Teaching method in English</i>
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