

Curriculum Book Bachelor of Music Jazz

Extensive Course Descriptions 25-26

Introduction:

In this document you can find the descriptions of each course; global descriptions in which the most essential parts are emphasized: learning objectives, global content descriptions, teachers, credits and global assessment criteria. The mentioned 'codes Learning outcomes' are derived from the Dutch National Training Profile for Music (DNTP). You can find the profile and competences on Moodle (general information EER). In some courses attendance is conditional for taking part in the examination of this course. For more see EER paragraph 3.3.

Courses

Applied Piano Jazz	3
Arranging Jazz.....	6
Artistry.....	7
Aural Skills Jazz	9
Band	12
Band CAP	17
Band Workshop EMP.....	18
Basic Teaching Skills	23
Instrument Specific Methodology	23
Capturing and Shaping Sound	26
Choir	28
Singing in harmony	30
Flute doubling-lessons	31
Conducting & Ensemble Leading CAP	32
Critical Listening	33

First Year Vocal Combo	35
Flute doubling-lessons	36
Health & Well-being.....	37
History of Pop Music EMP.....	38
Knowledge of Orchestral Instruments	40
Main Subject Bass Guitar	41
Main Subject Composing Arranging Performing (CAP).....	44
Main subject Double Bass	47
Main Subject Drums	51
Main Subject EMP	54
Main Subject Guitar	57
Main Subject Piano	61
Main subject Saxophone	63
Main Subject Trombone	67
Main Subject Trumpet.....	72
Main Subject Vocal Jazz	75
Music Composition for Film CAP	78
Orientation on Profession	79
Percussion and Pulse.....	81
Piano EMP	83
Rhythmic Solfège Jazz	85
Saxophone Ensemble	86
Section Bigband	87
Side subject Bass Guitar	89
Side subject Double Bass.....	90
Side subject Pop Guitar	91
Sonata and Fugue CAP	92
Studio Recording.....	94

Theoretical Analysis jazz	94
Trombone Ensemble Classical (for jazz trombone)	96
Vocal Outreach	96
Vocal Skills	97
Writing for Big Band CAP (Elective Module)	99
Wanted! Composition Lab CAP (Elective Module)	100
Your Art as a Business	102
Theory and methodology (ATS mod 1).	103
Instrument Specific Methodology (ATS mod 2)	105
Work placement (ATS mod 3)	106
Internal Educational Project (ATS mod 4)	107
Final assignment (ATS mod 5)	109
Elective Modules Jazz	110

Courses

Course	Applied Piano Jazz		
Major	All (except chord instruments, CAP and EMP)		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC
		Sem 2	EC 2
	Year 2	Sem 1	EC 0
		Sem 2	EC 2
Codes of relevant Learning Outcomes (DNTP 2017)	1.5; 1.7		

Learning Objectives	Main objectives: <ul style="list-style-type: none"> • The student is able to play chord connections • The student is able to play a melody with a 3-part harmony below. • The students learns how to play a popsong or jazzstandard with good sounding voicings and voiceleading. • The student learns to be able to improve his improvisational, aural and/or composition skills using the piano as leading insrument 	
Content	<ul style="list-style-type: none"> • 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. • RH: melody (in top) + 3/7. LH: drop two 7/1 - 3/1. 	
Teachers	Frank Giebels and Mike Roelofs	
Teaching format/ Number of participants (minmax)	Group Lesson, self-study	3-4
Admission requirements	Practical and theoretical entrance examination	
Attendance requirement	n/a	
Lesson time per week (in minutes)	50 min.	

Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week re-sit
		Technique Progress Appliance of playing techniques		
Yr 1-2 Sem 2	Practical Test (100%)		23-26	34

Course	Applied Theory Combo		
Major	All (except CAP and EMP)		
Year of study, semesters and credits p/yr	Year 1	Sem 1-2	EC 1
	Year 2	Sem 1-2	EC 1

Codes of relevant Learning Outcomes (DNTP 2017)	1.2; 1.3; 1.4; 1.5	
Learning Objectives	<ul style="list-style-type: none"> The student has knowledge of how to apply theoretical concepts as discussed in Theoretical Analysis Jazz to real music situations Concepts to be discussed in Theoretical Analysis Jazz will be prepared in a practical manner, helping the student grasp the concept. 	
Content	<p>During the Applied Theory Combo lessons, the focus will be on the application of theoretical principles and concepts in playing. The connection between theory and practice is most important. To accomplish this, the student will work on being able to play jazz standards in all scales and being able to modulate while playing. Applied Theory Combo is strongly connected to Theoretical Analysis and Aural Skills (solmisation).</p>	
Teachers	Sven Heinze and Greg Torunski	
Teaching format/ Number of participants (minmax)	Group lesson	
Admission requirements	The student can only start Applied Theory Combo Year 2, when TA 1 is finished with a pass.	
Attendance requirement	80%	
Lesson time per week (in minutes)	50 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem 1 Yr 2 Sem 1	Practical Test (grade)	Application of theoretical principles Application of Concepts into playing	4	At the end of Sem 2
		Being able to play/sing three Jazz standards by heart in several keys		
Year 1, Sem 2 Year 2, Sem 2	Practical Test (grade)	Application of theoretical principles Application of Concepts into playing Being able to play/sing three Jazz standards by heart in several keys	21	34
Yr 1 and 2 sem 2	Attendance	80%	n/a	n/a

For <80-100% attendance: Resit in semester 2. Total attendance rate in both semesters should be at least 80%.

Course	Arranging Jazz		
Major	All		
Year of study, semesters and credits p/yr	Yr 2 (Yr 1 for composing/arranging jazz) YR 3 (YR 2 for composing – arranging jazz)	Sem 2	EC 3
		Sem 1	EC 3
Codes of relevant Learning Outcomes (DNTP 2017)	1.7; 2.1; 2.4; 2.5; 3.6; 5.2; 6.1; 6.6		
Learning Objectives	<ul style="list-style-type: none"> • Students are able to comfortably arrange for an ensemble including four horns, rhythm section and (optional) vocals • Students are able to perform their arrangements with a combo, including the organisation, rehearsing process, conducting, recording 		
Content	<p><i>semester 1 (sem 2 year 2)</i></p> <ul style="list-style-type: none"> • Mechanical voicings: 4-way close, drop 2, drop 3, drop 2+4 • Tensions • Melodic analysis; Approach notes: passing tone, aux. tone, unprepared resolution, consecutive approach • Approach Techniques; Dominant/Diatonic/Chromatic/Parallel/Double Chromatic • soli texture & independent lead <p><i>semester 2 (sem 1 year 3)</i></p> <ul style="list-style-type: none"> • Melodic Paraphrase • 2-part harmonization • 3-note voicings • 4-note open voicings • instrumentation: ranges/transposition • Arranging concepts • Form • Planning/intro/melody chorus/interlude/solo chorus & backgrounds/ending • notation • Sibelius/score layout 		
Teachers	Sven Heinze		
Teaching format/ Number of participants (minmax)	Group lesson, self-study, online learning	Max. 8 (10)	
Admission requirements	For all majors, except CAP: Theoretical Analysis and Aural skills Level Year 1		
Attendance requirement	n/a		
Lesson time per week (in minutes)	100 min.		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 2 Sem 2	Written test (100%)	Correct usage of voicing techniques Ability to analyze a melody Knowledge of approach techniques	3-5	16-18
Yr 3 Sem 1	Assignment (100%)	<ul style="list-style-type: none"> • Correct use of the techniques discussed during both semesters • Stylistic awareness and musical coherence of the arrangement • Proper score and parts in correct transpositions handed in • Recording of the arrangement with the full band being handed in • Creativity/Originality 	23-26	34

Course	Artistry		
Major	Vocal		
Year of study, semesters and credits p/yr	Year 1	Sem 1-2	EC1
	Year 2	Sem 1-2	EC 2
Codes of relevant Learning Outcomes (DNTP 2017)	1.2; 1.4; 1.5; 1.6; 5.5		
Learning Objectives	<ul style="list-style-type: none"> • Students will be able to <ul style="list-style-type: none"> • Create accurate and easily readable music sheets suitable for live performances and jam sessions • Identify the best key for their vocal range through exploration and experimentation • Develop creative introductions and endings for musical pieces • Perform as a backing singer, harmonizing with lead vocals in simple arrangements • Conduct a band and provide clear cues for musicians 		

	<ul style="list-style-type: none"> • Apply fundamental improvisational techniques • Enhance stage presence, effectively connecting songs through prepared transitions • Perform confidently in a live concert setting • Gain an understanding of Latin and world music rhythms and sounds • Develop foundational knowledge of guitar, drums, bass, and piano through workshops
Content	<p>Music Sheet Preparation</p> <ul style="list-style-type: none"> • Understanding basic notation and chord symbols • Simplifying lead sheets for quick reading • Adapting charts for real-time performance situations <p>Vocal Key Exploration</p> <ul style="list-style-type: none"> • Identifying individual vocal range and optimal key selection • Transposing songs to different keys for vocal comfort • Practical exercises in key adjustment <p>Creative Approaches to Intros & Outros</p> <ul style="list-style-type: none"> • Techniques for engaging song openings • Variations in song endings • Experimentation with transitions between songs <p>Backing Vocals & Harmonization</p> <ul style="list-style-type: none"> • Fundamentals of harmony singing • Techniques for blending with lead vocals <p>Conducting & Band Communication</p> <ul style="list-style-type: none"> • Developing leadership in a band setting • Non-verbal and verbal cueing methods • Managing tempo and dynamic changes <p>Introduction to Improvisation</p> <ul style="list-style-type: none"> • Basic vocal improvisation exercises <p>Stage Presence & Performance Techniques</p> <ul style="list-style-type: none"> • Effective song introductions and audience engagement • Body language and movement on stage <p>Live Performance: Singer's Night</p>

	Exploration of Latin & World Music	
	<ul style="list-style-type: none"> • Overview of Latin, African, and other world music traditions • Understanding rhythmic patterns and grooves 	
	Introduction to Instrumental Accompaniment	
	<ul style="list-style-type: none"> • How different instruments contribute to a performance • Hands-on workshops led by fellow students 	
Teachers	Nadine Nix	
Teaching format/number of participants (minmax)	Group lesson, self-study 2	vocal students
Admission requirements	n/a	
Attendance requirement	80%	
Lesson time	20x50 min	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1-2 Sem 2	Performance	Quality of the product	Variable	23-26
	creation	Progress of the process	Variable	23-26
Yr 1-2 sem 2	Final live performances	Singers night	n/a	n/a

Course	Aural Skills Jazz		
Major	All		
	Year 1	Sem 1	EC 3

Year of study, semesters and credits p/yr		Sem 2	EC 3
	Year 2	Sem 1	EC 3
		Sem 2	EC 3
Codes of relevant Learning Outcomes (DNTP 2017)	1.2; 1.3; 1.4; 1.5		

Learning Objectives	<ul style="list-style-type: none"> • The student will learn how to picture what is heard; imagine how a particular choice of notes will sound, before something is played; • The student will be able to recognize and notate (if desired) the timbre of chords, chord schemes, and themes in the correct rhythm; • The student will develop the ability to name what you hear and/o make this visible on paper and the ability to make what you see audible using your voice. 	
Content	<p>Aural skills consists of ear training and solfège. The student shows they understand the heard/read music not only in music theory, but also in sound. The student develops their hearing to improve musical communication, sight reading, improvisation, composition, arranging. By improving the skill of ear training a deeper connection is made between the student's instrument, music theory and their musical imagination.</p> <p>Aural skills 1 deals with a functional understanding of tonality and functions within the tonal system, such as the root, the dominant, the leading tone, and 'a' leading tone. The student recognises diatonic harmonic functions and some very basic melodic chromaticism. The student is able to recognise basic rhythmic patterns (including triplets) in both swing and straight 8ths. The student learns the auditory logic of the three minor scales.</p> <p>The student learns the auditory logic of the above and is able to recognise in writing and in sound and sing all of the above. The student is able to make a solfège analysis of a given solfège exercise/dictation.</p> <p>Aural skills 2 deals with a more indepth perception of tonal functions (including the subdominant, molldur, bVII), melodic and harmonic chromaticism, a deeper understanding of harmonic functions such as secondary dominants, secondary II-V's, tritone substitutes, molldur, and other borrowed harmonies. There are multi-voice dictations and there is modality. With regards to rhythm, we deal with more advanced triplets (irregular, offbeat, and over-the-beat), off-beat patterns in general, and syncopations (both in swing and straight 8ths).</p> <p>The student learns the auditory logic of the above and is able to recognise in writing and in sound and sing all of the above. The student is able to make a solfège analysis of a given solfège exercise/dictation.</p>	
Teachers	Sam Wamper	
Teaching format/number of participants (minmax)	Group lesson, presentation	10-15
Admission requirements	Theoretical entrance exam. Participation is only allowed when the previous module has been graded with a sufficient mark.	

Attendance requirement	n/a
Lesson time per week (in minutes)	75 min.

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem 1	Written test (100%)	Melodic dictation and harmonic dictation Overall: major, diatonicism Harmonic dictation: few tensions	3-5	Even if the average mark is insufficient, the student must join the lessons of semester 2 as a retake of the semester 1 examination will take place in week 20
	Oral test (100%)	Prepared solfège (50%) Unprepared solfège (50%)	3-5	
Yr 1 Sem 2	Written test (50%)	Overall: knowledge of major and minor (natural, harmonic and melodic minor) Harmonic dictation: knowledge of couple of tensions (tensions are always top-notes) Melodic dictation: the above criteria Harmonic dictation: the above criteria, including a V/V	22-25	34
	Oral test (50%)	Unprepared solfège		
Yr 2 Sem 1	Written test (100%)	The students have knowledge of: - Overall: Major (blues), natural, harmonic and melodic minor, minor blues, diatonicism, melodic chromaticism	3-5	Even if the average mark is insufficient, the student must join the lessons of semester 2 as a retake of the semester 1

		<p>- Harmonic dictation: V/V, sub-V, harmonies can include more than one tension (tensions are mainly top-notes, tensions are not necessarily diatonic)</p> <p>Melodic dictation and naming harmonic progressions (chord changes)</p>		examination will take place in week 20
	Oral test (100 %)	<p>Prepared solfège (25%)</p> <p>Unprepared solfège (25%)</p>		
Yr 2 Sem 2	Written test (50%)	<p>Melodic dictation and naming harmonic progressions (chord changes)</p> <p>Students have knowledge of: - Overall: Major (blues), natural, harmonic and melodic minor, minor blues, diatonicism, melodic chromaticism, harmonic chromaticism (secondary dominant, tritone substitution, backdoor cadence, <i>moldur</i>, secondary dominant chain, secondary (II-V) - Harmonic dictation: (multiple) tensions can be found anywhere</p>	24	34
	Oral test (50%)	Unprepared solfège		

*each partial mark must be at least 5.

Course	Band
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Major	All (except CAP and EMP)		
	Year 1 Repertoire bands (except Vocal Jazz)	Sem 1	EC 3
		Sem 2	EC 5
Year of study, semesters and credits p/yr	Year 2 Repertoire bands	Sem 1	EC 3
		Sem 2	EC 5
	Year 3 Style bands	Sem 1	EC 3
		Sem 2	EC 5
	Year 4 Style bands	Sem 1	EC 3
		Sem 2	EC 5
Codes of relevant Learning Outcomes (DNTP 2017)	1.1; 1.2; 1.3; 1.5; 2.1; 2.2; 2.4; 2.5; 2.6; 3.1; 4.2; 5.1; 5.2; 5.3; 5.4; 5.5; 5.6; 5.7; 6.1; 6.3; 6.6		
Learning Objectives	The student is able to stylistically interpret the Jazz repertoire (from historical perspective) in a heterogeneous ensemble setting. The student develops stage presence and presentation skills.		
Content	The focus is on the quality of the way students <i>play</i> and <i>sound together</i> (e.g. 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).		
Teachers	Diverse		
Teaching format/ Number of participants (minmax)	Group lesson, self-study	Variable	
Admission requirements	Year 1. Practical and theoretical entrance examination, see website. Year 2-3-4. Sufficient band assessments in previous year. <i>Students may follow combos of later years at the discretion of the respective band coach. This is on a voluntary basis, with no guarantee of an exemption when the student reaches the respective academic year.</i>		
Attendance requirement	80% (100% during project weeks)		
Lesson time per week (in minutes)	16 x 75 minutes of coaching per semester (of which 4 are concentrated in the project weeks)		

Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week re-sit
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Yr 1 Sem 1	formative evaluation	Progress of process Rehearsal attitude Attendance Technical skills and application Repertoire choice Balance Sound	48-50	Following a second group in semester 2
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		Interaction Fluidness		
Yr 1 Sem 2	performance	Quality of the product Band playing and collaboration Contact with the audience Individual contribution to the band performance	13-17	34
Yr 1 sem 2	Attendance	80% (100% during projectweeks)	n/a	n/a
Yr 2 Sem 1	performance	Quality of the product Band playing and collaboration Contact with the audience Style specific interpretation Style specific performance Complementarity within the band	48-50	Following a second group in semester 2

Yr 2 Sem 2	performance	Quality of the product Band playing and collaboration Contact with the audience Style specific interpretation Style specific performance Complementarity within the band	13-17	34
Yr 2 sem 2	Attendance	80% (100% during projectweeks)	n/a	n/a
Yr 3 Sem 1	performance	Quality of the product Band playing and collaboration Contact with the audience Style specific interpretation	48-50	Following a second group in semester 2

		Style specific performance Complementarity within the band		
Yr 3 Sem 2	performance	Quality of the product Band playing and collaboration Contact with the audience Style specific interpretation Style specific performance Complementarity within the band	13-17	34
Yr 3 sem 2	Attendance	80% (100% during projectweeks)	n/a	n/a
Yr 4 Sem 1	performance	Quality of the product Band playing and collaboration Contact with the audience Style specific interpretation Style specific performance Complementarity within the band	48-50	Following a second group in semester 2
Yr 4 Sem 2	performance	Quality of the product Band playing and collaboration Contact with the audience Style specific interpretation Style specific performance Complementarity within the band	13-17	34
Yr 4 sem 2	Attendance	80% (100% during projectweeks)	n/a	n/a

Start in year 2 not possible with a fail for propedeutic main subject exam.

Course	Band CAP
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Major	CAP		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 3
		Sem 2	EC 5
	Year 2	Sem 1	EC 3
		Sem 2	EC 3
	Year 3	Sem 1	EC 3
		Sem 2	EC 3
	Year 4	Sem 1	EC 3
		Sem 2	EC 3
Codes of relevant Learning Outcomes (DNTP 2017)	1.1; 1.2; 1.3; 1.5; 2.1; 2.2; 2.4; 2.5; 2.6; 3.1; 4.2; 5.1; 5.2; 5.3; 5.4; 5.5; 5.6; 5.7; 6.1; 6.3; 6.6		
Learning Objectives	<ul style="list-style-type: none"> • Demonstrates bandleading skills in a band context • Develops artistic products based on knowledge of specific musical contexts 		
Content	<p>The Band CAP group lessons emphasize collaborative work. At least twice per academic year, participants actively contribute to a collective production within the composition department. These productions offer hands-on experience and exposure to the work of peers across different years of study, fostering a learning environment where mutual observation and inspiration are key. Over time, participants are encouraged to take on more prominent roles within the group.</p> <p>Participation in these productions includes leading (large) ensembles and bands, managing rehearsals and performance preparation, and gaining practical insight into the logistics and organisation of musical projects. This includes opportunities to conduct and lead ensembles on stage, supporting the development of skills necessary for initiating and executing independent artistic projects.</p> <p>Throughout the four-year programme, individuals will engage with at least four distinct types of projects: vocal group (e.g. close harmony or choir), string writing, (wood)wind, and a multidisciplinary or cross-arts collaboration. These projects are often organised in cooperation with external artistic institutions or performance venues, providing real-world professional experience.</p> <p>Additionally, each year includes a research presentation component related to the ongoing project. Supplementary exercises aligned with project content are integrated to support the development of composition and arrangement skills.</p>		
Teachers	Wolfgang Braun, Jesse Passenier		

Teaching format/ Number of participants (minmax)	Group lesson, coaching, Max. 8 presentation, self-study, workshop	
Admission requirements	n/a	
Attendance requirement	80%	
Lesson time per week (in minutes)	2 hours. Irregular: Surrounding the Band Weeks, additional rehearsals are typically scheduled.	

Assess ment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1-4 Sem 1 Pass/ Fail	Formative evaluation	Involvement in the bandweek rehearsals, both for own bandleading and the rehearsals of CAP colleagues. This includes organising the CAP Band.	45-49 (band week)	2-5 (bandleading of self-organized rehearsal with audio/video proof)
Yr 1-4 Sem 2 Pass/ Fail	Product	<ul style="list-style-type: none"> • Playability • Style clarity (context) • Form and use of sections 	9-13 (band week)	22-25 (bandleading of self-organized rehearsal with audio/video proof)
Yr 1-4 sem 2	Attendance	80%	n/a	n/a

Course	Band Workshop EMP		
Major	Electronic Music Performance (EMP)		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 3
		Sem 2	EC 5
	Year 2	Sem 1	EC 3
		Sem 2	EC 5
	Year 3	Sem 1	EC 3
		Sem 2	EC 5

	Year 4	Sem 1	EC 3
		Sem 2	EC 5
Codes of relevant Learning Outcomes (DNTP 2017)	1.1; 1.2; 1.3; 1.5; 2.1; 2.2; 2.4; 2.5; 2.6; 3.1; 4.2; 5.1; 5.2; 5.3; 5.4; 5.5; 5.6; 5.7; 6.1; 6.3; 6.6		
Learning Objectives	The student is able to integrate in a jazz combo, perform, create and record music together and understands how to connect to the jazz setting. The student develops stage presence and presentation skills.		
Content	With a group of EMP students, plus rhythm section players and potentially singer(s) and/or horn(s), the focus is on the quality of the way students play and sound together (electronic music performer/rhythm section/horn section/vocal section) by listening to each other and creating a feel, groove, sound, attitude, and presentation together (that suits the style). The EMP students take turns in taking part in the band and listen and discuss when not taking part themselves. By additionally recording and producing jazz combos, the student is drawn deeper into the idiom and sound of jazz. In connection to this course, the student is invited to take part in the DICOP Band Recording course during Semester 1 of Year 1.		
Teachers	T.B.A.		
Teaching format/number of participants minmax	Workshop, Group lesson, selfstudy	Variable	
Admission requirements	n/a		
Attendance requirement	80%		
Lesson time per week (in minutes)	30 hours, divided in 24 lessons of 75 minutes (partially taking place in the bandweek)		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week of re-sit</i>

Yr 1 Sem 1	Formative evaluation Band Workshop	Progress of process Rehearsal attitude Attendance and active participation Technical skills and application Repertoire choice Balance Sound	48-50	A pass in semester 2 makes up for an insufficient mark
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		Interaction Fluidness		
Yr 1 Sem 2	Performance (60%) and Assignment (40%)	Quality of the product Band playing and collaboration Contact with the audience Individual contribution to the band performance	13-17	34
Yr 1 sem 2	Attendance	80%	n/a	n/a

Yr 2 Sem 1	Formative evaluation	Progress of process Rehearsal attitude Attendance and active participation Technical skills and application Repertoire choice Balance Sound Interaction Fluidness	48-50	A pass in semester 2 makes up for an insufficient mark
Yr 2 Sem 2	Performance (60%) and Assignment (40%)	Quality of the product Band playing and collaboration Contact with the audience Individual contribution to the band performance	13-17	34
Yr 2 sem 2	Attendance	80%	n/a	n/a

Yr 3 Sem 1	Formative evaluation	<p>Progress of process</p> <p>Rehearsal attitude</p> <p>Attendance and active participation</p> <p>Technical skills and application</p> <p>Repertoire choice</p> <p>Balance</p> <p>Sound</p> <p>Interaction</p> <p>Fluidness</p>	48-50	A pass in semester 2 makes up for an insufficient mark
Yr 3 Sem 2	Performance (60%) and Assignment (40%)	<p>Quality of the product</p> <p>Band playing and collaboration</p> <p>Contact with the audience</p> <p>Individual contribution to the band performance</p>	13-17	34
Yr 3 sem 2	Attendance	80%	n/a	n/a

Yr 4 Sem 1	Formative evaluation	Progress of process Rehearsal attitude Attendance and active participation Technical skills and application Repertoire choice Balance Sound Interaction Fluidness	48-50	A pass in semester 2 makes up for an insufficient mark
Yr 4 Sem 2	Performance (60%) and Assignment (40%)	Quality of the product Band playing and collaboration Contact with the audience Individual contribution to the band performance	13-17	34
Yr 4 sem 2	Attendance	80%	n/a	n/a

Course	Basic Teaching Skills		
	Instrument Specific Methodology		
Major	Instrument classical/jazz, vocal classical/jazz, composingarranging jazz		
Year of study, semesters and credits p/yr	Year 2	Sem 2	EC 1

Codes of relevant Learning Outcomes: 'Polifonia' Working Group for Instrumental and	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	
Vocal Music Teacher Training:	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	<p>After successfully completing both courses Basic Teaching Skills:</p> <ul style="list-style-type: none"> 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). 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) the student knows how to create a safe learning environment for their pupils within which they can communicate freely. the novice teacher possesses the right knowledge and skills required to teach lessons to homogeneous groups and coach pupils. (Competences 2–3) the student is capable of forming a vision on the professional practice of the instrumental and vocal music teacher based on their acquired knowledge. (Competences 4) the novice teacher possesses good observation and communication skills which they use to reflect on their own actions and those of others involved. (Competences 3–5). the student knows what conditions they must meet to work as a music teacher in instrumental/vocal education in their country of origin. (Competences 6) 	
Content	Basic educational principles depending on the instrument and specific methodologies e.g. repertoire division and learning methods, level-oriented repertoire selection, lesson structure and workforms, instructional (mis) conceptions, technique training methods, creativity improving instructions.	
Teachers	Diverse; main subject teachers or teachers related to the main subject department	
Teaching format/ Number of participants (minmax)	presentation, self-study, group lesson	Variable
Admission requirements	n/a	
Attendance requirement	80%	
Lesson time per week (in minutes)	Instrument specific methods: 50 min. (8 Sessions)	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 2 Sem 2	Product (100%)	Content of the video Quality of the verbal information	19	24
Yr 2 sem 2	Attendance	80%	n/a	n/a

Course	Basic Teaching Skills Lectures		
Major	Instrument classical/jazz, vocal classical/jazz, composingarranging jazz		
Year of study, semesters and credits p/yr	Year 2	Sem 2	EC 1
Codes of relevant Learning Outcomes ('Polifonia' Working Group for Instrumental and Vocal Music Teacher Training)	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	<p>After successfully completing both courses Basic Teaching Skills:</p> <ul style="list-style-type: none"> 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). 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) the student knows how to create a safe learning environment for their pupils within which they can communicate freely. the novice teacher possesses the right knowledge and skills required to teach lessons to homogeneous groups and coach pupils. (Competences 2–3) the student is capable of forming a vision on the professional practice of the instrumental and vocal music teacher based on their acquired knowledge. (Competences 4) the novice teacher possesses good observation and communication skills which they use to reflect on their own actions and those of others involved. (Competences 3–5). the student knows what conditions they must meet to work as a music teacher in instrumental/vocal education in their country of origin. (Competences 6) 	
Content	Formulating objectives (SMART), teaching formats, defining prior knowledge/skills, pedagogical safety, didactical principles, visual thinking, country and cultural specific education.	
Teachers	Sander Ruijters, Bart Verhagen	
Teaching format/ Number of participants (minmax)	presentation, self-study, group lesson	Variable
Admission requirements	n/a	
Attendance requirement	80%	
Lesson time	12 lectures x 100 min.	

Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week re-sit
Yr 2 Sem 2	Written test (100%)	Correctness and completeness of the answers	19	24
Yr 2 sem 2	Attendance	80%	n/a	n/a

Course	Capturing and Shaping Sound
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Major	All Jazz		
Year of study, semesters and credits p/yr			
	Year 2	Sem 1	EC 2
Codes of relevant Learning Outcomes (DNTP 2017)	3.6		
Learning Objectives	<p>Year 2.</p> <ul style="list-style-type: none"> • is able to perform basic production tasks; • is able to perform basic mixing tasks and is familiar with resources to deepen knowledge on it; • is capable of recording a typical band; • is familiar with a DAW of their choice. 		
content	Yr 2. Creating productions within a DAW that range from backing tracks to full electronic songs, coaching on how to mix signals to get a desired sound and what tools to use for that, trying out of different recording techniques for a full band setup (such as a typical homerecording environment)		
Teachers	Frederik Tings		
Teaching format/ Number of participants (minmax)	Group lesson, variable (individual coaching)	Variable	
Admission requirements	n/a		
Attendance requirement	80%		
Lesson time per week (in minutes)	15 x 90 min. per year		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem 2	Assignments (100%)	Sound & understanding of process	7-9	16
Yr 1 sem 2	Attendance	80%	n/a	n/a
Yr 2 Sem 1	Assignments (100%)	Sound & understanding of process	7-9	16
Yr 2 sem 2	Attendance	80%	n/a	n/a

Course	Choir		
Major	All		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 1
		Sem 2	EC 1
Codes of relevant Learning Outcomes (DNTP 2017)	1.3; 1.4; 1.5; 1.6 1.8; 2.6; 5.3;		
Learning Objectives	<p>Semester 1 : Nadine Nix</p> <ul style="list-style-type: none"> • The students develop movement to music. • The student develop multi-part singing started from an improvisation • The student develop their knowledge in jazz music in different styles. • The student will learn to be creative with his voice and sounds. <p>Semester 2: Hans Leenders</p> <ul style="list-style-type: none"> • The student develops skills about singing and collaborating in a choir • The student gains stage experience • The student develops a professional attitude • The student masters relevant choral repertoire • The student develops the voice to support the instrumental/vocal teaching or conducting 		

	<ul style="list-style-type: none"> • The student develops discerning musical imagination • The student develops aural skills and prima vista singing 	
Content	Semester 1: improvisation repertoire and movements Semester 2: repertoire rehearsals and performances. Technical exercises + repertoire / literature	
Teachers	Hans Leenders, Nadine Nix	
Teaching format/number of participants min-max	project, coaching (group)	Variable (Depends on number of students)
Admission requirements	n/a	
Attendance requirement	80%	
Lesson time per week (in minutes)	Semester 1: 10 x 60 min. Semester 2: 10 x 75 min Students should be available for the whole duration	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem 1	Evaluation	Professional attitude Voice development	47-51	n/a
	Attendance	80%	n/a	
Yr 1 Sem 2	Evaluation	Imagination Skills level Attitude Voice development	15-19	n/a
	Attendance	80%	n/a	

Course	Singing in harmony		
Major	Vocal		
Year of study, semesters and credits p/yr	Year 1	Sem 2	EC 2
	Year 3	Sem 2	EC 2
	Year 4	Sem 2	EC 3
Codes of relevant Learning Outcomes (DNTP 2017)	1.1; 1.2; 1.3; 1.4; 1.7; 2.1; 2.2; 2.4; 2.6; 3.1; 3.2; 3.4; 4.1; 4.2; 4.2; 4.4; 4.7; 5.1; 5.6; 5.7; 6.1; 6.2; 6.4; 6.5; 6.6		
Learning Objectives	<ul style="list-style-type: none"> • Demonstrate proficiency in singing assigned vocal parts within a choir setting. • Exhibit awareness of vocal dynamics, tone quality, and balance within the ensemble. • Memorize vocal lines and harmonies to perform them confidently by heart. • Develop the ability to sing in perfect pitch, accurately reproducing musical intervals and pitches. • Adjust vocal timbre and volume to achieve unity and cohesion within the ensemble. • Demonstrate a professional attitude by consistently attending and actively participating in every lesson. • Develop proficiency in sight-reading vocal music, including rhythms, pitches, and dynamics. • Arrive well-prepared for each lesson, having practiced assigned materials and being ready to engage in learning activities. 		
Content	<p>Focusing on vocal blending and exploring close harmony within compositions.</p> <p>The compositions performed will be created by the 4th year bachelor students, as it adds a layer of personal expression and creativity to the course.</p> <p>Encouraging students to arrange and compose pieces reflecting their cultural backgrounds</p>		
Teachers	Tba-Nadine Nix		
Teaching format/ Number of participants (minmax)	Group lesson, self-study, presentation	Variable	
Admission requirements	Sufficient practical and theoretical entrance examination (yr 1)		
Attendance requirement	80%		
Lesson time per week (in minutes)	10 x 90 min 60 min x 30		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
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Yr 1 Sem 2	Performance	Final performance showcasing learned repertoire and vocal skills	23-26	n/a
Yr 1 sem 2	Attendance	80%	n/a	n/a
Yr 3 Sem 2	Performance	Final performance showcasing learned repertoire and vocal skills	23-26	n/a
Yr 3 sem 2	Attendance	80%	n/a	n/a
Yr 4 Sem 2	Performance	Final performance showcasing learned repertoire and vocal skills	23-26	Substitute assignment
Yr 4 sem 2	Attendance	80%	n/a	n/a

Course	Flute doubling-lessons		
Major	Saxophone		
Year of study, semesters and credits p/yr	Year 3	Sem 1 or 2	EC 3
Codes of relevant Learning	1.1; 1.4; 1.5; 5.1		
Outcomes (DNTP 2017)			
Learning Objectives	<ul style="list-style-type: none"> • The student is able to master basics skills on the flute with the goal to perform in a bigband or any other ensemble as well as in a studio-recording-context . • The student is able to play simple pieces of jazz or classical music . • The students achieves knowledge about phrasing, articulation and blending with other instruments . • The student gains experience about the instruments history by listening to excerpts of the jazz - and classical repertoire . 		
Content	Repertoire, technique, application in an ensemble context.		
Teachers	Piotr Torunsky		
Teaching format/ Number of participants (minmax)	Individual lesson	1	
Admission requirements	n/a		
Attendance requirement	80%		

Lesson time per week (in minutes)	45 min. X 17 weeks
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Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week re-sit
Yr 3 Sem 2	Performance (100%)	Quality of the presentation of 2 pieces, Jazz & Classical	24	34
Yr 3 sem 2	Attendance	80%	n/a	n/a

Course	Conducting & Ensemble Leading CAP		
Major	Composing-arranging-performing		
Year of study, semesters and credits p/yr	Year 2	Sem 1	EC 1
		Sem 2	EC 1
	Year 3	Sem 1	EC 1
		Sem 2	EC 1
	Year 4	Sem 2	EC 1
Codes of relevant Learning Outcomes (DNTP 2017)	1.1; 5.5; 5.7		
Learning Objectives	<ul style="list-style-type: none"> The student has acquired the conducting skills needed to lead music ensembles. The student has acquired the ability to communicate their artistic vision in a respectful manner to an ensemble. 		
Content	<ul style="list-style-type: none"> Connecting beats with clear conducting lines Beat patterns <ul style="list-style-type: none"> regular: 4/4 (12/8), 3/4 (9/8), 2/4 (6/8) irregular: 5/8, 7/8, 5/4, 7/4 Accelerando / ritardando Independent usage of both hands Fermatas Dynamics Active and passive beats 		
Teachers	Sven Heinze		
Teaching format/ Number of participants (min-max)	Coaching (ensemble, individual)	4-12	
Admission requirements	n/a		
Attendance requirement	n/a		

Lesson time per week (in minutes)	50 min.
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Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week re-sit
Yr 2-3 Sem 1	Performance (100%)	Communication skills, Leadership skills, Artistical profiling	5	9
Yr 2-3 Sem 2	Performance (100%)	Communication skills, Leadership skills, Artistical profiling	24-26	34
Yr 4 Sem 2	Performance (100%)	Communication skills, Leadership skills, Artistical profiling	22-24	34

Course	Critical Listening		
Major	All		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 1
		Sem 2	EC 2
	Year 2	Sem 1	EC 1
		Sem 2	EC 2
Codes of relevant Learning Outcomes (DNTP 2017)	1.4; 1.5; 4.5; 4.6; 5.5		
Learning Objectives	<ul style="list-style-type: none"> The student has insight into the chronological, sound-related and theoretical elements of the musical forms and styles of jazz. 		
	<ul style="list-style-type: none"> The student can recognize the styles and movements by sound. The student has a thorough command of the musical terminology of the styles. The student is able to apply this knowledge and skills in research activities focused on self-chosen recordings. The student is able to present the research results and demonstrate how the findings influence her or their own playing/singing/composing. 		

Content	<p>This course is built up as follows each year:</p> <p>A. Jazz Music History B. Listening in context</p> <p>The following theme's will be covered during the two study years:</p> <p>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 Semester, big band, jazz piano, swing soloists.</p>	
Teachers	Mario Calzada and variable	
Teaching format/ Number of participants (minmax)	Group lesson, self-study, presentation (only yr 2)	Maximum of 4 groups
Admission requirements	n/a	
Attendance requirements	n/a	
Lesson time per week (in minutes)	Jazz Music History: 75 min. Listening in context: 60 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week Re-sit</i>
Yr 1 Sem 1	Written test	Quality and correctness of the answer*	4	9
Yr 1 Sem 2	Written test	Quality and correctness of the answer*	24-26	34
Yr 2 Sem 1	Written test	Quality and correctness of the answer*	4	9
Yr 2 Sem 2	Written test	Quality and correctness of the answer*	24-26	34

	Presentation	Quality of: Research question Authenticity Presentation Result*	variable	variable
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Course	First Year Vocal Combo		
Major	Vocal Jazz		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 5 wordt 3 EC
		Sem 2	EC 5
Codes of relevant Learning Outcomes (DNTP 2017)	1.1; 1.2; 1.3; 1.4; 1.5; 1.7; 2.2; 2.5; 5.2; 5.3; 5.4; 5.6; 5.7		
Learning Objectives	<ul style="list-style-type: none"> The student is able to use the basic rules to rehearse and lead a Jazzcombo. The student is able to find THE RIGHT KEY of a tune to sing in a combo The student is able to sing the relevant repertoire with basic stylistic knowledge of a medium swing song, 2. a Bossa Nova, 3. a Ballad. Possibilities of course are also a straight tune, hard bop, samba, a pop tune ... The student is able to prepare lead sheets for a Session situation – lead sheets should be easy to read and apply the rules for a good lead sheet. The student is able to do a starters arrangement – students arrange song to bring band on the next level of playing the song. 		
Content	<p>On skills level a range of content is demonstrated/instructed:</p> <ul style="list-style-type: none"> Count off with metronome in different ways for Swing, Latin, Ballad. Establishing time in the beginning of the tune. Finding the starting point Showing different types of endings. Indicating the Form of the piece. Perform already in the rehearsal. Imitating short phrases of instrumentalists and following the song form. Guideline using Using equipment Amplifyer/Microphone/Monitor. Monitor situation, pointing the speakers,organizing the leftright. Microphone technique to different styles of singing and different volumes of the band Professional attitude 		
Teachers	Variable		

Teaching format/ Number of participants (minmax)	Group lesson	2 vocal students per band
Admission requirements	n/a	
Attendance requirement	80%	
Lesson time per week (in minutes)	75 min. – in total 24 lessons, 12 per semester	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Wk</i>	<i>Week re-sit</i>
Yr 1 Sem1	Assignment (100 %)	Application of stylistic knowledge Leadership Usability and Completeness of the preparation chart	48-50	A pass in Semester 2 makes up for an insufficient mark
Yr 1 Sem 2	Assignment (10 0%)	Application of Technical components Leadership Usability and Completeness of the arrangement and lead sheet	23-26	34
Yr 1 sem 2	Attendance	80%	n/a	n/a

Course	Flute doubling-lessons		
Major	Saxophone		
Year of study, semesters and credits p/yr	Year 2	Sem 1 or 2	EC 3
Codes of relevant Learning Outcomes (DNTP 2017)	1.1; 1.4; 1.5; 5.1		
Learning Objectives	<ul style="list-style-type: none"> • The student is able to master basics skills on the clarinet with the goal to perform in a bigband or any other ensemble as well as in a studio-recording-context . • The student is able to play simple pieces of jazz or classical music . • The students achieves knowledge about phrasing, articulation and blending with other instruments . • The student gains experience about the instruments history by listening to excerpts of the jazz - and classical repertoire . 		
Content	Repertoire, technique, application in an ensemble context.		

Teachers	Maja Jasinska	
Teaching format/ Number of participants (minmax)	Individual lesson	1
Admission requirements	n/a	
Attendance requirement	80%	
Lesson time per week (in minutes)	45 min X 17 weeks	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 3 Sem 2	Performance (100%)	Quality of the presentation of 2 pieces, Jazz & Classical	24	34
Yr 3 sem 2	Attendance	80%	n/a	n/a

Course	Health & Well-being		
Major	All		
Year of study, semesters and credits p/yr	Year 2	Sem 1-2	EC 1
Codes of relevant Learning Outcomes (DNTP 2017)	1.8		
Learning Objectives	<p>The student has basic knowledge of:</p> <ul style="list-style-type: none"> • how to anticipate on (un)forseen physical- and mental health problems; • what sources are available within Conservatorium Maastricht (Zuyd) when it comes to these problems; • in what ways health problems can be prevented- and/or dealt with. 		
Content	Workshops with various guests related to a variable number of health matters such as mental health, practice habits, posture, and nutrition.		
Teachers	Twan Bartholomee (coordinator BA1) and Luke Mitchell (coordinator BA2)		
Teaching format/ Number of participants (minmax)	Group lesson, workshop	Variable	
Admission requirements	n/a		
Attendance requirement	80%		

Lesson time per week (in minutes)	BA1 --60 minutes per week—Part of OOP BA2 - 3 workshops per semester concentrated in the project weeks
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Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week re-sit
Yr 1 Sem 2	Evaluation	Active participation and reflective reporting	Variable	34
Yr 1 sem 2	Attendance	80%	n/a	n/a
Yr 2 Sem 2	Evaluation	Active participation and reflective reporting	Variable	34
Yr 2 sem 2	Attendance	80%	n/a	n/a

Course	History of Pop Music EMP		
Major	Electronic Music Performance (EMP)		
Year of study, semesters and credits p/yr	Year 3	Sem 1	EC 1
	Year 4	Sem 1	EC 1
Codes of relevant Learning Outcomes (DNTP 2017)	1.4; 1.5; 2.1; 2.2.1		
Learning Objectives	<ul style="list-style-type: none"> • The student is able to analyse and interpret listening examples from pop music based on form aspects, style, text, instrumentation, sound and recording technique. • The student knows the historical development of pop music and can substantially place listening examples in the correct style or style period. • The student shows by means of a short lecture that they can consider the phenomenon of music from different angles and in conjunction with other arts and can apply it in educational practice in art. 		
Content	<p>Year 3: The roots of pop music.</p> <p>Year 4: A canon of pop music is designed together with the students, which will shape the content of the lessons.</p>		
Teachers	Sander Ruijters		

Teaching format/number	Group lesson, independent learning, self-study	Variable
of participants min-max		
Admission requirements	n/a	
Attendance requirement	n/a	
Lesson time per week (in minutes)	5 x 75 minutes per academic year	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week of re-sit</i>
Yr 3 Sem 1	Written test (100%)	Written test The student explains the pop music development line. A coherent, flowing explanation using the correct terminology (submovements/sub-styles), correct chronology with dates, supplemented with examples, artist names and musical phenomena. A coherent explanation in which the main movements are named with the correct years.	1-5	34

Yr 4 Sem 1	Assignment (25%) and presentation (25%)	<p>Assignment</p> <p>The student analyses three random listening fragments and explains them. Name the correct/complete line-up, instrumentation, rhythmic and harmonic approach, sound and technique, resulting in a substantiated conclusion regarding style and period, optional: artist and title. Name some essential facets resulting in a substantiated conclusion regarding style or period. Incomplete or mainly incorrect indication of the observable style characteristics resulting in an unsubstantiated style or period.</p> <p>Presentation</p> <p>The student provides a short presentation using image and sound on a self-chosen theme. Duration: 10-15min.</p>	1-5	34
		<p>An authentic, flowing story based on observable music, in which there is correct information, use of sources, the right musical (distinctive) characteristics are emphasized, with the use of appropriate listening/image fragments. A fluent story based on observable music with correct information and appropriate listening/image fragments. A presentation in which the information is incomplete, incorrect or not logically structured, in which the selected listening/image fragments are not sufficiently illustrative of the content.</p>		

Course	Knowledge of Orchestral Instruments		
Major	CAP		
Year of study, semesters and credits p/yr	Year 1 for CAP	Sem 1-2	EC 2

Codes of relevant Learning Outcomes (DNTP 2017)	1.4	
Learning Objectives	<ul style="list-style-type: none"> The student has insight into the acoustic possibilities of the orchestral instruments; The student possesses knowledge of the playing techniques of the orchestral instruments; The student has insight into the acoustic possibilities and limitations of combinations of orchestral instruments. 	
Content	Characteristics and possibilities of instruments related to orchestral adaptations Playing techniques Exemplary Repertoire Presentation of orchestral instruments by musicians Study of each orchestral instrument	
Teachers	Federico Santi	
Teaching format/ Number of participants (minmax)	group lesson, self-study	Variable
Admission requirements	Practical and theoretical subjects of yr 1 are sufficient	
Attendance requirement	n/a	
Lesson time per week (in minutes)	50 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 2 Sem 2	Written test (100%)	Quality of the accomplished assignments/questions	23	26

Course	Main Subject Bass Guitar		
Major	Bass Guitar Jazz		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 12
		Sem 2	EC 13
	Year 2	Sem 1	EC 10
		Sem 2	EC 11
	Year 3	Sem 1	EC 19
		Sem 2	EC 19
Year 4	Sem 1	EC 21	

	Sem 2	EC 23
Codes of relevant Learning Outcomes (DNTP 2017)	1.1, 1.2, 1.3, 1.4, 1.5, 1.6. 2.1, 2.2, 2.4, 2.5, 2.6. 3.1, 3.2, 3.4, 3.6. 4.1, 4.2, 4.3, 4.7, 4.8. 5.1, 5.2, 5.3, 5.4, 5.6. 6.1, 6.3.	
Learning Objectives	<ul style="list-style-type: none"> As an individual player the student has developed knowledge and skills regarding repertoire, sound, phrasing, timing, dynamics, coordination in different styles, rhythmic conception and improvisation; The student is able to read and interpret arrangements in different styles; As a band player the students develops competences regarding repertoire, the role of the instrument in different musical contexts, awareness, interaction and improvisation. 	
Content	During the Bachelor, the student will develop skills to work as a professional jazz musician. To accomplish this, the focus will be on building repertoire, developing technical skills and creating a musical vision/interpretation. The student will work on developing the following skills and knowledge: time/tempo, feel/groove, phrasing/articulation, tightness/drive, sound, arrangement, harmonic insight, improvisation skills, creativity, style conception, musical value, interaction, expression, dynamics, musical performance, organisation and presentation on stage.	
Teachers	Alexander Boerner	
Teaching format/ Number of participants (minmax)	Individual lessons, self-study, group lessons,	1
Admission requirements	See website admission requirements	
Attendance requirement	n/a	
Lesson time per week (in minutes)	60 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Wk</i>	<i>Week re-sit</i>
Yr 1 Sem1	Formative evaluation (100%) Pass/fail	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in Semester 2 makes up for an insufficient mark

Yr 1 Sem 2	performance (100%)	- Organizing a combo - Playing a theme, improvisation and solo's - Being able to play prima vista	23-26	34 ¹
Yr 2 Sem1	Formative evaluation (100%) Pass/fail	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the test of year 2 Semester 2 makes up for an insufficient mark
Yr 2 Sem 2	performance (100%)	- Recording a prepared bassline - Sightread-recording of a written bassline - Sightread-recording of a leadsheet-style chord progression	23-26	A pass in the test of year 3 Semester 1 makes up for an insufficient mark*
Yr 3 Sem1	Formative evaluation (100%) Pass/fail	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the test of year 3 Semester 2 makes up for an insufficient mark
Yr 3 Sem 2	performance (100%)	- The selection of tunes should include the following styles, tempos and feels: ballad, up tempo, odd meter (not 4/4), changes/modal, straight/triplet feel.	23-26	A pass in the test of year 4 Semester 1 makes up for an insufficient mark

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

		- One tune incl. slapping technique - One tune incl. salsa Bass comping/tumbao - One tune for solo bass. - The student plays the repertoire by heart.		
Yr 4 Sem1	Formative evaluation (100%) Pass/fail	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the final assessment makes up for an insufficient mark

Yr 4 Sem 2	Performance , Product (100%)	- The selection of tunes is free (but the student is advised to consult the teacher) and needs to be communicated at least one month before the exam; - Focus will be on: time/tempo, feel/groove, phrasing/articulation, tightness/drive, sound, technical skills, difficulty of the tunes and grooves, arrangement, harmonic insight, improvisation skills, creativity, style conception, musical value, interaction, expression, dynamics musical performance, organisation, presentation on stage.	23-26	34 ¹
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Course	Main Subject Composing Arranging Performing (CAP)		
Major	Composing, Arranging & Performing		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 11
		Sem 2	EC 12
	Year 2	Sem 1	EC 9
		Sem 2	EC 10
	Year 3	Sem 1	EC 12
		Sem 2	EC 11
	Year 4	Sem 1	EC 18
		Sem 2	EC 19

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

Codes of relevant Learning Outcomes (DNTP 2017)	1.1, 1.2, 1.3, 1.4, 1.5, 1.6. 2.1, 2.2, 2.4, 2.5, 2.6. 3.1, 3.2, 3.4, 3.6. 4.1, 4.2, 4.3, 4.7, 4.8. 5.1, 5.2, 5.3, 5.4, 5.6. 6.1, 6.3.
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<p>Learning Objectives</p>	<ul style="list-style-type: none"> - The student achieves adequate composing & arranging techniques and shows them in their artistic products. - The student gains adequate leadership & live performance skills and demonstrates this in their performance. - The student learns to develop musical concepts and gains artistic identity which is notable in behavior and productions. - The student develops mastery of the following qualifications: <ul style="list-style-type: none"> • 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 • Communication: The musician can communicate their actions effectively and efficiently in various national and international contexts and convey the artistic meaning of music to others • Ability to collaborate: The musician is capable of contributing actively to a joint product or process together with others • 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 • Innovation: The musician is capable of exploring and experimenting with their own professional field, which is expressed in innovative musical processes and productions
<p>Content</p>	<p>Learning composing and arranging techniques and putting them to practice are the focus in the Composing, Arranging & Performing (CAP) Bachelor studies at Conservatorium Maastricht. The student will learn to develop musical concepts and over the course of the four years, they will shape their artistic identity, while being coached by their main subject teachers. Embedded in Jazz, the main focus of the programme, the student will find themselves in an openminded setting, where they can venture into the realms of their own musical interests. Be it music for film, particular classical style periods, electronic music, or pop. The intention of the programme is to get the student ready for the real world of commissions: ready to arrange and (re-)compose whatever the customer asks of you – and yet find a way to put something of yourself into it.</p> <p>Additional obligatory workload: each student has to hand-in 10 reharmonisations and 10 transcriptions, all related to jazz, each academic year. They should be delivered in a portfolio 2 weeks prior to the semester 2 assessment.</p> <p>Year 1 minimum content: Basics of jazz swing (medium/up), jazz ballad, latin (typically Bossa Nova), and an odd meter. A minimum of 5 songs (max. 25 min.), in a balance of arrangements (at least 2) and compositions (at least 2) must be delivered. A minimum of 3 of the songs must use 4 horns and a rhythm section (that includes both piano and guitar), and at least 1 must make use of (a) singer(s). The student must organise a mini concert of this material and present it at the end of semester 2.</p>

	<p>Year 2 minimum content: The focus is on various blues forms, funk and fusion. Also the latin and jazz languages are expanded on.</p> <p>Year 3 minimum content: The focus is on big band and large ensemble writing.</p> <p>Year 4 minimum content: The focus is on developing the student's own personal identity and musical vision.</p> <p>Recommended literature (selection): Ted Pease, Ken Pullig - Modern Jazz Voicings: Arranging for Small and Medium Ensembles (BA 1) Bill Dobbins – Jazz Arranging and Composing: A Linear Approach (BA 1-2) Ted Pease - Jazz Composition-Theory and Practice (BA1-2) Samuel Adler – The Study of Orchestration (BA 1-4) Exercises: studying individual instruments per family, in combination with writing exercises, writing for only that family, hence section (BA 1-2) Ken Pullig, Dick Lowell – Arranging for Large Jazz Ensemble (BA 2) Rayburn Wright – Inside the Score (BA 3) Richard Sussman, Michael Abene – Jazz Composition and Arranging in the Digital Age (BA 3) Richard Lawn - Jazz Scores and Analysis Vol.1 & 2 (BA3-4)</p>	
Teachers	Wolfgang Braun/Jesse Passenier	
Teaching format/ Number of participants (minmax)	Individual lessons, self-study	1 No max
Admission requirements	See website admission requirements	
Attendance requirement	n/a	
Lesson time per week (in minutes)	60 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Wk</i>	<i>Week re-sit</i>
Yr 1 Sem1 Pass/fail	Formative evaluation (100%)	Composing and arranging techniques. Leadership and Live performance. Concept and Personal Identity	1-5	A pass in semester 2 makes up for a fail
Yr 1 Sem 2 Grade	Product +performance (100%)	Composing and arranging techniques.	23-26	34 ¹

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

		Leadership and Live performance. Concept and Personal Identity		
Yr 2 Sem1 Pass/fail	Formative evaluation (100%)	Composing and arranging techniques. Leadership and Live performance. Concept and Personal Identity	1-5	A pass in semester 2 makes up for a fail
Yr 2 Sem 2 Grade	portfolio (100%)	Composing and arranging techniques. Leadership and Live performance. Concept and Personal Identity	23-26	2-5 of the next year
Yr 3 Sem1 Pass/fail	Formative evaluation (100%)	Composing and arranging techniques. Concept and Personal Identity	1-5	A pass in semester 2 makes up for a fail
Yr 3 Sem 2 Grade	Portfolio (100%)	Composing and arranging techniques. Concept and Personal Identity	23-26	2-5 of the next year
Yr 4 sem1 Pass/fail	Formative evaluation (100%)	Composing and arranging techniques. Leadership and Live performance. Concept and Personal Identity	1-5	A pass in semester 2 makes up for a fail
Yr 4 Sem 2 Grade	Performance Press release Product presentation (100%)	Composing and arranging techniques. Leadership and Live performance. Concept and Personal Identity	23-26	34 ¹

Course	Main subject Double Bass		
Major	Double Bass jazz		
Year of study, semesters and credits p/yr	Year 1	Sem 1	12
		Sem 2	13
	Year 2	Sem 1	10
		Sem 2	11
	Year 3	Sem 1	19
		Sem 2	19
	Year 4	Sem 1	21
		Sem 2	23

Codes of relevant Learning	1.1, 1.2, 1.3, 1.4, 1.5, 1.6. 2.1, 2.2, 2.4, 2.5, 2.6. 3.1, 3.2, 3.4, 3.6. 4.1, 4.2, 4.3, 4.7, 4.8.
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¹ Reassessment in the *same* year of study (week 34) may be granted by the Board of Examiners after a substantiated written request from the student

Outcomes (DNTP 2017)	5.1, 5.2, 5.3, 5.4, 5.6. 6.1, 6.3.
Learning Objectives	<ul style="list-style-type: none"> • As an individual player the students develops knowledge and skills regarding repertoire, sound, phrasing, timing, dynamics, melodic-, harmonic- and rhythmic- conception, improvisation, general precision on the instrument such as left/right hand coordination, bowing and pizzicato. • As a band player the students develops competences regarding repertoire, the role of the instrument in different musical contexts, awareness, interaction and improvisation.

Content	<p>Year 1:</p> <ul style="list-style-type: none"> - Instrumental foundations, posture - Left- hand/right- hand technique, bowing, time - Classical etudes, long tone exercises - Repertoire, FYB standards: memorize tunes, • building walking bass lines (-> Bass Notes, J. Goldsby), • improvisation <ul style="list-style-type: none"> - Building repertoire by concentrated listening to historically-important recordings. - Jazz Blues, Rhythm Changes, Ballad, (basic) Songforms - Transcription and memorization of 3 (jazz) solos from recordings - Transposition: 3 (jazz) tunes (memorized chord progression, • ability to transpose in all keys) <ul style="list-style-type: none"> - Sightreading - Different chord qualities and related scales in all keys, • one octave Year 2/3: • Big Band charts/ transcriptions (for studio exam) • Repertoire: SYB standards and originals • Expanding style knowledge: Swing, Bebop, Modal, Modern Jazz, Straight-8th , Afro-Cuban/ Salsa • Classical etudes Simandl or Kreutzer or Billé • Develop jazz language • Bass history and related tunes, "The Jazz Bass Book" (-> J.Goldsby) • Transcribing bass lines from recordings • In-depth study of historically-important bassists • Exam secondary subject E- Bass • Participation in Style Combos • Bebop Heads • Transcribing bass solos and standard jazz repertoire • Odd-Meter basics • Agility exercises of Petracchi, Zimmerman, Simandl and other advanced methods • Different chord qualities and related scales in all keys, two octaves • Solo Arrangement • Optional "Jazz Bowing Techniques for the Improvising Bassist" (-> J. Goldsby) Year 4 : • Perfecting and deepening of skills and knowledge • Technical refinement
	<ul style="list-style-type: none"> • "Find your own music" (-> modules) • The final exam shows the personal musical development of the student. Preferably (not obligatory), are the student's own compositions. • Band line-up: as desired. • The student provides a press release with information about the music, the programme, the band, and includes a biography, photographs, a website, CD or DVD. • The student communicates with the person in charge of PR at the concert venue.

Teachers	Douglas Weiss	
Teaching format/ Number of participants (minmax)	individual lesson, self-study, group lesson,	1 or 12 for group lesson
Admission requirements	Year 1: sufficient practical and theoretical entrance examination Year 2-3-4: sufficient mark for transition exams.	
Attendance requirement	n/a	
Lesson time per week (in minutes)	Main subject individual lessons: 60 min Group lessons: variable	

Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week resit
Yr 1 Sem 1	Formative evaluation Pass or fail	Technical skills Artistic development	1-5	In accordance with lecturer
Yr 1 Sem 2	Performance	Quality of the performed content Band playing and collaboration	23-26	34 ¹
Yr 2 Sem 1	Formative evaluation Pass or fail	Technical skills Artistic development	1-5	A pass in the test of year 2 Semester 2 makes up for an insufficient mark
Yr 2 Sem 2	Performance	Quality of the performed content Band playing and collaboration	23-26	A pass in the test of year 3 Semester 1 makes up for an insufficient mark*
Yr 3 Sem 1	Formative evaluation Pass or fail	Technical skills Artistic development	1-5	A pass in the test of year 3 Semester 2 makes up for an insufficient mark

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Yr 3 Sem 2	Performance	Quality of the performed content Band playing and collaboration	23-26	A pass in the test of year 4 Semester 1 makes up for an insufficient mark
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Yr 4 Sem 1	Formative evaluation Pass or fail	Technical skills Artistic development	1-5	A pass in the final assessment makes up for an insufficient mark
Yr 4 Sem 2	Performance mark	Personal musical development: Interpretation, Arrangement, Groove, Sound, General approach. Preferably: own compositions	23-26	34 ¹

Course	Main Subject Drums		
Major	Drums		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 13
		Sem 2	EC 13
	Year 2	Sem 1	EC 12
		Sem 2	EC 12
	Year 3	Sem 1	EC 20
		Sem 2	EC 20
	Year 4	Sem 1	EC 21
		Sem 2	EC 23
Codes of relevant Learning Outcomes (DNTP 2017)	1.1, 1.2, 1.3, 1.4, 1.5, 1.6. 2.1, 2.2, 2.4, 2.5, 2.6. 3.1, 3.2, 3.4, 3.6. 4.1, 4.2, 4.3, 4.7, 4.8. 5.1, 5.2, 5.3, 5.4, 5.6. 6.1, 6.3.		
Learning Objectives	<ul style="list-style-type: none"> As an individual player the students develops knowledge and skills regarding repertoire, sound, phrasing, timing, dynamics, coordination in different styles, rhythmic conception and improvisation; The student is able to read and interpret arrangements in different styles. 		
Content	During the Bachelor of Drums, different techniques will be tackled. The focus will be on snaredrum-technique, hand- and feet coordination and the use of brushes. Besides this, the student will gain knowledge of different styles and will apply them during the main subject lessons. These styles include jazz, latin, funk, fusion, big band and pop. Various methods will be used:		

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	John Riley, David Garibaldi, rudiments, World Beat (Lucas van Merwijk).	
Teachers	Ron van Stratum, Daniel Jonkers and Lander Gyselinck (guest teacher)	
Teaching format/ Number of participants (minmax)	Individual lessons, self-study	1
Admission requirements	See website admission requirements	
Attendance requirement	n/a	
Lesson time per week (in minutes)	60 min. (two times 30 min. with both teachers)	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem1	Practical individual assessment (technical)	<ul style="list-style-type: none"> - Technical etudes - Snare drum/drumset - Repertoire (with play-along) - Improvisation - The student is, in consultation with the teacher, responsible for the repertoire. Teachers are aware in advance of the student's setlist. 	1-5	Resit in accordance with teachers.
Yr 1 Sem 2	Practical band assessment	<ul style="list-style-type: none"> - A minimum of 4 songs with band. - Student shows insight in different styles - Student can organize and lead the performance - The student is, in consultation with the teacher, responsible for the repertoire. Teachers are aware in advance of the student's setlist. 	23-26	Resit in accordance with teachers.
Yr 2 Sem 1	Practical individual assessment (technical)	<ul style="list-style-type: none"> - Technical etudes - Snare drum/drumset - Repertoire (with play-along) - Improvisation - The student is, in consultation with the teacher, responsible for the repertoire. Teachers are aware in advance of the student's setlist. 	1-5	Resit in accordance with teachers.

Yr 2 Sem 2	Practical band assessment	<ul style="list-style-type: none"> - A minimum of 4 songs with band. 	23-26	Resit in accordance
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		<ul style="list-style-type: none"> - Student shows insight in different styles - Student can organize and lead the performance The student is, in consultation with the teacher, responsible for the repertoire. Teachers are aware in advance of the student's setlist. 		with teachers.
Yr 3 Sem 1	Practical individual assessment (technical)	<ul style="list-style-type: none"> - Technical etudes - Snare drum/drumset - Repertoire (with play-along) - Improvisation The student is, in consultation with the teacher, responsible for the repertoire. Teachers are aware in advance of the student's setlist. 	1-5	Resit in accordance with teachers.
Yr 3 Sem 2	Practical band assessment	<ul style="list-style-type: none"> - A minimum of 4 songs with band. - Student shows insight in different styles - Student can organize and lead the performance The student is, in consultation with the teacher, responsible for the repertoire. Teachers are aware in advance of the student's setlist. 	23-26	Resit in accordance with teachers.
Yr 4 Sem1	Practical individual assessment (technical)	<ul style="list-style-type: none"> - Technical etudes - Snare drum/drumset - Repertoire (with play-along) - Improvisation The student is, in consultation with the teacher, responsible for the repertoire. Teachers are aware in advance of the student's setlist. 	1-5	Resit in accordance with teachers.

Yr 4 Sem 2	Final concert for public Press release Product presentation (100%)	<ul style="list-style-type: none"> - The student is, in consultation with the teacher, responsible for the repertoire. Teachers are aware in advance of the student's setlist. - The student plays a program of at least 45 min. Preferable: - own arrangements or compositions. 	23-26	Resit in accordance with teachers.
		<ul style="list-style-type: none"> - The student shows knowledge and skills regarding repertoire, sound, phrasing, timing, dynamics, coordination in different styles, rhythmic conception and improvisation. 		

Course	Main Subject EMP		
Major	Electronic Music Performance		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 12
		Sem 2	EC 13
	Year 2	Sem 1	EC 12
		Sem 2	EC 12
	Year 3	Sem 1	EC 18
		Sem 2	EC 19
	Year 4	Sem 1	EC 20
		Sem 2	EC 21
Codes of relevant Learning Outcomes (DNTP 2017)	1.1, 1.2, 1.3, 1.4, 1.5, 1.6. 2.1, 2.2, 2.4, 2.5, 2.6. 3.1, 3.2, 3.4, 3.6. 4.1, 4.2, 4.3, 4.7, 4.8. 5.1, 5.2, 5.3, 5.4, 5.6. 6.1, 6.3.		
Learning Objectives	<ul style="list-style-type: none"> • The student demonstrates adequate composing & arranging techniques & production skills • The student shows adequate leadership & live performance skills • The student demonstrates insight musical concepts and artistic identity through artistic products 		

Content	<p>Alternating individual and group lessons, depending on actual workload/projects. In addition, there are frequent workshops and master classes.</p> <ul style="list-style-type: none"> The content of the main subject lessons in EMP is determined to a large degree by the input of the student in question, in the sense that this forms the starting point of the process. Because of the highly personal route an electronic musician/performer must follow from the start, and must continue to follow during their studies, a certain degree of freedom is essential for the student's individual musical and creative development. As a result, the content of the lessons largely depends on what (what problems in their methods) the individual student experiences, or what is current (as a problem) but not recognised as such. This differs considerably between each individual and requires a new approach for each student, rendering him capable of shaping musical ideas at a technically and professionally sound level. 	
	<p>Recommended study materials (selection):</p> <ul style="list-style-type: none"> Established YouTube channels, such as: <ul style="list-style-type: none"> Produce like a Pro Fabfilter Streams of established artists 	
Teachers	Frederik Tings, Guest teacher Paul Frick	
Teaching format/ Number of participants (minmax)	Individual lessons, self-study, group lessons,	1
Admission requirements	<ul style="list-style-type: none"> Playing an instrument Bring 3 own productions in a DAW (originals) or show an electronically driven live performance Knowing your way around in a DAW Understanding (some) Ableton Live is a plus! Openness and flexibility in musical styles 	
Attendance requirement	n/a	
Lesson time per week (in minutes)	60 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Wk</i>	<i>Week re-sit</i>
Yr 1 Sem1 Pass/fail	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in Semester 2 makes up for an insufficient mark

Yr 1 Sem 2 Grade	Performance + portfolio (100%)	Authenticity Complexity Application of techniques and sounds	23-26	34 ¹
Yr 2 Sem 1 Pass/fail	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the test of year 2 Semester 2 makes up for an insufficient mark
Yr 2 Sem 2 Grade	performance (100%)	Authenticity Complexity Application of techniques and sounds	23-26	A pass in the test of year 3 Semester 1 makes up for an

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				insufficient mark
Yr 3 sem1 Pass/fail	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the test of year 3 Semester 2 makes up for an insufficient mark
Yr 3 Sem 2 Grade	Performance (100%)	Authenticity Complexity Application of techniques and sounds	23-26	A pass in the test of year 4 Semester 1 makes up for an insufficient mark
Yr 4 sem1 Grade	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the final assessment makes up for an insufficient mark
Yr 4 Sem 2 Grade	performance Press release Product presentation (100%)	Arranging and production techniques Leadership and performance Musical concept and identity	23-26	34 ¹

Course	Main Subject Guitar		
Major	Guitar Jazz		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 13
		Sem 2	EC 14
	Year 2	Sem 1	EC 12
		Sem 2	EC 13
	Year 3	Sem 1	EC 19
		Sem 2	EC 20
	Year 4	Sem 1	EC 21
		Sem 2	EC 22
Codes of relevant Learning Outcomes (DNTP 2017)	1.1, 1.2, 1.3, 1.4, 1.5, 1.6. 2.1, 2.2, 2.4, 2.5, 2.6. 3.1, 3.2, 3.4, 3.6. 4.1, 4.2, 4.3, 4.7, 4.8. 5.1, 5.2, 5.3, 5.4, 5.6. 6.1, 6.3.		

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Learning Objectives	<p>a. The student develops the following musical and technical skills:</p> <p>Individual: sound, rhythm, phrasing, timing, dynamics, playing together/interaction, melodic concept, harmonic concept, improvisation, intonation.</p> <p>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)</p> <p>b. The student develops a professional attitude: They can put a band together, lead rehearsals etc. (1.2; 1.3.1; 3.1; 3.2)</p> <p>c. The student develops skills with regard to stage presentation and promotion: They are 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)</p>
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Content	During the Bachelor, the student will develop skills to work as a professional jazz musician. To accomplish this, the focus in the first years of the bachelor will be on building repertoire and gaining idiomatic jazz language. Besides this, the student will work on sight-reading and transposing pieces. Furthermore, the student will learn how to arrange and compose for guitar, how to make lead sheets and how to write and or play accompaniments. During the lessons, there will be a stylistic approach. In the third and fourth year of the Bachelor, in preparation of the final exam, there will be a strong focus on development of artistry.	
Teachers	Joachim Schonecker, Martin Schulte and guest teachers (regularly visiting guest teachers are Romain Pilon, Lage Lund, Markus Wienstroer and Peter Bernstein)	
Teaching format/ Number of participants (minmax)	Individual lessons, self-study, group lessons,	1
Admission requirements	See website admission requirements	
Attendance requirement	n/a	
Lesson time per week (in minutes)	60 min.	

Assessment	<i>Assessment format of partial exams and weighting</i>	<i>Criteria</i>	<i>Week of assessment</i>	<i>Week of reassessment</i>
Year 1 Semester 1	Progress of process (100%, pass/fail)	Achieved Level regarding visioncreativity,	1-5	

		communication, collaboration.		
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Year 1 Semester 2	Propaedeutic practical technical assessment (40%)	The extensive criteria can be found in: <i>Curriculum and content technical exam 1st year.</i> The criteria topics: <ul style="list-style-type: none"> - Technical skills (right hand, left hand, coordination, comping) - Rhythmic skills - Arpeggios and scales - Chords & voicings - Basic cadences and turnarounds - Connecting arpeggios - Repertoire - Sight reading - Transcriptions 	23-26	35*
	Propaedeutic practical artistic Assessment (60%)	The student is asked to play four tunes with a rhythm section in order to show their improvement and development as a player. The tunes should be standards, one medium, one modal and one ballad tune and a blues.	23-26	35*
Year 2 Semester 1	Progress of process (100%, pass/fail)	Achieved Level regarding visioncreativity, communication, collaboration.	1-5	
Year 2 Semester 2	Practical technical assessment (40%)	The extensive criteria can be found in: <i>Curriculum and content technical exam 2nd year.</i> The criteria topics: <ul style="list-style-type: none"> - Technical skills (right hand, left hand, coordination, comping) 	23-26	35*

		<ul style="list-style-type: none"> - Arpeggios and scales - Chords & voicings - Cadences and turnarounds - Repertoire - Sight reading - Transcriptions 		
	Practical artistic Assessment (60%)	The student is asked to play five tunes with a rhythm section in order to show their improvement and development as a player. The tunes should be standards, one medium, one Rhythm Changes, one odd meter, one ballad tune and a blues.	23-26	35*
Year 3 Semester 1	Progress of process (100%, pass/fail)	Achieved Level regarding visioncreativity, communication, collaboration.	1-5	
Year 3 Semester 2	Practical technical assessment (40%)	<p>The student hands in a list of 50 standards of which the committee will choose three. The student will play these standards with a rhythm section.</p> <p>The criteria topics:</p> <ul style="list-style-type: none"> - Technical skills (right hand, left hand, coordination, comping) - Arpeggios and scales - Chords & voicings - Cadences and turnarounds - Repertoire - Sight reading - Transcriptions 	23-26	35*
	Practical artistic Assessment (60%)	The student is asked to play five tunes with a rhythm section in order to show their improvement and	23-26	35*

		development as a player. The tunes should be standards, one medium, one Rhythm Changes, one odd meter, one ballad tune and a blues.		
Year 4 Semester 1	Progress of process (100%, pass/fail)	Achieved Level regarding visioncreativity, communication, collaboration.	1-5	
Year 4 Semester 2	Final assessment	The student shows professional skills with regards to: <ul style="list-style-type: none"> • Technical skills • Musicality • Style knowledge • Repertoire • (Stage) performance • Organisation • Artistry 	19-23	35*

Course	Main Subject Piano		
Major	Piano Jazz		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 14
		Sem 2	EC 15
	Year 2	Sem 1	EC 12
		Sem 2	EC 13
	Year 3	Sem 1	EC 20
		Sem 2	EC 20
	Year 4	Sem 1	EC 21
		Sem 2	EC 23
Codes of relevant Learning Outcomes (DNTP 2017)	1.1, 1.2, 1.3, 1.4, 1.5, 1.6. 2.1, 2.2, 2.4, 2.5, 2.6. 3.1, 3.2, 3.4, 3.6. 4.1, 4.2, 4.3, 4.7, 4.8. 5.1, 5.2, 5.3, 5.4, 5.6. 6.1, 6.3.		
Learning Objectives	<ul style="list-style-type: none"> • Acquiring a well-rounded and versatile technique that allows the student freedom in all musical contexts. • Development of stylistic knowledge throughout the jazz idiom. • Cultivation of collaborative abilities and knowledge of how to function in multiple musical scenarios. 		

	<ul style="list-style-type: none"> • Growth of an individual artistic vision in all aspects of musicianship. 	
Content	<ul style="list-style-type: none"> • Developing proficiency at the piano, including a wide array of colors and dynamics. 	
	<ul style="list-style-type: none"> • Developing the technical abilities required to execute ideas in a clear and healthy manner. • Developing a strong internal sense of rhythm and form. • Studying the vocabulary and techniques of various jazz piano styles throughout history, to create a fluid approach to improvisation. • Acquiring knowledge of musical styles and grooves. • Developing the ability to improvise with a confident and expressive musical voice. • Acquiring the ability to perform the jazz repertoire in a personalized manner. <ul style="list-style-type: none"> • Securing the ability to lead, rehearse and direct a band. • Developing the ability to interact with fellow musicians on the bandstand. <ul style="list-style-type: none"> • Growing awareness of performance settings and interactions with audiences. • Workshops Hammond, Rhodes (keyboard) obligatory for all students connected to main subject piano (a minimum of 80% attendance requirement) 	
Teachers	Frank Giebels, Billy Test, Mike Roelofs (preparatory class Jazz and keys/ hammond)	
Teaching format/ Number of participants (minmax)	Individual lessons, self-study, group lessons.	1
Admission requirements	See website admission requirements	
Attendance requirement	n/a	
Lesson time per week (in minutes)	60 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem 1	Formative evaluation (100%)	Achieved Level regarding visioncreativity, communication, collaboration.	1-5	A pass in Semester 2 makes up for an insufficient mark

Yr 1 Sem 2	Performance (100%)	Technical performance Stylistic interpretation Playing together & interaction Authenticity	23-26	34 ¹
Yr 2 Sem 1	Formative evaluation (100%)	Achieved Level regarding visioncreativity,	1-5	A pass in the test of year 2 Semester 2

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		communication, collaboration.		makes up for an insufficient mark
Yr 2 Sem 2	Performance (100%)	Technical performance Stylistic interpretation Playing together & interaction Authenticity	23-26	A pass in the test of year 3 Semester 1 makes up for an insufficient mark
Yr 3 Sem 1	Formative evaluation (100%)	Achieved Level regarding visioncreativity, communication, collaboration.	1-5	A pass in the test of year 3 Semester 2 makes up for an insufficient mark
Yr 3 Sem 2	Performance (100%)	Technical performance Stylistic interpretation Playing together & interaction Authenticity	23-26	A pass in the test of year 4 Semester 1 makes up for an insufficient mark
Yr 4 Sem 1	Formative evaluation (100%)	Achieved Level regarding visioncreativity, communication, collaboration.	1-5	A pass in the final assessment makes up for an insufficient mark
Yr 4 Sem 2	Performance Press release Product presentation (100%)		23-26	34

Course	Main subject Saxophone		
Major	Saxophone		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 12
		Sem 2	EC 13
	Year 2	Sem 1	EC 8
		Sem 2	EC 9

	Year 3	Sem 1	EC 15
		Sem 2	EC 16
	Year 4	Sem 1	EC 20
		Sem 2	EC 21
Codes of relevant Learning Outcomes (DNTP 2017)	1.1, 1.2, 1.3, 1.4, 1.5, 1.6. 2.1, 2.2, 2.4, 2.5, 2.6. 3.1, 3.2, 3.4, 3.6. 4.1, 4.2, 4.3, 4.7, 4.8. 5.1, 5.2, 5.3, 5.4, 5.6. 6.1, 6.3.		
Learning Objectives	<ul style="list-style-type: none"> As an individual player the student develops knowledge and skills regarding repertoire, sound, phrasing, timing, dynamics, melodic-, harmonic- and rhythmic- conception, improvisation, general precision on the instrument. The student develops and demonstrates a personal sound and style 		
	<ul style="list-style-type: none"> As a band player the student develops competences regarding repertoire, the role of the saxophone in different musical contexts, awareness, interaction and improvisation. The student develops a professional attitude: They can put a band together, lead rehearsals etc. The student applies skills with regard to stage presentation and promotion. 		

Content	<p>Year 1:</p> <p>During the first year the student solidifies/learns the important basics of saxophone-techniques and improvisation. They study all basic chords and scales (major, minor, dom7, halfdiminished, diminished, altered) and learns how to connect chords through guidelines as well as using scales on simple chord progressions. They are also introduced to the basics of „chromatic approach“</p> <p>Studying jazz-recordings, starting to build up a repertoire with simple standards (such as „All the Things You Are“, „Little Sunflower“, Blues in F and Bb, Rhythm-Changes) are part of the learning process as well as frequent transcription of simple solos.</p> <p>They learn how to play with a correct posture, embouchure, airflow and phrasing and finger-technique.</p> <p>Chords, scales and tunes are practiced rubato, with and without a metronome, with a play-along as well as in a „live“-situation together with the teacher.</p> <p>Year 2 / Year 3:</p> <p>The students studies and learns different improvisation-techniques such as Chromatic Approach, Bebop-Scales, Pentatonics, Permutations, Hexatonics, Chromatic Playing and Working with Intervals and how to apply these techniques to standards and other improvisational scenarios.</p> <p>They develop further skills to be able to play in different musical styles such as traditional and contemporary jazz, pop-, rock- and world music.</p> <p>They continue and specify the areas of transcription/research, extends his/her repertoire, learns how to develop a defined motivic language as well as how to work with different meters and rhythms.</p> <p>They are guided in developing a personal style, writing original compositions and forming bands.</p> <p>During the 2nd and 3rd year the student also receives doubling lessons in flute and clarinet.</p> <p>Year 4:</p>
	<p>The final year has a personal character: „Find your own Music “. The melodic, harmonic and technical content of year 1-3 is solidified and specified. The student further develops his/her personal style in playing and composing and prepares the final exam as a soloist, composer bandleader and organizer.</p>

Teachers	Reiner Witzel (saxophone), Kika Sprangers (guest teacher) Greg Torunski (saxophone quartet), Piotr Torunski (clarinet) ,Maja Jasinska (flute), Sam Newbould (guest-teacher saxophone)	
Teaching format/ Number of participants (minmax)	individual lesson, self-study, group lesson	1 variable
Admission requirements	See entrance exam requirements on website.	
Attendance requirement	n/a	
Lesson time per week (in minutes)	Individual Lessons: 60 min. Group lessons: 60 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week resit</i>
Yr 1 Sem 1	Formative evaluation (100%) <i>Pass/fail</i>	Technical skills Artistic development	1-5	In accordance with teachers
Yr 1 Sem 2	Performance <i>Grades</i>	- The student plays 4 songs with a rhythmsection. - The student organizes the band - 3 songs are chosen by the student; the 4 th song will be chosen by the teacher(s) from a list of 20 standards. - The quality of the performed content, band forming, playing and collaboration will be assessed.	23-26	In accordance with teachers
Yr 2 Sem 1	Formative evaluation (100%)	Technical skills Artistic development	1-5	In accordance with teachers
Yr 2 Sem 2	Performance	- The student plays 4 songs with a rhythmsection. - The student organizes the band - 3 songs are chosen by the student; the 4 th song will be chosen by	23-26	In accordance with teachers

		the teacher(s) from a list of 30 standards. - The quality of the performed content, band forming, playing and collaboration will be assessed.		
Yr 3 Sem 1	Formative evaluation (100%)	Technical skills Artistic development	1-5	In accordance with teachers
Yr 3 Sem 2	Performance	- The student plays 4 songs with a rhythmsection. - The student organizes the band - 3 songs are chosen by the student; the 4 th song will be chosen by the teacher(s) from a list of 50 standards. - The quality of the performed content, band forming, playing and collaboration will be assessed.	23-26	In accordance with teachers
Yr 4 Sem 1	Formative evaluation (100%)	Technical skills Artistic development	1-5	In accordance with teachers
Yr 4 Sem 2	Performance	- Personal musical development, interpretation, arrangement, groove, sound and general approach will be assessed. - The student is, in consultation with the teacher, responsible for the repertoire which can consist of original compositions. Teachers are aware in advance of the student's setlist. - The student plays a program of 60 min.	23-26	In accordance with teachers

Course	Main Subject Trombone
Major	Trombone Jazz

Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 13
		Sem 2	EC 13
	Year 2	Sem 1	EC 10

	Year 3	Sem 2	EC 9
		Sem 1	EC 18
	Sem 2	EC 19	
	Year 4	Sem 1	EC 22
		Sem 2	EC 22

Codes of relevant Learning Outcomes (DNTP 2017)	1.1, 1.2, 1.3, 1.4, 1.5, 1.6. 2.1, 2.2, 2.4, 2.5, 2.6. 3.1, 3.2, 3.4, 3.6. 4.1, 4.2, 4.3, 4.7, 4.8. 5.1, 5.2, 5.3, 5.4, 5.6. 6.1, 6.3.		
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Learning Objectives	<ul style="list-style-type: none"> • The students has developed a good trombone technique, being able to match the level required for the competitive professional work-field. This competences are intonation, sound, phrasing, timing, range and endurance. • As a band player the student has developed competences regarding: repertoire, the role of the instrumentalist in different musical contexts, awareness, interaction and stylistic improvisation. • The student has developed a professional attitude: They can form a band, lead rehearsals, present and promote himself. 		
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Content	<p>Year 1:</p> <p>During the first year the student solidifies the fundamentals of trombone playing. This includes a healthy posture, slide technique, embouchure, proper breathing and sound-production by playing exercises for building tone and technique. The student will also internalize classic forms, like Jazz Blues form, Rhythm Changes and a Ballad. Besides this, the student will build repertoire and jazz language by concentrated listening and transcribing historically important recordings, including transcribing and memorizing 3 jazz improvisations. The student will also study all basic triad and fourth chords and scales in all keys using the circle of fourths and learn how to connect chords through guidelines as well as using scales on simple chord progressions. Lastly, agility exercises with advanced jazz methods (Snidero, Mark Nightingale, etc.) and advanced classical methods (Remington, Arban, Muller, etc.) will be tackled.</p> <p>Year 2 / Year 3 :</p> <p>During the second and third year of the Bachelor, the style knowledge will be expanded. The student will be learning Bebop heads and will be playing different styles, like Swing, bebop, Modal, Modern Jazz, Straight 8ths, Afro Cuban/Salsa. Besides this, the student will focus on perfecting and deepening instrumental skills and knowledge and will further develop jazz language by transcribing and duplicating heads and improvisations. Agility exercises with advanced jazz - and classical methods will be tackled. Furthermore, the student develops further skills to be able to play in different musical styles such as traditional and contemporary jazz, pop-, rock- and world music and will be learning odd meter basics. Besides this, the student will work towards developing a personal improvisational language and compositional style.</p>
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	<p>Year 4 :</p> <p>The final year has a personal character: Find your own Music. The melodic, harmonic and technical content of year 1-3 is solidified and specified. The student further develops their personal style in playing and composing and prepares the final exam as a soloist, composer, bandleader and organizer.</p> <p>The final exam shows the personal musical development of the student, characterized by a personal interpretation, arrangement, groove, sound, general approach. Preferably, the student plays their own compositions. The student will play the final exam with a band line-up as desired. The student provides a press release with information about the music, the program, the band, and includes a biography, photographs, a website, CD or DVD.</p> <p>Conscious choices regarding fellow artists (D).</p> <p>Conscious choice of performance setting and target audience (D).</p> <p>Ability to organize and lead a band towards performance (C).</p>	
Teachers	Janning Trumann	
Teaching format/ Number of participants (minmax)	Individual lessons, self-study, group lessons	1
Admission requirements	Yr 1: See website Yr 2-3-4: sufficient mark for transition exams and band.	
Attendance requirement	n/a	
Lesson time per week (in minutes)	60 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem1	Formative evaluation (100%)	Halfway through the year the students developmentprocess is checked and evaluated by the teacher.	1-5	A pass in Semester 2 makes up for an insufficient mark
Yr 1 Sem 2	performance	At the end of year one there is a transition-exam into year 2. In this exam the student has to show his/her progress by playing 4 songs with a rhythmsection (the student will organize the band). 3 songs will be chosen and prepared by the student, the 4th song will be chosen from a list of 10 standards	23-26	34 ¹

		which the student has to know by heart.		
Yr 2 Sem1	Formative evaluation (100%)	Halfway through the year the students developmentprocess is checked and evaluated by the teacher.	1-5	A pass in the test of year 2 Semester 2 makes up for an insufficient mark
Yr 2 Sem 2	performance	At the end of year one there is a transition-exam into year 2. In this exam the student has to show his/her progress by playing 4 songs with a rhythmsection (the student will organize the band). 3 songs will be chosen and prepared by the student, the 4th song will be chosen from a list of 10 standards which the student has to know by heart.	23-26	A pass in the test of year 3 Semester 1 makes up for an insufficient mark
Yr 3 Sem1	Formative evaluation (100%)	Halfway through the year the students developmentprocess is checked and evaluated by the teacher.	1-5	A pass in the test of year 3 Semester 2 makes up for an insufficient mark
Yr 3 Sem 2	performance	At the end of year one there is a transition-exam into year 2. In this exam the student has to show his/her progress by playing 4 songs with a rhythmsection (the student will organize the band). 3 songs will be chosen and prepared by the student, the 4th song will be chosen from a list of 10 standards which the student has to know by heart.	23-26	A pass in the test of year 4 Semester 1 makes up for an insufficient mark

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

Yr 4 Sem1	Formative evaluation (100%)	Halfway through the year the students development process is checked and evaluated by the teacher.	1-5	A pass in the final assessment makes up for an insufficient mark
Yr 4 Sem 2	presentation Press release Product presentation (100%)	The final exam is a concert played for the public. The program is compiled in consultation with the main subject teacher and has a personal character. The student can choose the format and the repertoire which can also consist of original compositions. The final exam shows the personal musical development of the student and his/her musical vision.	23-26	34 ¹

Course	Main Subject Trumpet		
Major	Trumpet Jazz		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 13
		Sem 2	EC 14
	Year 2	Sem 1	EC 10
		Sem 2	EC 10
	Year 3	Sem 1	EC 18
		Sem 2	EC 19
	Year 4	Sem 1	EC 21
		Sem 2	EC 23
Codes of relevant Learning Outcomes (DNTP 2017)	1.1, 1.2, 1.3, 1.4, 1.5, 1.6. 2.1, 2.2, 2.4, 2.5, 2.6. 3.1, 3.2, 3.4, 3.6. 4.1, 4.2, 4.3, 4.7, 4.8. 5.1, 5.2, 5.3, 5.4, 5.6. 6.1, 6.3.		

Learning Objectives	<ul style="list-style-type: none"> • Jazzbasics: Develop the global jazzlanguage; time, phrasing, rhythm, style. Learns to be familiar with the American songbook • Harmonically: develop harmonical/melodical concepts on chordchanges, styles, for improvisation. Set a structured concept for future and lifelong expansion. • student can work in groups, bigband, lead rehearsals, can put a band together with all the necessary skills to do so. Student can record in studio. Student can teach at different levels. • Student works towards a competitive artistic healthy individual, being able to fill the broad needs in the professional workfield. They can compose and arrange for their own artistic development. • Student develops skills with regard to their own presentation and promotion.
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¹ Reassessment in the *same* year of study (week 34) may be granted by the Board of Examiners after a substantiated written request from the student

	<ul style="list-style-type: none"> • Student can play final exam being a creative jazzplayer showing jazz tradition combined with their personal artistic profile giving way to their future as a succesful and promising jazzplayer. 	
Content	The student develops a healthy trumpettechnique, being able to match the playing level required for the competitive professional workfield. This means working on sound, phrasing, timing, range, endurance, intonation, dynamics, colour. The student will furthermore explore the opportunities of playing lead trumpet.	
Teachers	Rob Bruynen, Carlo Nardoza (guest teacher)	
Teaching format/ Number of participants (minmax)	Individual lessons, self-study, group lessons	1
Admission requirements	See website admission requirements	
Attendance requirement	n/a	
Lesson time per week (in minutes)	60 min.	

Assessment	Format of (partial) exams (and weighing)	Criteria	Wek	Week re-sit
Yr 1 Sem1	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in Semester 2 makes up for an insufficient mark
Yr 1 Sem 2	Performance		23-26	34 ¹
Yr 2 Sem1	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the test of year 2 Semester 2 makes up for an insufficient mark
Yr 2 Sem 2	Performance		23-26	A pass in the test of year 3 Semester 1 makes up for an insufficient mark

¹
 Reassessment in the same year of study (week 34) substantiated written request from the student

Yr 3 Sem1	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the test of year 3 Semester 2 makes up for an
) may be granted by the Board of Examiners after a				
				insufficient mark
Yr 3 Sem 2	Performance		23-26	A pass in the test of year 4 Semester 1 makes up for an insufficient mark
Yr 4 Sem1	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the final assessment makes up for an insufficient mark
Yr 4 Sem 2	Presentation Press release Product presentation (100%)		23-26	34 ¹

Course	Main Subject Vocal Jazz		
Major	Vocal Jazz		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 12
		Sem 2	EC 12
	Year 2	Sem 1	EC 10
		Sem 2	EC 10
	Year 3	Sem 1	EC 12
		Sem 2	EC 13
	Year 4	Sem 1	EC 19
		Sem 2	EC 20

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

Codes of relevant Learning Outcomes (DNTP 2017)	1.1, 1.2, 1.3, 1.4, 1.5, 1.6. 2.1, 2.2, 2.4, 2.5, 2.6. 3.1, 3.2, 3.4, 3.6. 4.1, 4.2, 4.3, 4.7, 4.8. 5.1, 5.2, 5.3, 5.4, 5.6. 6.1, 6.3.	
Learning Objectives	The student develops the following musical and technical skills: <ul style="list-style-type: none"> • Individual: sound, rhythm, phrasing, timing, dynamics, playing together/interaction, melodic concept, harmonic concept, improvisation, intonation. • Group product: playing together, interaction and improvisation. • The student develops a professional attitude: They can put a band together, leads rehearsals etc. • The student develops skills with regard to stage presentation and promotion: They are responsible for the sound, sound 	
	check, programme presentation, introducing compositions and band members, biography, press releases etc. <ul style="list-style-type: none"> • Working towards the exams these four criteria will be evaluated: <ul style="list-style-type: none"> - Technical Skills - Improvisation/Creativity - Stage presence - Musical expression and personal vision 	
Content	Making the instrument sound in a healthy, effective and dynamic way, focusing on all the technical 'tools' that are available (articulation, breathing, resonance, diction, projection, posture, pronunciation, energy... etc etc). That can be in the form of exercises, or integrated in the repertoire. The student works mainly on the American songbook standards, combo-pieces, own songs and jazz-orientated material in general, next to that other styles are also welcome to work on. Doing this the focus will be on interpretation, emotional connection to the text, delivering, phrasing/timing, improvisation, dynamics, sound, and many more.	
Teachers	Sabine Kuhlich, Esmee Bor Stotijn, Susanne Schneider, Nadine Nix	
Teaching format/ Number of participants (minmax)	Individual lessons, self-study, group lessons	1
Admission requirements	See website admission requirements	
Attendance requirement	n/a	
Lesson time per week (in minutes)	60 min.	

Reassessment in the ¹ same year of study (week 34 substantiated written request from the student

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem 1	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in Semester 2 makes up for an insufficient mark
Yr 1 Sem 2	performance		23-26	34 ¹
Yr 2 sem1	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the test of year 2 Semester 2 makes up for an insufficient mark

) may be granted by the Board of Examiners after a

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

Yr 2 Sem 2	performance		23-26	A pass in the test of year 3 Semester 1 makes up for an insufficient mark
Yr 3 sem1	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the test of year 3 Semester 2 makes up for an insufficient mark
Yr 3 Sem 2	performance		23-26	A pass in the test of year 4 Semester 1 makes up for an insufficient mark
Yr 4 sem1	Formative evaluation (100%)	Achieved Level regarding vision-creativity, communication, collaboration.	1-5	A pass in the final assessment makes up for an insufficient mark
Yr 4 Sem 2	presentation Press release Product presentation (100%)		23-26	34 ¹

Elective Modules	Music Composition for Film CAP		
Major	CAP		
Year of study, semesters and credits p/yr	Year 3	Sem 2	3
Codes of relevant Learning Outcomes (DNTP 2017)	2.2; 3.1; 4.5; 4.8		

Learning Objectives	Learn how to write music in the style of Hollywood Films; the focus is on orchestral writing.	
Content	<p>In this course, you will learn how to write in a film music dialect by starting from the basic building block of a score: the leitmotif. You will also learn how to adapt the motif successfully and efficiently to different scenes and atmospheres.</p> <p>In addition, we will dive into various film composition styles and techniques necessary to meet the demands a modern film composer faces, and how to transition from a basic leitmotif to a well-produced mockup, with the aim of satisfying the director's expectations and ultimately enhancing the picture.</p>	
Teachers	Mark Pütz	
Teaching format	Group lessons, variable	Max 10
Participants min/max		
Admission requirements	Modules that serve as an extension to subjects in earlier years require a pass in that respective subject. (E.g. Advanced Ear Training requires a pass in Aural Skills 2). Extensive information on Moodle.	
Attendance requirement	n/a	
Lesson time per week (in minutes)	100 min.	

Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week re-sit
Yr 3 Sem 2	Variable (100%)	Depends on the content and the goals of the elective module. The student will be informed about learning objectives and assessment at the start of the course.	Variable	Variable

Course	Orientation on Profession		
Major	All		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 2
		Sem 2	EC 3

Codes of relevant Learning Outcomes (DNTP 2017)	3.1, 3.6, 4.1, 4.2			
Learning Objectives	<p>General:</p> <p>Yr 1: The student identifies developments in the national and international professional world and in society at large, positioning their self and their work in relation to these.</p> <p>The student becomes more aware of the professional context, in particular in the areas of teaching, digital tools, cultural entrepreneurship and health.</p> <p>Specifically, the student:</p> <ul style="list-style-type: none"> - learns how to prevent and/or deal with health & well-being risks; - acquires skills to practically work with computers and peripherals, with digital music notation, and with music technology and programs to enhance professional developments; - becomes aware of diverse careers in music and the legal framework in which musicians operate; - learns how to study and experiences different approaches to teaching. 			
Content	Variable			
Teachers / assessors	Bart Verhagen, Hugo Fredrix, Lilian Curbelo Martinez, Marc Puyol-Hennin, Sander Ruijters, Frederik Tings, Twan Bartholomeus			
Teaching format/number of participants min-max	Group lesson, self-study, pair-work. Workshop, clinic.	Variable		
Admission requirements	n/a			
Attendance requirement	80%			
Lesson time per week (in minutes)	See Moodle environment			
Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem 1	Written test	Quality of the reproduction of the score	Lecturer awards mark in week 6	Week 6-8

		Level of applied skills		
Yr 1 Sem 2	Portfolio assessment (Personal Reflection)	Quality of the observations, reflections and the actions addressed Experienced learning points	19-23	25-27
	Video pair-work product assignment	Adaptation and implementation of music technology, knowledge and tools	25-27	33
Yr 2 Sem 1	26/27			
Yr 2 Sem 2	26/27			

Course	Percussion and Pulse		
Major	All		
Year of study, semesters and credits p/yr	Year 2	Sem 1	EC 0
		Sem 2	EC 2
Codes of relevant Learning Outcomes (DNTP 2017)	1.5; 1.6		
Learning Objectives	<ul style="list-style-type: none"> The student understands and is able to apply rhythmic modulations, cross-rhythms, shifting of rhythmic motifs by making use of various percussion instruments. 		
Content	The student uses percussion instruments to develop a better understanding of and the ability to apply rhythmical possibilities and learns to transfer this to their main subject.		
Teachers	Ron van Stratum		
Teaching format/ Number of participants (minmax)	Group Lesson	Max 8	
Admission requirements	n/a		

Attendance requirement	n/a
Lesson time per week (in minutes)	50 min.

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 2 Sem 1	Practical test(100%)	Mastering of the instruments Application of skills in group playing Rhythmical development and progression	1-5	If the student passes Semester 2, this makes up for any insufficient mark in Semester 1
Yr 2 Sem 2	Practical test, video recording (100%)	Mastering of the instruments Application of skills in group playing Rhythmical development and progression	23-26	34

Course	Piano CAP		
Major	Composing-Arranging-Performing		
Year of study, semesters and credits p/yr	Year 1	Sem 1 Sem 2	EC 0 EC 2
	Year 2	Sem 1 Sem 2	EC 0 EC 2
	Year 3	Sem 1 Sem 2	EC 0 EC 2
	Year 4	Sem 1 Sem 2	EC 0 EC 2
Codes of relevant Learning Outcomes (DNTP 2017)	1.5; 1.7		
Learning Objectives	<ul style="list-style-type: none"> The student is able to play chord connections using the following system: RH rootless 4-note chord (in preferred position) and LH root. Apply 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); 		
	<ul style="list-style-type: none"> 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). 		
Content	See above.		

Teachers	Frank Giebels and Mike Roelofs	
Teaching format/ Number of participants (minmax)	Group lesson, self study	Variable
Teaching format/ Number of participants (minmax)	n/a	
Attendance requirement	n/a	
Lesson time per week (in minutes)	20 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week of re-sit</i>
Yr 1 Sem 2	Practical test	Control level of technical skills Application of technical skills	23-26	34
Yr 2 Sem 2	Practical test	Control level of technical skills Application of technical skills	23-26	34
Yr 3 Sem 2	Practical test	Control level of technical skills Application of technical skills	23-26	34
Yr 4 Sem 2	Practical test	Control level of technical skills Application of technical skills	23-26	34

Course	Piano EMP
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Major	Electronic Music Performance (EMP)
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Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 0
		Sem 2	EC 2
	Year 2	Sem 1	EC 0
		Sem 2	EC 2
	Year 3	Sem 1	EC 0
		Sem 2	EC 2
	Year 4	Sem 1	EC 0
		Sem 2	EC 2
Codes of relevant Learning Outcomes (DNTP 2017)	1.5; 1.7		
Learning Objectives	<ul style="list-style-type: none"> The student is able to play chord connections using the following system: RH rootless 4-note chord (in preferred position) and LH root. Apply 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. 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. 		
Content	<p>Year 1: popular styles and basic voicings (triads, add9, dom7, and basic slash chords). E.g., LH bass note & RH full voicing; LH root + fifth & RH partial voicing.</p> <p>Year 2: Jazz and improvisation basics with connection to R&B/Urban styles, plus intermediate pop piano.</p> <p>Year 3: Continuation of jazz and improvisation basics with connection to R&B/Urban styles, plus advanced pop piano.</p> <p>Year 4: Intermediate jazz and improvisation with connection to R&B/Urban styles, plus advanced pop piano.</p>		
Teachers	Frank Giebels and Mike Roelofs		
Teaching format/number of participants minmax	Group lesson, self-study	Variable	
Admission requirements	n/a		

Attendance requirement	n/a
Lesson time per week (in minutes)	20 min.

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week of re-sit</i>
Yr 1 Sem 2	Practical test (100%)	Control level of technical skills Application of technical skills	23-26	34
Yr 2 Sem 2	Practical test (100%)	Control level of technical skills Application of technical skills	23-26	34
Yr 3 Sem 2	Practical test (100%)	Control level of technical skills Application of technical skills	23-26	34
Yr 4 Sem 2	Practical test (100%)	Control level of technical skills Application of technical skills	23-26	34

Course	Rhythmic Solfège Jazz		
Major	Instrument jazz, Vocal jazz, Composing-arranging jazz		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 1
Codes of relevant Learning Outcomes (DNTP 2017)	1.5		
Learning Objectives	The student is able to read, interpret and notate rhythms in Jazz, Latin and Pop.		

Content	This course is about: <ul style="list-style-type: none"> - Developing awareness of pulse and tempo. - Performing various rhythms accurately; duple and triple, in various time signatures. - Reading and writing rhythms with even eights and swing interpretation. - Various rhythms and rhythmic figures used in Jazz, Latin and Pop music. 	
Teachers	Ron van Stratum	
Teaching format/ Number of participants (minmax)	Group lesson	Max. 12 students per group
Admission requirements	n/a	
Attendance requirement	n/a	
Lesson time per week (in minutes)	50 min.	

Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week re-sit
Yr 1 Sem 1	Practical test	Correctness of writing down the dictation, work tempo,	4-7	23-26

Course	Saxophone Ensemble		
Major	Saxophone		
Year of study, semesters and credits p/yr	Year 1	Sem 1-2	EC 2
	Year 3	Sem 1-2	EC 2
	Year 4	Sem 1-2	EC 2
Codes of relevant Learning Outcomes (DNTP 2017)	1.3; 5.2; 5.3; 5.4		
Learning Objectives	<ul style="list-style-type: none"> - The student is able to blend in a group, both classical and jazz repertoire. - The student is able to focus on ensemble's rhythm, phrasing, blend, balance, intonation, creative process. - The student understands their role within a musical context. - The student is able to play soprano/alto/tenor/ bari saxophone in an ensemble. 		

Content	The focus during this course will be on blending within the ensemble, building repertoire, interpretation and application of techniques and collaboration forms. Besides this, the universal Big Band repertoire project will be examined based on accurate listening, analyzing and copying specific excerpts.	
Teachers	Reiner Witzel and Greg Torunski	
Teaching format/ Number of participants (minmax)	Group Lesson	Variable
Admission requirements	n/a	
Attendance requirement	80%	
Lesson time per week (in minutes)	75 min.	

Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week re-sit
Yr 1 Sem 2	performance (100%)	Quality of the performance Technical Performance Collaboration	23-26	34
Yr 1 sem 2	Attendance	80%	n/a	n/a
Yr 3 Sem 2	performance (100%)	Quality of the performance Technical Performance Collaboration	23-26	34
Yr 3 sem 2	Attendance	80%	n/a	n/a
Yr 4 Sem 2	performance (100%)	Quality of the performance Technical Performance Collaboration	23-26	34
Yr 4 sem 2	Attendance	80%	n/a	n/a

Course	Section Bigband		
Major	Saxophone/Trumpet/Trombone		
Year of study, semesters and credits p/yr	Year 2	Sem 1-2	3
	Year 3	Sem 1-2	3
Codes of relevant Learning Outcomes (DNTP 2017)	1.3; 5.2; 5.3; 5.4		

Learning Objectives	<p>The student is able of:</p> <ul style="list-style-type: none"> • Reaching a maximum of blending and balance within the section; • Working on how to hear yourself, while listening to any other instrument / section in the band; • Learning how to play lead and understanding the role of the lead as well as any other position in the section; • Learning how to play stylistically correct in any style; • Conducting a broad range of bigband repertoire with individual performance accuracy and correctness. The student is aware of their role within the trombone section, within the orchestra and within the jazz style of the piece being performed; • The student has develop awareness of and is adapted to the lead player's phrasing and nuances; • The student has developed consistency as the lead player so that the rest of the section is able to follow easily and without question in all playing situations; 	
	<ul style="list-style-type: none"> • The student is able to fluently sight-read and perform pitches, rhythms and chords with proper jazz articulations and performance nuances; • The student is able to recognize the musical characteristics and historical performance of specific Big Band repertoire. 	
Content	<p>Timing, phrasing, articulation, intonation and sound-colour, swing, even8th, latin, funk, odd-meter and others. Big Band history Style application</p>	
Teachers	Diverse	
Teaching format/ Number of participants (minmax)	Project, group lesson	Variable
Admission requirements	n/a	
Attendance requirement	80%	
Lesson time per week (in minutes)	60 min. Section rehearsal 120 min. Bigband rehearsal	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 2 Sem 2	Presentation	Commitment and active participation	Variable	Following year
Yr 2 sem 2	Attendance	80%	n/a	n/a
Yr 3 Sem 2	Presentation	Commitment and active participation	Variable	Following year
Yr 3 sem 2	Attendance	80%	n/a	n/a

Course	Side subject Bass Guitar		
Major	Double Bass		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 1
		Sem 2	EC 1
	Year 2	Sem 1	EC 1
		Sem 2	EC 1
	Year 3	Sem 1	EC 1
		Sem 2	EC 1
Codes of relevant Learning Outcomes (DNTP 2017)	1; 1.2; 1.8		
Learning Objectives	<ul style="list-style-type: none"> The student has a good and healthy posture; The student is able to use the following techniques: fingerstyle, muting, slapping, muted thumb plucking, fretless and flageolets; 		
	<ul style="list-style-type: none"> The student is able to play various styles: latin, motown, pop/rock, funk, African Grooves, fusion. 		
Content	Techniques, posture, sound, repertoire		
Teachers	Alexander Boerner		
Teaching format/ Number of participants (minmax)	Individual lesson, Self-study	Variable	
Admission requirements	n/a		
Attendance requirement	n/a		
Lesson time per week (in minutes)	25 min.		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem 1	Formative evaluation (100%)	Progression on the instrument and achievement level	1-5	A pass in Semester 2 makes up for an insufficient mark
Yr 1 Sem 2	Formative evaluation (100%)	Progression on the instrument and achievement level	23-26	34
Yr 2 Sem 1	Formative evaluation (100%)	Progression on the instrument and achievement level	1-5	A pass in Semester 2 makes up for an insufficient mark

Yr 2 Sem 2	Formative evaluation (100%)	Progression on the instrument and achievement level	23-26	34
Yr 3 Sem 1	Formative evaluation (100%)	Progression on the instrument and achievement level	1-5	A pass in Semester 2 makes up for an insufficient mark
Yr 3 Sem 2	Practical test (100%)	Technical application, Sound, Interpretation, Progression	23-26	34

Course	Side subject Double Bass		
Major	Bass Guitar		
	Year 1	Sem 1	EC 1
		Sem 2	EC 1
Year of study, semesters and credits p/yr	Year 2	Sem 1	EC 1
		Sem 2	EC 1
	Year 3	Sem 1	EC 1
		Sem 2	EC 1
Codes of relevant Learning Outcomes (DNTP 2017)	1; 1.2		
Learning Objectives	<ul style="list-style-type: none"> The student develops techniques typical for the instrument which they show in various types of songs; up tempo, ballad, medium tempo. The student, hereby, plays at least one solo and shows his/her capabilities in playing with the bow. 		
Content	<p>At the beginning of the course, the focus will be on technical aspects, depending on the personal entry level of the student. These technical aspects include positioning of the fingers, intonation, sound, and more. Besides this, the focus will be on (expanding the) standard-repertoire in which walking basslines, theme's and improvisations will be covered.</p> <p>Within the course, the following methods serve as guidelines: Ron Carter, Hein v/d Geyn, Ray Brown, John Pattitucci, Paul Chambers, Simandl.</p>		
Teachers	Jo Didden		
Teaching format/ Number of participants (minmax)	Individual study, Self-study	Variable	
Admission requirements	n/a		
Attendance requirement	n/a		

Lesson time per week (in minutes)	25 min.
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Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem 1	Formative evaluation (100%)	Progression on the instrument and achievement level	1-5	A pass in Semester 2 makes up for an insufficient mark
Yr 1 Sem 2	Formative evaluation (100%)	Progression on the instrument and achievement level	23-26	34
Yr 2 Sem 1	Formative evaluation (100%)	Progression on the instrument and achievement level	1-5	A pass in Semester 2 makes up for an insufficient mark
Yr 2 Sem 2	Formative evaluation (100%)	Progression on the instrument and achievement level	23-26	34
Yr 3 Sem 1	Formative evaluation (100%)	Progression on the instrument and achievement level	1-5	A pass in Semester 2 makes up for an insufficient mark
Yr 3 Sem 2	Practical test (100%)	Technical application, Sound, Interpretation, Progression	23-26	34

Course	Side subject Pop Guitar		
Major	Jazz Guitar		
Year of study, semesters and credits p/yr	Year 3	Sem 2	EC 1
	Year 4	Sem 2	EC 1
Codes of relevant Learning Outcomes (DNTP 2017)	1.1, 1.2, 1.4, 1.5 ; 3.6		

Learning Objectives	<ul style="list-style-type: none"> • The student is, in the context of rhythm guitar, capable of playing: eighthnote based Rock-rhythms, essential Rock riffs, arpeggiated harmonies, Strumming-rhythms, Funk-patterns with chords, Funk-patterns with single notes; • The student is, in the context of lead guitar, capable of playing: blues patterns with Pentatonics, Doublestop embellishments, bindings and vibrato, Hammerings and Pulloffs, Legato techniques, Sweep- and Tapping techniques, analyzing typical Pop- and Rockphrases; • The student has knowledge of structures of and ways to build up solos; • The student is, in the context of countrymusic, capable of playing: hybrid Picking and Pedal-Steel Bends; • The student has knowledge of basics of metric and rhythmic patterns, Odd Meters, Polyrythms and basics of Konnakol; • The student has knowledge of the use of effect pedals and possibilities of combining them in creating sounds; • The student knows how to arrange and record effective guitar parts; • The student is capable of analysing Pop- and Rock tunes to form a guitar part. 	
Content	See above	
Teachers	Markus Wienstoer	
Teaching format/ Number of participants (minmax)	Individual lesson, group lessons, self-study	Variable
Admission requirements	n/a	
Attendance requirement	80%	
Lesson time per week (in minutes)	8 lessons of 60 minutes	

Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week Re-sit
Yr 3 Sem 2	Performance	Rhythmic approach, improvisation skills, sound.	23-26	34
Yr 3 sem 2	Attendance	80%	n/a	n/a
Yr 4 Sem 2	Performance	Rhythmic approach, improvisation skills, sound.	23-26	34
Yr 4 sem 2	Attendance	80%	n/a	n/a

Course	Sonata and Fugue CAP
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Major	CAP		
Year of study, semesters and credits p/yr	Year 2	Sem 1	EC 3
Codes of relevant Learning Outcomes (DNTP 2017)	1.7; 2.1; 2.4; 2.5; 3.6; 5.2; 6.1; 6.6		
Learning Objectives	<ul style="list-style-type: none"> • The student understands the traditional classical sonata and fugue form • The student understands the historic development of Sonata and Fugue in the classical context, up to the (beginning of the) 20th century • The student understands the historic use of sonata and fugue in jazz • The student understands how to use the sonata and fugue form for their own compositional purposes 		
Content	<ul style="list-style-type: none"> • Elementary concepts: dissonance-consonance, melody-bass, harmony, imitation, homophony-polyphony, tonality-modalityatonality-pentatonics-hexatonics • Musical forms (rondo,fugue,sonata form ect.) • 3-Voice Partimenti (cadences,5-6 sequences, 7-6 sequences, circle of fifths) 		
Teachers	Mario Calzada		
Teaching format/number	Group lesson, self-study	Variable	
of participants min-max			
Admission requirements	n/a		
Attendance requirement	n/a		
Lesson time per week (in minutes)	60 min. x 17 weeks		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week Re-sit</i>
Yr 3 Sem 1	Assignment	<ul style="list-style-type: none"> • Creative use of the sonata and fugue form • Completeness of the assignment 	4	9

Course	Studio Recording		
Major	All		
Year of study, semesters and credits p/yr	Year 3	Sem 1	EC 1
Codes of relevant Learning Outcomes (DNTP 2017)	1.7; 3.6		
Learning Objectives	<ul style="list-style-type: none"> The student is capable of preparing for a recording session The student shows, during the recording session, that they possess technical and musical skills required for a professional recording session The student possesses the basic knowledge of the possibilities of mixing and mastering. 		
Content	Attitude before and during studio-work. Basic knowledge of mixing and mastering		
Teachers	Louis van Eeten		
Teaching format/ Number of participants (minmax)	Group lesson, individual lesson	Variable	
Admission requirements	n/a		
Attendance requirement	100%		
Lesson time	Max 3 hours recording (including preparation/installation) and 3 hours mixing (including mastering)		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Year 3 Semester 1-2	product	Application of preparational and procedural aspects related to the recording.	Variable	Following Year

Course	Theoretical Analysis jazz		
Major	All		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 2
		Sem 2	EC 3
	Year 2	Sem 1	EC 3
		Sem 2	EC 3

Codes of relevant Learning Outcomes (DNTP 2017)	1.4; 1.5	
Learning Objectives	<p>The development and application of creative abilities, professional abilities and reflective abilities.</p> <ul style="list-style-type: none"> • Knowledge and insight into the way music is structured; concepts, providing an understanding of musical processes; how melodic and harmonic material is arranged to form a basis for larger musical structures in pop and jazz music. • Familiarity with the basic items/concepts • The student can handle these when writing, in 3 and 4-part voicings • The student can handle these when analysing 	
Content	Theoretical concepts, harmonics, melody and form, voicings, writing techniques.	
Teachers	Sven Heinze, Greg Torunski	
Teaching format/ Number of participants (minmax)	Group lesson, self-study, online learning	Max 10
Admission requirements	The theoretical part of the entrance examination for year 1. The student can only start Theoretical Analysis Year 2, when year 1 of Applied Theory Combo and year 1 of Theoretical Analysis are finished.	
Attendance requirement	n/a	
Lesson time per week (in minutes)	90 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem 1	Written test (100%)	Completeness and correctness of the answers Use of melody Use of chord voicings	3-5	16-19
Yr 1 Sem 2	Written test (100%)	Completeness and correctness of the answers	19-21	34
Yr 2 Sem 1	Written test (100%)	Completeness and correctness of the answers	3-5	16-19
Yr 2 Sem 2	Written test (100%)	Completeness and correctness of the answers	19-21	34

Course	Trombone Ensemble Classical (for jazz trombone)		
Major	Jazz trombone		
Year of study, semesters and credits p/yr	Year 1	Sem 1	EC 1
		Sem 2	EC 1
	Year 2	Sem 1	EC 1
		Sem 2	EC 1
Codes of relevant Learning Outcomes (DNTP 2017)	1; 1.1; 1.2		
Learning Objectives	The student develops classical technique to broaden their skills and professional capacities in the field of trombone.		
Content	Slide technique, Intonation, Tongue technique, Lip technique and breathing technique. There is a strong emphasis on tone production.		
Teachers	Bart Claessens		
Teaching format	Group lesson	Variable	
Admission requirements	Practical and theoretical entrance examination, see website Sufficient 1 st yr end-of year examination		
Attendance requirement	n/a		
Lesson time per week (in minutes)	By appointment with the teacher		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 1 Sem 1	Practical test (100%)	Techniques Tone Performance	Blok 2	
Yr 1 Sem 2	Practical test (100%)	Techniques Tone Performance	23	25
Yr 2 Sem 1	Practical test (100%)	Techniques Tone Performance	Blok 2	
Yr 2 Sem 2	Practical test (100%)	Techniques Tone Performance	23	34

Course	Vocal Outreach
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Major	Vocal Jazz		
Year of study, semesters and credits p/yr	Year 4	Sem 1	EC 2
Codes of relevant Learning Outcomes (DNTP 2017)	4.1; 4.2; 4.3; 4.4; 5.1; 5.5; 5.6; 5.7; 6.1;		
Learning Objectives	<ul style="list-style-type: none"> • The student is able to announce a workshop with a brief description of content. • The student is able to share important knowledge towards fellow student in lower years. • The student is able to answer questions concerning this content • The student is able to give individual assignments to the fellow students • The student is able to evaluate the lesson with a form 		
Content	Workshop construction and composition Deliverence of knowledge Interaction skills and responsivity Didactical application		
Teachers	Diverse		
Teaching format/ Number of participants (min-max)	Group lesson (held by student)	6-12	
Admission requirements	Practical and theoretical entrance examination, see website		
Attendance requirement	80%		
Lesson time (in minutes)	1x120 min.		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 4 Sem 1	presentation	Completeness and structure of the preparation	4	n/a
		Performance of pedagogical didactical skills	5-12	n/a
	product	Completeness and delivery in time	5-12	23-26
Yr 4 sem 1	Attendance	80%	n/a	n/a

Course	Vocal Skills		
Major	Vocal Jazz		
Year of study, semesters and credits p/yr	Year 2	Sem 1	EC 1
		Sem 2	EC 1
	Year 3	Sem 1	EC 1

	Sem 2	EC 2
Codes of relevant Learning Outcomes (DNTP 2017)	1.1; 1.2; 1.3; 1.4; 1.7; 2.1; 2.2; 2.5; 5.2; 5.3; 5.4; 5.5; 6.2; 6.5; 6.6; 7.1; 7.2	
Learning Objectives	<ul style="list-style-type: none"> The student is able to address problems in the development of the voice. They can use this for their own development and for their teaching practice The student develops didactical skills in voice training The student knows how to use her voice in different qualities and styles like swing, pop, latin, musical, while keeping the personal sound The student develops choir singing skills The student has basic knowledge of physiology and didactics The student is able to recognise and analyse produced sounds The student demonstrates a professional attitude 	
Content	<ul style="list-style-type: none"> Problem shooting, Physiological knowledge, didactical knowledge, style knowledge and appliance, Blending and phrasing, onset, offset and equalization. 	
Teachers	Diverse	
Teaching format/ Number of participants (minmax)	Group lesson, presentation, self-study,	6-12
Admission requirements	n/a	
Attendance requirement	80%	
Lesson time per week (in minutes)	Total per year: 20 Lessons x 50 min. Written knowledge test, presentation, active participation	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 2 Sem 1	Presentation:	Preparation Performance Leadership	48	8
	Written test	Correctness and precision	48	8
Yr 2 Sem 2	Presentation:	Preparation Performance Leadership	10	25
	Written test	Correctness and precision	10	25
Yr 2 sem 2	Attendance	80%	n/a	n/a
Yr 3 Sem 1	Presentation:	Preparation Performance Leadership	48	8

	Written test	Correctness and precision	48	8
Yr 3 Sem 2	Presentation	Preparation Performance Leadership	Variable	Variable
Yr 3 sem 2	Attendance	80%	n/a	n/a

Course	Writing for Big Band CAP (Elective Module)			
Major	CAP			
Year of study, semesters and credits p/yr	Year 3	Sem 2	EC 3	
	Year 4	Sem 1	EC 3	
Codes of relevant Learning Outcomes (DNTP 2017)	1.3, 1.4, 1.5, 2.6, 6.5			
Learning Objectives	<p>Part I - Analysing and Basic Writing Techniques (Semester 2, Year 3) <i>Get a deep insight in famous Big Band music and manage basic Big Band Voicing & Arranging techniques</i></p> <p>Part II - Write and Perform your own Big Band Arrangement (Semester 1, Year 4) <i>Prepare, Write and Perform your own big band tune</i></p>			
Content	<p><i>semester 2 yr 3. Listen and learn to:</i></p> <ul style="list-style-type: none"> • get a deeper knowing in various Big Band styles • learn to deeply understand and analyse Big Band charts from traditional to contemporary music • basically voice for Big Band and learn about various famous Big Band Composers voicing techniques • handle and balance Big Band-specific melodic, harmonic, rhythmic and formal aspects <p><i>semester 1 yr 4. Learn how to:</i></p> <ul style="list-style-type: none"> • plan and compose/arrange your own big band tune • write a big band score and parts using Sibelius • rehearse and perform your music with the Conservatorium Maastricht Big Band 			
Teachers	Wolfgang Braun			
Teaching format/ Number of participants (minmax)	Group lesson, self-study	3-8		

Admission requirements	<ul style="list-style-type: none"> • Ear Training 2 • TA 2, Arranging 2 • CAP - Module 1 (recommended) • Basic knowledge of Reharmonization techniques • Basic knowledge of Sibelius Software
Attendance requirement	80%
Lesson time per week (in minutes)	100 min.

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 3 Sem 2	Assignment	Quality of the voicings/arrangement Completeness concerning requirements	23-26	34
Yr 3 sem 2	Attendance	80%	n/a	n/a
Yr 4 Sem 1	product	Arrangement Preparation process Quality of the performance (balance, sound, leadership)	1-5	10-15
Yr 4 sem 1	Attendance	80%	n/a	n/a

Course	Wanted! Composition Lab CAP (Elective Module)		
Major	CAP		
Year of study, semesters and credits p/yr	Year 3	Sem 1	EC 3
Codes of relevant Learning Outcomes (DNTP 2017)	1.3, 1.4, 1.5, 2.6, 6.5		
Learning Objectives	Learn to compose fast for unusual line-ups Learn to arrange for particular instruments (which instruments depend on who signs up) Gain confidence in performing, rehearsing, and interpreting newly written music Upgrade your sight-reading skills Upgrade your Sibelius notation software skills		

Content	<p><i>Wanted! Composition Lab</i> is all about Instant Composing for unusual line-ups – and playing in them. You get to write for all the people who sign up, and you play in the compositions of yourself and all the others, so you get an impression of both sides of the story. At first, we look closely at the involved instruments and what the line-up implies. Then you write for it while you get coaching on your composing and arranging, after which we will start rehearsing that. This process gives you feedback on how well your writing communicates to the readers and if your ideas truly work.</p> <p>In a few weeks, you need a working piece, so in the final week, we can conclude with a performance of the results!</p> <p>The concept of <i>Wanted! Composition Lab</i> is that anyone can join, and all the musicians who join form the line-up, and everybody writes a piece.</p> <p>The music style you choose to write in is completely free. However, since the line-up is defined by the people signing up, you need to manage that. This is what the course focuses on: how do you deal with that? What can you and can you not write for such a line-up— or even more specifically, for these particular people?</p> <p>As an important side note, there will be lots of tips and tricks offered regarding working with Sibelius notation software, which is why it's highly recommended that you have a working version on your own device before the lessons start.</p>	
Teachers	Jesse Passenier	
Teaching format/ Number of participants (minmax)	Group lesson, self-study	3-8
Admission requirements	<ul style="list-style-type: none"> • For jazz students, <i>Jazz Arranging</i> needs to be passed. • Bringing your own laptop with Sibelius is highly x but you can also use the computers in the room. • You are expected to continue composing and arranging at home. • Sibelius is the focus of the course; if you use other music notation software, you will receive very little guidance on its use. 	
Attendance requirement	80%	
Lesson time per week (in minutes)	<p>For weeks 1–5, it's 4 hours per week.</p> <p>On Concert Day (session 6), the time is longer:</p> <p>6 hours</p>	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 3 Sem 1	Assignment	Quality of writing and layout	41	13
Yr 3 sem 1	Attendance	80%	n/a	n/a
Yr 3 Sem 1	Product	Quality of the performance	41	13

Course	Your Art as a Business		
Major	All		
Year of study, semesters and credits p/yr	Year 2	Sem 2	EC 1
	Year 3 (Electives)	Sem 2	EC 2
	Year 4 (Electives)	Sem 2	EC 2
Codes of relevant Learning Outcomes (DNTP 2017)	3.1; 3.3; 3.4		
Learning Objectives	The student develops applied artistic entrepreneurial skills, knowledge and identity.		
Content	<p>Main topics are in the fields of:</p> <ul style="list-style-type: none"> • Writing a solid Business plan and project management, • Marketing, • Streams of income, project financing and financial administration, • Income, taxes and social security, 		
	<ul style="list-style-type: none"> • Legal basics and contracting, • Network(ing) by attending and performing at international concert venues, jazz competitions and music conferences, • Presenting yourself and/or project (online and offline), • Leadership and collaboration, • Identity and self-reflection. 		
Teachers	Miriam Pascual Benavent		
Teaching format/ Number of participants (minmax)	Group lesson	5-20 (Courses) 10-20 (Electives)	
Admission requirements	n/a		
Attendance requirement	n/a		

Lesson time per week (in minutes)	Year 1+2: 10 x 90 min. Year 3+4: 2 elective module per year Year 4: 1 mandatory elective module (projectplan)
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Assessment	Format of (partial) exams (and weighing)	Criteria	Week	Week re-sit
Yr 1 Sem 2	Written test (100%)		5	8
Yr 2 Sem 2	Written test (100%)		19	25
Yr 3 Sem 2	Written test or Assignments - variable		23	25
Yr 4 Sem 2	Written test or Assignments - variable		23	25

II. Elective Modules

Elective Module	Theory and methodology (ATS mod 1).		
Major	All Part of minor Advanced Teaching Skills		
Year of study, semesters and credits p/yr	Year 3	Sem 2	EC 2
Codes of relevant Learning Outcomes	Reference DNTP 2017: 7.1; 7.2; 7.3 Reference: Polifonia working group for instrumental and vocal music teacher training (2010). <i>Handbook Instrumental and vocal teacher education: European perspectives</i> , AEC Publications: 1.2, 2.1, 4.1		
Learning Objectives	After successfully completing this module: <ul style="list-style-type: none"> the novice teacher possesses knowledge and skills with regard to the use of playing repertoire, curricula, formulating objectives (SMARTI), different learning styles and learning and 		

	<p>teaching formats, allowing him/her to function in educational practice.</p> <ul style="list-style-type: none"> • 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. • the student knows how to create a safe learning environment for their pupils within which they can communicate freely. (3.4.2) • the novice teacher possesses the right knowledge and skills required to teach lessons to homogeneous and heterogeneous groups and coach pupils in a variety of levels and ages. • the student is capable of forming a vision on the professional practice of the instrumental and vocal music teacher based on their acquired knowledge. • the novice teacher possesses good observation and communication skills which they use to reflect on their own actions and those of others involved. 	
Content	Pedagogical and didactical frameworks, learning theory, sociological contexts	
Teachers	Diverse	
Teaching format/ Number of participants (minmax))	Online learning	8-50
Admission requirements	Basic Teaching skills yr 2	
Attendance requirement	80%	
Lesson time per week (in minutes)	Total per year: 11 Lectures x 50 min. 10 Workgroups x 75 min.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Year 3 Sem 2	Written test	Completeness and correct fullness of the answers	22	26
	Product	Motivation, underpinning, text use, relevance	22	26
	Presentation	Quality of the delivered learning content Didactical/pedagogical application Responsivity	24	Substitute assignment
Yr 3 sem 2	Attendance	n/a		

Elective Module	Instrument Specific Methodology (ATS mod 2)		
Major	All Part of minor Advanced Teaching Skills		
Year of study, semesters and credits p/yr	Year 3	Sem 2	EC 2
Codes of relevant 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* 3 (a-b-c-d-e-f-g-h-i-j-k) Teacher as Communicator and Pedagogue 5 (a-b-c-d-e-f) Teacher as Reflective Practitioner		
Learning Objectives	<ul style="list-style-type: none"> 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). 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) the novice teacher possesses good observation and communication skills which they use to reflect on their own actions and those of others involved. (Competences 3–5). the student knows what conditions they must meet to work as a music teacher in instrumental/vocal education in their country of origin. (Competences 6) 		
Content	Variable and advanced, depending om the instrument specifiek methodologies E.g. Repertoire division and learning methods, level-oriented repertoire selection, lesson structure and workforms, instructional (mis) conceptions, technique training methods, creativity improving instructions.		
Teachers	Diverse; main subject teachers or teachers related to the main subject department		
Teaching format/ Number of participants (minmax)	Group lesson, presentation, self-study,	1-20	
Admission requirements	Enrolment Module 1 Advanced Teaching Skills		
Attendance requirement	80%		
Lesson time per week (in minutes)	Total per year: 10 Lessons x 75 min.		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 3 Sem 2	Variable (100%)	Attendance and active participation	16	variable
Yr 3 sem 2	Attendance	80%	n/a	n/a

Elective Modules	Work placement (ATS mod 3)		
Major	All Part of minor Advanced Teaching Skills		
Year of study, semesters and credits p/yr	Year 3 (start)	Sem 2	EC 3
	Year 4 (finalize)	Sem 1-2	EC 3
Codes of relevant Learning Outcomes (DNTP 2017)	Reference: Polifonia working group for instrumental and vocal music teacher training (2010). <i>Handbook Instrumental and vocal teacher education: European perspectives</i> , AEC Publications 1.1, 2, 3.1, 3.2, 4.2, 5.1, 5.2		
Learning Objectives	<p>After successfully completing this module:</p> <ul style="list-style-type: none"> the novice teacher possesses the knowledge and skills required to teach to homogeneous and heterogenous groups (max. 4) and coach pupils in a variety of levels and ages. the student knows how to create a safe learning environment for their pupils within which they can communicate freely. the student is capable to teach in line with the vision of the professional educational practice. the novice teacher possesses good observation and communication skills which they use to reflect on their own actions and those of others involved. 		
Content	Practice based instructions and guidance		
Teachers	Diverse workfield coaches and coaches from CM		
Teaching format/ Number of participants (minmax)	Coaching, work placement	1-2	
Admission requirements	Enrolled for Module 1 and 2: Theory and methodology & Instrument specific methodology		
Attendance requirement	80% Admission requirements differ for each elective module:		
Lesson time per week (in minutes)	140 hours spread over Yr 3 and 4 work placement preparation time included		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 3 Sem 2	formative evaluation	Pedagogical and didactical skills Organizational skills Reflective skills Attendance	20-24	n/a
Yr 3 sem 2	Attendance	80%	n/a	n/a
Yr 4 Sem 2	evaluation	Pedagogical and didactical skills Organizational skills Reflective skills Attendance	20-24	34
Yr 4 sem 2	Attendance	80%	n/a	n/a

Elective Module	Internal Educational Project (ATS mod 4)		
Major	All Part of minor Advanced Teaching Skills		
Year of study, semesters and credits p/yr	Year 3	Sem 1-2	EC 1
Codes of relevant Learning Outcomes (DNTP 2017)	Reference: Polifonia working group for instrumental and vocal music teacher training (2010). <i>Handbook Instrumental and vocal teacher education: European perspectives</i> , AEC Publications 1.1, 2, 3.1, 3.2, 4.2, 5.1, 5.2, 6.1, 6.2		

Learning Objectives	After successfully completing this module: <ul style="list-style-type: none"> • 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. • the student knows how to create a safe learning environment for their pupils within which they can communicate freely. • the novice teacher possesses the knowledge and skills required to teach to homogeneous and heterogeneous groups and coach pupils in a variety of levels and ages. • the student is capable of forming a vision on the professional practice of the instrumental and vocal music teacher based on their acquired knowledge. • the novice teacher possesses good observation and communication skills which they use to reflect on their own actions and those of others involved. • the student knows what conditions they must meet to work as a music teacher in instrumental/vocal education in their country of origin. 	
Content	Workshop organization and preparation, lesson composition, pedagogical performance and safe environment for participating pupils, evaluation of activities.	
Teachers	Bart Verhagen, various colleagues.	
Teaching format/ Number of participants (minmax)	Variable(assignment), workshops	Variable
Admission requirements	Enrolment Elective Module 1-2-3.	
Attendance requirement	100%	
Lesson time per week (in minutes)	Project 1-day event; variable preparation meetings (3x75 min.)	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 3 or 4 Sem 2	Presentation	Communication Collaboration Observation and teaching responsivity Instructional activities Conducting feedback Leadership qualities Active participation	12-22	Substitute assignment
Yr 3 or 4 sem 2	Attendance	100%	n/a	n/a

Elective Module	Final assignment (ATS mod 5)		
Major	All Part of minor Advanced Teaching Skills		
Year of study, semesters and credits p/yr	Year 4	Sem 1-2	EC 4
Codes of relevant Learning Outcomes (DNTP 2017)	Reference: Polifonia working group for instrumental and vocal music teacher training (2010). <i>Handbook Instrumental and vocal teacher education: European perspectives</i> , AEC Publications 2, 4,1, 5.1, 6.1		
Learning Objectives	<ul style="list-style-type: none"> • 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. • the student is capable of forming a vision on the professional practice of the instrumental and vocal music teacher based on their acquired knowledge. • the novice teacher possesses good observation and communication skills which they use to reflect on their own actions and those of others involved. • the student knows what conditions they must meet to work as a music teacher in instrumental/vocal education in their country of origin 		
Content	Variable, depending on the thesis, didactical emphasis and specific requirements of the related learning plans of the practical context (workplacement)		
Teachers	Bart Verhagen, diverse (depending on the field of specialism/main subject)		
Teaching format/ Number of participants (minmax)	Coaching (individual)	1	
Admission requirements	(To be expected) Sufficient result for module 1, 2, 3, 4 to have access to the final examination		
Attendance requirement	n/a		
Lesson time per week (in minutes)	By appointment		

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 4 Sem 2	Thesis Defense (100%)	Quality of the Thesis Quality of the debate	20-24	34

	product	Quality of the written documents (complete and authentic)	19	34
		Quality of the written documents (complete and authentic)	19	34

Elective Modules	Elective Modules Jazz		
Major	All		
Year of study, semesters and credits p/yr	Year 3	Sem 1-2	Variable nr of EC per module (15 total mandatory)
	Year 4	Sem 1-2	
Codes of relevant Learning Outcomes (DNTP 2017)	2.2; 3.1; 4.5; 4.8		
Learning Objectives	Deepening of music theory skills. Specific learning objectives depend on the choice of the student.		
Content	<ul style="list-style-type: none"> • Advanced Ear Training • Advanced Percussion and Pulse • Artistic Presence • Composing & Arranging (JAZZ/POP-FUNK-FUSION/BIG BAND/OWN) • Conducting & Ensemble Leading • Flamenco Appreciation • Modern Voicings in Arranging • Music Composition for Film • Non-Idiomatic Improvisation • Percussion Course • Producing Your Own Music 		
	<ul style="list-style-type: none"> • Sight Reading for Guitar • Skills lab Sonata and Fugue • Theoretical Analysis 3 • Wanted! Composition Lab • World Music Composition • Free space 		
Teachers	Guest teachers, variable regular teachers		

Teaching format Participants min/max	Group lessons, variable	Variable
Admission requirements	Modules that serve as an extension to subjects in earlier years require a pass in that respective subject. (E.g. Advanced Ear Training requires a pass in Aural Skills 2). Extensive information on Moodle.	
Attendance requirement	n/a	
Lesson time per week (in minutes)	Variable number of meetings x 75 min. Depending on the content and organization of the elective module.	

Assessment	<i>Format of (partial) exams (and weighing)</i>	<i>Criteria</i>	<i>Week</i>	<i>Week re-sit</i>
Yr 3-4 Sem 1-2	Variable (100%)	Depends on the content and the goals of the elective module. The student will be informed about learning objectives and assessment at the start of the course.	Variable	Variable