

**Curriculum for BACHELOR'S DEGREE PROGRAM
MUSIC EDUCATION - INSTRUMENTAL AND VOCAL PEDAGOGY
Faculty of Pedagogy
Bachelor of Arts in Music Education (BA-ME)**

Study Majors

- Keyboard Instruments – Piano, Accordion
- TAK - Theory/Arrangement/Composition
- String Instruments – Violin, Guitar, Bass (Double Bass/E-Bass), Harp
- Wind Instruments – Flute, Saxophone, Trumpet, Trombone, Tuba, Chromatic Harmonica
- Percussion Instruments – Drums, Vibraphone und Mallet Instruments
- Vocals
- Improvisation

1. Course Aims

The aim of the course "Bachelor of Arts in Music Education" is to produce graduates who have a comprehensive musical education and to ensure that they have at their disposal the necessary qualifications for their pursuit of a career as educators in music. The central guiding principles of a successful degree are comprised of the following: professional proficiency of the major study; pedagogical expertise, in particular the concepts of methodology and didactics in the field of Jazz and Popular Music in both theory and practice; the ability to independently develop artistic concepts as well as their performance; expertise in scientific research and reflection of creative processes; and a high degree of social and communicative competence. In adhering to this multi-faceted ethos, our Students are encouraged to make the most of the interdisciplinary curriculum of JAM MUSIC LAB University.

Concerning practical research seminars, career orientation and professionalisation, students get to choose from a wide range of courses and actively take part in professional processes, including relevant organisational responsibilities. As graduates, they will already have comprehensive experience with what is necessary to maintain a high standard of professional practice, particularly in the areas of communication, project planning, marketing and self-management. These aspects are of course crucial to the entry into an increasingly globalised and competing professional world.

2. Structure of Studies, Function of Degree Programme Stages

The Bachelor's degree consists of 8 semesters and is divided into two degree programme stages of 4 semesters each.

1st Programme Stage

Semesters 1 and 2 (Course Orientation Phase)

The course orientation phase serves to consolidate elementary theoretical and practical musical skills, while at the same time introducing students to music pedagogy and to the concepts of scientific work and artistic research that are involved. It also allows the students to orientate and familiarise themselves with the courses that would be on offer, namely compulsory and elective subjects.

As part of the compulsory prerequisites for completion of Subject Group 1, elementary abilities from different areas of theory and practice, in particular of rhythm, melody formation, structured hearing and perception ability, functional and stage theories, style

consciousness, and the first steps to building a repertoire of pieces, are to be placed in specific relationships with one another. This successively is instrumental in fostering a holistic musical understanding and ability (please refer to the detailed information in the core application, Chapter 3). Subject Group 1 is completed by means of Interdisciplinary Module Examination 1, which consequently confirms the achievement of Expertise Level 1. (Please refer to the detailed information in the core application, Chapter 3, specifically Subject Group 1)

In addition to Subject Group 1, which focuses on music theory and practice, Pedagogy Expertise Level 1 ensures appropriate expertise and experience, as explained below:

Pedagogy Expertise Level 1 comprises of the following subjects, which should be covered in as much detail as possible in the same academic year:

- Didactics of jazz and popular music 1-2
- Music Psychology 1-2
- Profession as Music Teacher: Competencies, Knowledge, Communication 1-2 - Introduction to Instrumental and Vocal Pedagogy 1-2

Completion of Pedagogy Expertise Level 1 is achieved by the successful completion of the subjects mentioned above. The final examination of Introduction to Instrumental and Vocal Pedagogy 1-2, in this regard, assumes the task of reassembling the sum of the prescribed requirements. This is significant in initially establishing the contextually-interwoven expertise of the students, which is the first development step of the introduction.

Coinciding with this, an initial introduction to the concepts of scientific work and artistic research is given. (Please refer to the detailed information in the core application, Chapter 3, Practical and Research-Based Teaching). An examination in the Main Artistic Subject (MAS) at the end of the second semester then decides on student's progression to the third semester.

Semesters 3 and 4

Advanced craftsmanship skills and individual artistic concepts of the students are brought to the fore with the related concepts for pedagogical mediation. Expertise in scientific research, as well as artistic and music pedagogical research are developed through training.

Central to the compulsory Subject Group 2 is a compulsory repertoire of music pieces and styles. This canon is treated as a partial aspect of the lessons in all subjects of the corresponding subject group. On successful completion of Subject Group 2, it is demonstrated that the all-round challenges in the scope of performance practice (interpretation, innate awareness of style, handling of sheet music etc.) have been mastered and the theoretical knowledge has been internalised and made use of for musical practice.

Subject Group 2 is concluded by means of the Interdisciplinary Module Examination 2, which confirms the achievement of Expertise Level 2 (Please refer to the detailed information in the core application, chapter 3, specifically Subject Group 2).

In addition to the Subject Group 2, which focuses on music practice and theory, Pedagogy Expertise Level 2 ensures the following corresponding expertise:

Pedagogy Expertise Level 2 comprises of the following subjects, which should be covered by the students in as much detail as possible and in the study plan in the same academic year:

- Didactics of Main Instrument 1-2
- EMP Elementary Music Pedagogy 1-2
- Lesson Observation 1-2
- Teaching Practice 1-2
- Professional Music Teacher: Competencies, Expertise, Communication 3-4

Completion of Pedagogy Expertise Level 2 is achieved by the successful completion of the subjects mentioned above. The final examination of Professional Music Teacher: Competencies, Expertise, Communication 3-4, in this regard, assumes the task of reassembling the sum of the prescribed requirements. This is significant in ensuring the continued contextually-interwoven expertise of the students, and in this case already further strengthening such expertise as part of the second step of development.

A committee examination at the end of the 4th semester then decides on the student's progression to the 2nd Programme Stage.

2nd Programme Stage Semesters 5 and 6

Skills such as artistic ability and ability to work as a music educator afford the students the opportunity to garner a professional profile. Therefore the compulsory Subject Group 3 offers a platform for the development of highly sophisticated interpretations and the individual artistic and creative work of the students. The prerequisites for the achievement and objectives of the Bachelor's examinations, particularly the technical aspects of employability, are laid.

Subject Group 3 is concluded by means of the Interdisciplinary Module Examination 3, which accordingly confirms the achievement of Expertise Level 3 (Please refer to the detailed information in the core application, chapter 3, specifically Subject Group 3).

In addition to Subject Group 3, which focuses on music practice and theory, Pedagogy Expertise Level 3 ensures the following corresponding expertise:

Pedagogy Expertise Level 3 comprises of the following subjects, which should be covered by the students in as much detail as possible and in the study plan in the same academic year:

- Lesson Observation 3-4
- Teaching Practice 3-4
- Music Internship 1-2
- Professional Music Teacher: Competencies, Expertise, Communication 5-6

Completion of Pedagogy Expertise Level 3 is achieved by the successful completion of the subjects mentioned above. The final examination of Professional Music Teacher: Competencies, Expertise, Communication 5-6, in this regard, assumes the task of reassembling the sum of the prescribed requirements. This is significant in ensuring the continued contextually-interwoven expertise of the students, and in this case already further strengthening such expertise as part of the third step in development.

Corresponding internships and seminars further assert a sense of expertise: Principles of applied research flow into the ever-developing musical practice and increasingly connect artistic professionalism with a keen scientific awareness. An examination in the ZkF at the end of the 6th semester then decides on the student's progress to the 7th semester.

Semesters 7 and 8

The students' extensive pedagogical and musical expertise are further refined and professionalised with regard to their prospective career paths.

Pedagogy Expertise Level 4 comprises of the following subjects, which should be covered in as much detail as possible and in the study plan in the same academic year:

- Lesson Observation 5-6
- Teaching Practice 5-6
- Music Internship 5-6

Completion of Pedagogy Expertise Level 4 is achieved by the successful completion of the subjects mentioned above and as part of the fourth development step it secures the contextually linked and now professionalised expertise of the students.

A passed Bachelor's examination at the end of the 8th semester demonstrates the musical ability to work with decisive and communicative competency, as well as the ability to undertake independent scientific work.

3. Examinations

3.1. Committee Examination

Depending on the type of examination, the board would consist of at least two to a maximum of six examiners and one chairperson. The appointing of personnel for various boards are set up by the relevant bodies of JAM MUSIC LAB and published internally within the institute.

Entrance Examination

The availability of places in a course is determined by the number of persons who pass the admission examination and are admitted to the Bachelor's degree program. Prerequisites for examination and content are set by the relevant bodies of JAM MUSIC LAB University and published on the Institute's website (Please see the details in the core application, chapter 3.7.4, examination and examination methods, entrance examination for Bachelor and Master studies).

Degree Examination

The committee examination is carried out at the end of the 4th semester of the Bachelor's degree and serves to verify the students' studies thus far, with particular attention given to progress in the Main Artistic Subject (MAS) and the development of musical pedagogical competence and expertise. At the same time, a seminar paper on a research-relevant topic or a written reflection on one's own artistic activity must be successfully completed. Students who register on time and have sufficient study success are admitted to the examination. Examinations are determined by the relevant bodies of JAM MUSIC LAB University and published on the Institute's website. A Lesson Demonstration Examination is an integral part of the study and the Bachelor's examination and contains the following specifications:

Lesson Demonstration Examination

The Lesson Demonstration Examinations certify the necessary level in expertise for teaching practice. They are permitted to cover the following areas: Preliminary Lesson Demonstration MAS (single or group lessons), ensemble lessons, music theory, aural training, music history, and possibly other scientific areas as well. The performance requirements and objectives for the students in the course of the respective Lesson Demonstration examination are determined and published.

The Examination Board has to advise and decide on the guidelines for defined assessment criteria (Please refer to the detailed information in the core application for further details: Chapter 3.7.4, Auditing and Examination Methods).

Interdisciplinary Module Examination 1-3 / Subject Group Examination 1-3 which define Expertise Levels 1-3

The completion of the Subject Group 1 requires:

- Successful completion of the Main Artistic Subject (MAS) and the minor subjects incorporated in the subject group.
- As part of a practical exam section, the holding of a private concert which is coordinated with the Stage Band 1 module. The performance requirements are as follows:
 - a) A piece from the stage band standard repertoire, which is to be performed from memory.
 - b) The performance of a previously unseen piece of music. A few minutes of preparation time is allowed. This is oriented accordingly to the degree of difficulty and to the specific requirements of the individual subjects of the Subject. It encompasses the practical interaction with rudimentary musical aspects: rhythmic figures, discussed repertoire, various time signatures, forms, blues, etc..
- The student should then comment of the choice of his/her piece. He/She should assess both performances, comment on them and answer any questions that the examiners may have.

The completion of the Subject Group 2 requires:

- Successful completion of the Main Artistic Subject (MAS) and the minor subjects incorporated in the subject group.
- As part of a practical exam section, the holding of a private concert which is coordinated with the Stage Band 1 module. The performance requirements are as follows:
 - a) Two pieces from the Stage-Band standard repertoire, which is to be performed from memory
 - b) The performance of a previously unseen piece of music. A few minutes of preparation time is allowed. This is oriented accordingly to the degree of difficulty and to the specific requirements of the individual subjects of the Fächerbündel. In this case the sheet music corresponds to the moderate difficulty associated with a typical orchestra or band part, or rather more specifically the voice in an arranged and/or composed piece of music with prescriptions for dynamics, phrasing, articulation, tempo, improvisation parts, etc..
- The student should then comment of the choice of piece and his/her motivation (specialisation, style etc.). He/She should assess both performances, comment on them and answer any questions that the examiners may have.
- An external professional studio recording of the Stage Band performance is compulsory.

The completion of the Subject Group 3 requires:

- Successful completion of the MAS and the minor subjects incorporated in the subject group.
- As part of a final public concert, the pieces composed in the soloist ensemble are performed. The concert is documented by means of a high quality sound recording.
- Submission of a written reflection on the undertaken work in the Subject Group 3.
- An external professional studio recording of the Stage Band performance is compulsory.

Bachelor's Examination

The Bachelor's examination with exam committee takes place at the end of the 8th semester and consists of two practical parts (internal examination consisting of Lesson Demonstration Examination and external examination concert of about 45 minutes each) and an oral part in the form of a defence of the written Bachelor's thesis. The oral defence consists of an approximately 15 minute presentation of the submitted work, followed by a subsequent critical questioning of the candidate by the examination committee. Students who register on time and have sufficient study success are admitted to the examination.

Examinations are determined by the relevant bodies of JAM MUSIC LAB University and published on the Institute's website.

3.2. Examinations without Exam Committee

End of Year Examination MAS

The MAS end of year examination is completed at the end of the 2nd and 6th semesters and is conducted by the lecturers for the Main Artistic Subject (MAS). The contents of the examination are derived from the MAS curricula and with the students can be modified by the MAS teachers along the individual working areas of focus.

Students who have sufficient study success are given admittance to take the examination. The end of year exam reports certify the successful completion of the first and third academic years in the MAS Bachelor's degree programs. The contents of the examination are determined accordingly by the categories and are adapted to the special requirements of the respective MAS.

The content of the examination is furthermore defined by the objectives of the general curriculum and by the working methods for the achievement of the objectives. These are individually coordinated with the students and are continually documented in both the course and student catalogs. In addition, the compulsory subject groups provide performance specifications for the achievement of interdisciplinary competence which affirms the approach of cultivating an increasing ability in theory and practice as part of a holistic music comprehension, which is also taken into account in the end of year examination. The assessment by the MAS teachers is based on the guidelines of the "Evaluation Criteria for Practical Music Examinations", which must be enclosed with the examination protocol and thus, enable a detailed view into the conditions of the grading. (Please refer to the core application for further details: section 3.7.4, Examination and Examination Methods, Annual Examination ZkF).

Written Examinations within Compulsory and Elective Subjects

Written examinations include the following methods and requirements: Multiple choice test, declarative knowledge questions, questions on contextual understanding, prompted personal reflections and interpretations; questions regarding music theory and methods of analysis (e.g. roman numeral chord labelling and diatonic functions), questions about applied musical theory, tasks in the context of the musical creative processes (e.g. regarding methods and practices in the field of arrangement).

The specific means and methods that are used are given in greater detail on JAM online or on the homepage.

Oral Examinations within Compulsory and Elective Subjects

Oral examinations include the following methods and requirements: Multiple choice test, declarative knowledge questions, questions on contextual understanding, prompted personal reflections and interpretations. Presentations and lectures given by the candidate, questions regarding music theory and methods of analysis (e.g. roman numeral chord labelling and diatonic functions).

The specific means and methods that are used are given in greater detail on JAM online or on the homepage.

In the case of oral examinations, the examiner must complete a standardised examination report.

4. Prospective Professional Fields and Qualifications after Graduation

As a music educators, performers and creative musicians, graduates have the best professional qualifications and corresponding social skills that enable them to further foster their professional profile as instrumental and vocal teachers, with particular focus in the fields of Jazz and Popular Music. They can work in public and private music institutions and even in other active areas of professional music, art and culture mediation for all ages and target groups: "In non-formal contexts they work, for example, as choral and ensemble directors, look after young bands and develop cooperative and educational initiatives with orchestras, community centres, health care facilities and other institutions."¹

As performers and creative and musicians they can work freelance as part of their own projects, be it as a soloist and/or as an ensemble member in various musical groups and orchestras focusing on Jazz, Pop, Rock, Theatre, Musicals, TV programs, film music etc..

Additionally, through their successful work on their own artistic concepts, performance, related reflection, documentation and communication, graduates now have the necessary prerequisites and skills for organisational, pedagogical, advisory and executive/managerial activities in the cultural and in media sectors (concert venues, orchestras, theatres, museums, artists' agencies, publishers, music school administrations, music unions, radio, print media, etc.).

5. Awarding of the degree "Bachelor of Arts in Music Education"

The academic degree "Bachelor of Arts in Music Education" is awarded after completion of the Bachelor's examination and all prescribed lectures before the annual graduation ceremony of the JAM MUSIC LAB University, which concludes the summer semester. The corresponding document can be produced in either German or English.

¹ See the AEC manual. Instrumental and Vocational Teacher Training: European Perspectives

6. Course Plan (With the example of the study course for keyboard/piano)



Course Curriculum

Bachelor's Degree Program: Music Education - Instrumental and Vocal Pedagogy (BA-ME)

Bachelor of Arts in Music Education / Faculty of Pedagogy

ECTS: Compulsory modules (modules 1-8) ECTS 212, free-choice modules and electives (Modules 9A-9F) ECTS 28 (in total: ECTS 104)

Study Major: Keyboard Instruments											
AM: Piano											
Compulsory Modules											
Courses	H/W	CRS	Yr. 1		Yr. 2		Yr. 3		Yr. 4		ECTS
			Sem.1 ECTS	Sem.2 ECTS	Sem.3 ECTS	Sem.4 ECTS	Sem.5 ECTS	Sem.6 ECTS	Sem.7 ECTS	Sem.8 ECTS	
Module 1 - Artistic Study Major			Yr. 1		Yr. 2		Yr. 3		Yr. 4		64,0
AM	1,25	AM	8	8	8	8	8	8	8	8	64,0
Module 2 - Artistic Practice			Yr. 1		Yr. 2		Yr. 3		Yr. 4		31,0
Improvisation 1-2	1	P	0	0	2	2	0	0	0	0	4,0
Stage Band 1-4	2	EL	3	3	3	3	0	0	0	0	12,0
Second Instrument for Pianists 1-8	0,5	AGL	1	1	1	1	1	1	1	1	8,0
Choir 1-4	1	EL	1	1	0	0	1	1	0	0	4,0
Vocal Training 1-6	0,5	P	0,5	0,5	0	0	0,5	0,5	0,5	0,5	3,0
Module 3 - Music Pedagogy Theory and Practice (MTP)			Yr. 1		Yr. 2		Yr. 3		Yr. 4		34,0
Introduction to Instrumental / Vocal Pedagogy 1-2	1	PS	1,5	1,5	0	0	0	0	0	0	3,0
Didactics of Main Instrument 1-2	1	LP	0	0	1,5	1,5	0	0	0	0	3,0
Didactics of Jazz and Popular Music 1-2	1	LP	1,5	1,5	0	0	0	0	0	0	3,0
Introduction to the Fundamentals of General Pedagogy 1-2	1	L	1,5	1,5	0	0	0	0	0	0	3,0
Elementary Music Pedagogy 1-2	1	SP	0	0	1,5	1,5	0	0	0	0	3,0
Music Psychology 1-2	1	L	1,5	1,5	0	0	0	0	0	0	3,0
Lesson Observation 1-6	1	INT	0	0	1	1	1	1	2	2	8,0
Teaching Practice 1-6	1	SP	0	0	1	1	1	1	2	2	8,0
Module 4 - Practice and Technology of Music Production (PTM)			Yr. 1		Yr. 2		Yr. 3		Yr. 4		4,0
Basics of Digital Media - Production / Presentation / Distribution 1-2	1	LP	0	0	2	2	0	0	0	0	4,0
Module 5 - Applied Theory and History of Music (TGM)			Yr. 1		Yr. 2		Yr. 3		Yr. 4		40,0
Eartraining 1-4	1	LP	0	0	1,5	1,5	1,5	1,5	0	0	6,0
Solfège 1-4	1	LP	1,5	1,5	1,5	1,5	0	0	0	0	6,0
Rhythm in Jazz and Popular Musik 1-4	1	LP	1,5	1,5	0	0	1,5	1,5	0	0	6,0
General Music Apprenticeship 1-2	1	LP	1,5	1,5	0	0	0	0	0	0	3,0
Jazz Theory 1-4	1	LP	0	0	1,5	1,5	1,5	1,5	0	0	6,0
Arrangement 1-2	1	LP	0	0	0	0	0	0	2	2	4,0
History of Jazz and Popular Music 1-2	1	L	0	0	1,5	1,5	0	0	0	0	3,0
General Music History 1-4	1	L	1,5	1,5	0	0	1,5	1,5	0	0	6,0
Module 6 - Musicology and Artistic Research (WKF)			Yr. 1		Yr. 2		Yr. 3		Yr. 4		10,0
Introduction to Musicology Work / Artistic Research 1-2	1	LP	2	2	0	0	0	0	0	0	4,0
Diploma Thesis Seminar 1-4	1	SE	0	0	0	0	1	1	2	2	6,0
Laboratories for Music Research 1-2 (see compulsory attendance electives)	1	RS	0	0	0	0	0	0	0	0	0,0
Module 7 - Professional Field Orientation and Professionalisation (?)			Yr. 1		Yr. 2		Yr. 3		Yr. 4		11,0
Professional Music Educator - Competence, Expertise, Communication 1-6	0,5	SP	0,5	0,5	0,5	0,5	0,5	0,5	0	0	3,0
Work Placement for Music Education 1-4	1,5	INT	0	0	0	0	2	2	2	2	8,0
Module 8 - Examinations			Yr. 1		Yr. 2		Yr. 3		Yr. 4		18,0
Study Examinations for Years 2/3, Interdisciplinary Modules Examinations			0	2	0	5	0	2	0	0	9,0
Bachelor Examination			0	0	0	0	0	0	0	9	9,0
Total ECTS / Semester			28	30	27,5	32,5	22	24	19,5	28,5	212,0
Total ECTS / Study Year			58		60		46		48		212,0
Module 9 - Free Choice Modules and Electives			Yr. 1		Yr. 2		Yr. 3		Yr. 4		28,0
Distribution of ECTS from modules 9A-9F			4	4	2	2	6	6	4	0	28,0
ECTS TOTAL			66		64		58		52		240,0

Page 1 of 2

Bachelor's Degree Program: Music Education - Instrumental and Vocal Pedagogy (BA-ME)
Bachelor of Arts in Music Education / Faculty of Pedagogy

ECTS: Compulsory modules (modules 1-8) ECTS 212, free-choice modules and electives (Modules 9A-9F) ECTS 28 (in total: ECTS 104)

Study Major: Keyboard Instruments
AM: Piano
Free Choice Modules and Electives

Free choice modules and electives are allocated according to the available places as well as previous knowledge that is required for participation. In addition, courses of at least 6 ECTS have to be taken from the offer of electives A, B and E. Attendance and participation in the module Laboratory for Music Research (elective E) is obligatory. Attendance and participation in the modules Soloist's Ensemble and Improvisation 3-4 (elective A) is still highly recommended. The selection of these subjects, which are selected areas of focus, is basically left up to the students. A substantive vote given by the Central Artistic Study tutor is recommended, as well as compliance with the guidelines for the quantitative distribution throughout the course of studies. These are specified in the study plan.

Courses	H/W	CRS	ECTS	ECTS	ECTS
Module 9 - Elective A / Artistic Practice					32,0
Stage Acting and Presence 1-2	0,5	P	1	1	2,0
Principles of Composition and Instrumentation 1-2	1	P	2	2	4,0
Improvisation 3-4	1	P	2	2	4,0
Stage Band for Vocalists 1-4	2	EL	3	3	6,0
Soloist's Ensemble 1-2	2	EL	3	3	6,0
Big Band 1-2	2	EL	3	3	6,0
Training - Rhythm Section 1-2	1	EL	2	2	4,0
Module 9 - Elective B / Music Pedagogy Theory und Practice					12,0
Lesson Observation 7-8	0,5	INT	1	1	2,0
Teaching Practice 7-8	0,5	SP	1	1	2,0
Ensemble Conducting and Group Lessons - Jazz/Popular Music 1-2	1	SP	2	2	4,0
Elementary Music Education 3-4	1	SP	1,5	1,5	3,0
Guest Lecturer/Seminar/Workshop/Excursion (updated each semester)	0,5	NN	0,5	0,5	1,0
Module 9 - Elective C / Practice and Technology of Music Production					10,0
Music Processing 1-6	1	LP	1,5	1,5	3,0
Studio Internship 1-6	1	LP	1,5	1,5	3,0
Media Musik 1-6	1	LP	1,5	1,5	3,0
Guest Lecturer/Seminar/Workshop/Excursion (updated each semester)	0,5	NN	0,5	0,5	1,0
Module 9 - Elective D / Applied Theory / History / Philosophy / Art					10,0
Texture 1-2	1	LP	1,5	1,5	3,0
Philosophy and Art History 1-2	1	L	1,5	1,5	3,0
History of Media Music 1-2	1	L	1,5	1,5	3,0
Guest Lecturer/Seminar/Workshop/Excursion (updated each semester)	0,5	NN	0,5	0,5	1,0
Module 9 - Elective E / Musicology and Artistic Research					25,0
Laboratory for Music Research / Composition 1-2	1	RS	2	2	4,0
Laboratory for Music Research / Improvisation 1-2	1	RS	2	2	4,0
Laboratory for Music Research / Cross Culture Studies 1-2	1	RS	2	2	4,0
Laboratory for Music Research / Media Music 1-2	1	RS	2	2	4,0
Laboratory for Music Research / Music and Personal Identity 1-2	1	RS	2	2	4,0
Artists in Residence Programs 1-2	1	RS	2	2	4,0
Guest Lecturer/Seminar/Workshop/Excursion (updated each semester)	0,5	NN	0,5	0,5	1,0
Module 9 - Elective F / Career Orientation and Professionalisation					15,0
Music Work Placement 1-6	1,5	INT	2	2	4,0
Music Pedagogy Work Placement 5-6	1,5	INT	2	2	4,0
Media Music Work Placement 1-2	1,5	INT	2	2	4,0
Guest Lecturer/Seminar/Workshop/Excursion (updated each semester)	1,5	NN	1,5	1,5	3,0
Total ECTS of all Electives 9A-9F			52	52	104,0

ECTS = European Credit Transfer and Accumulation System

AM: Artistic Study Major / L: Lecture/ LP: Lecture with practice / LC: Lecture with Conservatorium / P: Practice / SE: Seminar / RS: Research seminar / SP: Seminar with practice

PS: Proseminar / INT: Internship / AML: Artistic major individual lesson / AGL: Artistic group lesson / EL: Ensemble lesson / EX: Excursion

7. Types of Lectures / Term glossary, abbreviations:

MAS:	Main artistic subject
L:	Lecture
LP:	Lecture with practice
LK:	Lecture with Conservatorium
P:	Practice
SE:	Seminar
RS:	Research seminar
SP:	Seminar with practice
PS:	Proseminar
INT:	Internship
MSI:	Main artistic subject with individual lessons
MSG:	Main artistic subject with group lessons
EL:	Ensemble lesson
EX:	Excursion

8. Description of Modules

Preamble

The JAM MUSIC LAB University's curriculum content is divided into nine modules, which is done so according to the main focus of the chosen program. The extensive exchange of information available to all students of the institute allows for a high degree of development in interdisciplinary proficiency as well as the best possible development of individual skills.

The different courses in the two faculties of JAM MUSIC LAB University can act as compulsory or elective modules in each case depending on the given student's chosen study major.

The modules are designed in such a way that the core values of the teaching are brought into a lively sense of constant dialogue and discourse. This is ensured by asserting the following principles: the highest level of expertise and professionalism in the main artistic subject (MAS); the practical application and reference to the occupational fields of the current music market in all aspects of education; linking artistic creation with reflective scientific working methods; openness for different musical genres and cultures; and a high degree of social competence and communication skills.

Interdisciplinary Module Groups ensure greater expertise level of students, which in turn expands professional horizons

The BA studies of both faculties provide for a total of 3 subject groups, each of which is to be completed with an interdisciplinary module examination, through which three expertise levels are defined. The practice of this system has already been successfully implemented with the 2015/16 academic year in the current operating of the Conservatory.

Compulsory Subject Groups 1 and 2 ensure the necessary basic interplay between artistic practice and theory. Compulsory Subject Group 3 ensures the development of advanced skills as well as the artistic skills of the students with regard to the objectives of the Bachelor's examination, namely employability. The individual modules of the subject groups are to be covered by the students in as much detail as possible in the same study year. (Please see further details in the core application, chapter 3.7.1.2 BA Studies: Interdisciplinary Interlinking of Modules - Module-Interrelated Subject Groups - Expertise Levels)

Completion of Modules

The completion of modules is dependant on various conditions and is defined in detail by the following criteria:

- successfully completed individual subjects
- successfully completed interdisciplinary module examinations
- reaching the Pedagogy Expertise Levels: 4 pedagogy levels are part of the 4 years (each being 2 semesters) of the Bachelor studies and focus on the following: pedagogical practice and theory, social and communicative competence, organisation and project management

All modules in undergraduate studies can be provided in the form of four 2-semester units as a "transcript of records".

Module 1: Main Artistic Subject (MAS)

In Module 1: Main Artistic Subject, students develop comprehensive expertise in the field of their selected major subject. In consultation and collaboration with their teachers, they structure the work involved and organise the strategic course of their studies. The focus will be on the development of general skills as well as individual artistic concepts in the fields of interpretation, improvisation, composition / production, stylistic awareness and repertoire. The use of instrument-related equipment and related technology is learned along the lines of the current state of the art technology. Dealing with the principles of scientific work and applied research – be it independent research, reflection or interpretation – accompanies this process and connects artistic professionalism with scientific awareness.

Module 2: Artistic Practice (AP)

In Module 2: Artistic Practice, students consolidate their expertise in the field of performing with ensembles and develop related skills of musical interaction and communication. The prominent requirements of musical implementation and appropriation of various genre-based repertoire works and related interpretive and improvisational concepts are at the center of the work. Students of all fields of study learn the basics of composition and instrumentation and thereby develop a high understanding of structural concepts of artistic creation, as well as the various possibilities for ensemble and instrument-related elaboration. This process of objective interaction and deliberate expansion of musical understanding finds an additional correlation with the studying of secondary and minor instruments as well as with choral singing.

Module 3: Music Pedagogy Theory and Practice (MTP)

In Module 3: Music Pedagogy Theory and Practice, students develop a strong sense expertise, which enables them – beyond the exercise of their own artistic work – to convey concepts of music-related knowledge at a professional level. Methodical and didactic models are the focus of their activities in a Jazz and Popular Music context. These are accompanied by general pedagogy, music psychology and elementary music pedagogy. Regarding the course offers of Lesson Observation and Teaching Practice, students are afforded the valuable opportunity to professionalize and specialise their endeavours as music teachers and educators.

Module 4: Practice and Technology of Music Production (PTM)²

In Module 4: Practice and Technology of Music Production students develop central expertise in the understanding and application of current media and technology in music production. The module offers the highest level of professionalisation in the area of applied music. The conception and realisation of projects in the context of film, theatre, advertising,

² Module 4: Practice and Technology of Music Production is available to students outside of the study major Media Music as an elective module.

computer games, etc. are analysed and worked out in a practical manner. All the while, the numerous aspects and interrelationships of production technology, applied function and effect, as well as the different forms of artistic aesthetics and design are featured prominently throughout as part of the process as a whole.

The basic principles of production, presentation and distribution in music are integrated into the course curriculum by means of the compulsory module Digital Media 1-2, which must be studied by all students in all fields. In the spirit of interdisciplinary interaction, this ensures that all students – regardless of faculty and study focus – have a strong competency in the handling of electronic media, which is essential for today's professional work environment.

Module 5: Applied Theory and History of Music (THM)

In Module 5: Applied Theory and History of Music, central theoretical concepts from the areas of aural training, rhythm, musical theory, arrangement, acoustics, etc. are explained in a practical and applicable manner. The lively interrelationship between theory and practice in the field of jazz and popular music can be found in the wide range of practical exercises in the curriculum.

The mediation of music-related history is done so with the innate awareness of disciplinary and cultural interrelationships, as well as the concepts of modern hermeneutics. The chronology and development of different European and non-European music traditions are discussed regarding their different styles, functions, how they would have been received, and their general roles and relationships in art and society.

By encompassing multiple perspectives through the discussion of historical connections, a further aspect of research-related consciousness – in the sense of critical discussion and interpretation – is stimulated and is intended to provide relevant knowledge for the further development and reflection of one's own artistic work by students and teachers.

Module 6: Scientific and Artistic Research (SAR)

In Module 6: Scientific and Artistic Research, the concepts of scientific work and applied art-related research, are mediated and put into active relationship with each other.

In addition to a range of courses focusing the general fundamentals of these activities and a seminar on the undertaking and completing of a Bachelor's and Master's thesis, the focus will be on a more topic-specific aspect: "Laboratories for Music Research". The main focus is on the realisation, reflection and final presentation of artistic concepts and work of the students as well as of lecturers or relevant Artists in Residence. The seminar "Laboratories for Music Research" offers students the much needed room for the development and expansion of artistic creative processes, but also of their abilities in analysis, reflection, sustainable documentation and communicative interaction with the outside world.

The development and research of artistic methods in science and the application of scientific approaches in artistic creation are therefore put into interaction with each other and form an integral part of the institute's university education as ongoing processes of a lively research practice.

Module 7: Career Orientation and Professionalisation (CP)

In Module 7: Professional Field Orientation and Professionalisation, students get a basic overview of the industry-specific endeavours typical for professional musicians, music educators, music producers and composers, as well as other representatives of the creative industry.

In the lecture "The Professional Musician: Skills, Expertise and Communication" students acquire abilities, which, aside from their respective musical and artistic expertise, enable them to successfully meet the challenges and requirements of the current professional realities. Through JAM MUSIC LAB University's cooperation with various representatives from the worlds of culture, business and science, students are given the opportunity to actively participate, by means of exclusive professional internships, in a professional working environment in their respective areas of focus. The development program "JAZZUBATOR" offers a huge variety of concerts, workshops, internships, seminars and

lectures on the range of topics regarding the essential prerequisites for a successful career:
<http://www.jammusiclab.at/pages/jazzubator/>

Module 7, which is updated annually, also includes presentations by guest lecturers who, as outstanding representatives of their field, comment on relevant developments on the market. Furthermore, a planned cooperation with the Federal Statistical Office (Bundesanstalt Statistik Austria) will enable the students and teachers of the institute to have efficient and valuable access to scientific research and relevant data material with regard to career-related developments and offers on current the music market.

Module 8: Examinations (E)

Module 8: Examinations comprises of the preparatory work that the students must undertake for study examinations and artistic examinations. The ability to develop independent research-led artistic concepts, as well as their verbal presentation and artistic performance must be demonstrated.

Module 9: Compulsory Electives (CE) and Free-Choice Electives

In Module 9: Compulsory Electives and Free-Choice Electives, while still within the guidelines of the pursued specialisation, students get to choose from a definite offer of modules, which in each case is a different field of study from their own field. In this context these chosen modules function as compulsory electives and reinforce the sense of interdisciplinary exchange within the makeup of the compulsory curriculum in each individuals own field of study.

Furthermore, students receive free-choice electives in the form of an annually updated additional offer of thematically related lectures, seminars, workshops and projects. The offer of Module 9 promotes the cross-faculty communication of teachers and students alike and thus, the ongoing exchange of subject-related knowledge and practical know-how.

The assigning of electives and free-choice electives are subject to offers in a given semester, as well as available places.

General Curriculum for Main Artistic Subject (MAS) Using the Example of Study Major Keyboard/Piano³ for Pre-College and Bachelor of Arts in Music Education - Instrumental and Vocal Pedagogy

Preamble: Main Artistic Subject (MAS)

Teachers of MAS are called upon to coordinate and implement the guidelines of the general curriculum, which focus on the attainment of future employability and professionalism, the individual strengths, abilities and the already prevalent musical expertise of the students. In addition, teachers of the AM work in close cooperation with the teachers of the compulsory subject groups and coordinate the current activities with each other in the semester.

The compulsory lectures and exercises "Introduction to Scientific work" and "Introduction to Artistic Research" are held as an integral part of the MAS program and serve to expand relevant expertise and the close connection with the chosen field of practice of the students.

In accordance with this approach, the general and necessary criteria of the students' pursued occupational skills are to be made sufficiently comprehensible and systematically achievable. Simultaneously, personal style and the individual artistic concepts of the students undergo the best possible further development.

The related work content and the amount of required practice for the successful completion of the respective study semester (or year) can be determined by a consultation with students and MAS teachers. This also encompasses the medium and long-term planning of studies. In the decision-making process of focusing on the best-suited electives, MAS teachers take on a role of adviser.

The examination and assessment of the principles of initial undertakings in scientific work and applied research – specifically independent research, reflections and the students' interpretations – accompany the content covered in lectures and lessons and combine professionalism with artistic competence and a growing musicological awareness. Quantitative and qualitative aspects of the organisation of the course of studies and artistic research are documented in standardised forms and made accessible for the annual performance and intellectual capital report.

PRE COLLEGE

- Elementary Exercises and Preparations: Isometric Exercises (Milton Raskin), Finger exercises (Pischna, Hanon, Cortot), rhythmical exercises (Loosex, Bachtragel)
- Simple sight-reading exercises
- Introduction to applied theory of harmony and scales: simple diatonic system, major and minor scales
- Pentatonic system
- Blues and other simple forms
- Improvisation along with blues forms and simple chord progressions
- Simple singing exercises and techniques
- Simple sight-singing

³ The general curricula of all offered study majors are published on JAM Online and can be viewed by the students of the institute.

Regular Studies - General curriculum using example of Major Study Keyboard/Piano (BACHELOR of ARTS in Music Education)

1st Programme Section (Semesters 1 and 2: Course Orientation Phase)

Musical basics/instrumental skills

- Elementary exercises for tone formation, phrasing, timing, articulation in different styles
- Playing of melodies and scales as well as chord arpeggios in different positions
- Playing of notes in different keys and positions
- Elementary chords and chord sequences using the Jazz and Pop idioms
- Elementary accompanying techniques for Jazz, Blues Pop, and Rock
- Simple Transcription
- Elementary concepts of improvisation
- The learning of simple forms used in Blues pieces and from the standard repertory of Jazz (Theme, accompaniment, improvisation.
- Advanced harmony and harmony applied to the instrument (Cadences, diatonic substitutions, chord inversions, use of suspensions, elementary correlations of chords and scales etc.), accompaniment and improvisation in Jazz
- Development of elementary vocal techniques: basic approach and attitude of singing, breathing exercises, posture, body tension, vocal quality, intonation
- Sight-singing in different keys and registers

Organisation of Course of Studies / artistic work / material research

- Discussion of pursued specialisations
- Definition and documentation of areas of work and efforts in practice
- Organisation of students' first independent material research (regarding teaching content): Internet research, writing of excerpts from technical literature
- Short semester reports written by the students

1st Programme Stage (Semesters 3 and 4)

Musical basics/instrumental skills

- In-depth exercises for tone formation, phrasing, timing and articulation in different styles
- Playing of notes in all common keys and positions, increased focus on previously unseen sight-reading
- Further interaction with elementary aspects of arpeggios with the use of altered and non-altered suspensions
- The concert of modes
- Introduction of uneven and irregular time signatures
- Transcriptions with increased difficulty
- Accompaniment techniques with increased difficulty
- The concept of improvisation, a further in-depth study
- The learning of more complex pieces from the standard repertoire (theme, accompaniment, improvisation) in different stylistic areas (Swing, Bebop, Latin, Pop, Rock, Funk etc.)
- Simple solo pieces
- Further in-depth studying applied harmony (with specific relevance to instrument) and scales (reharmonisation, harmonic and melodic minor scales, symmetrical scales)
- Introduction to the operation of additional keyboard equipment in connection to the requirements of professional practice
- Further in-depth studying of chords and chord sequences in the Jazz and Pop idioms
- Sight-singing in different keys and registers

- Intensive preparation for exam with examination committee, which marks the transfer into the 2nd Programme Stage

Organisation of Course of Studies / artistic work / material research

- Further in-depth look at and organisation of specialisation and specific areas of focus
- Definition and documentation of areas of work and efforts in practice
- Focussing further on the artistic concepts of the students, the promotion and support of creative work (composition, songwriting, arrangement, improvisation, personal stylistic aspects etc.)
- Further material research (regarding teaching content) and according to guidelines specific to the individual specialisations of the students
- Short semester reports written by the students

2nd Programme Stage (Semesters 5 and 6)

Musical basics/instrumental skills

- Further in-depth exercises and interaction with tone formation, phrasing, timing and articulation in different styles
- The reading of music according to advanced levels of difficulty and in connection with the requirements of professional practice in the different genres: Jazz, Pop, Theater, Musicals, Filmmusik etc.)
- The studying of more complex chords and chord sequences in Jazz, Pop and in other genres
- Further in-depth exercises and practice of uneven and irregular time signatures
- Complex solo piece
- Advanced techniques in constructing melodies: symmetrical and synthetic scales and pattern techniques (Russel, Slonimsky, Coltrane etc.)
- Introduction to the concept of non-functional harmony
- Further development of vocal technique: extension of vocal range, sustaining tones, scat syllables etc.
- Extending and deepening proficiency in sight-singing

Organisation of Course of Studies / artistic work / material research

- Further support in the progress and course of the area/s of specialisation and focus of the student.
- Definition and documentation of areas of work and efforts in practice
- Further development of artistic concepts of the students, intensified promotion and support of creative work (composition, songwriting, arrangement, improvisation, personal stylistic aspects etc.)
- Further material research (regarding teaching content) and according to guidelines specific to the students' individual specialisations along with subsequent reflection and interpretation
- Short semester reports written by the students

2nd Programme Stage (Semesters 7 and 8)

- Interpretative analyses of melodically, harmonically and formally complex pieces from all periods of Jazz and Popular Music
- Strong establishment of proficiency in sight-reading in all degrees of difficulty and in connection with the requirements of professional practice (Jazz, Pop, Theater, Musicals, Filmmusik etc.)
- Complex solo piece
- Free improvisation and the applicable playing and articulation techniques

- Establishment of individually selected stylistic focuses and areas of specialisation
- Further development of vocal technique: extension of vocal range, sustaining tones, scat syllables etc.
- Further extending and deepening proficiency in sight-singing
- Intensive work with concert performance pieces for the Diploma or Bachelor's examination

Organisation of Course of Studies / artistic work / material research

- Summary and preliminary finalisation (in terms of the upcoming diploma or Bachelor's degree) of the area/s of specialisation and focus of the student
- Definition and documentation of areas of work and efforts in practice
- Summary and preliminary finalisation (in terms of the upcoming diploma or Bachelor's degree) of the artistic concepts of the students and their creative work (composition, songwriting, arrangement, improvisation, personal stylistic aspects etc.)
- Final reflection on the work undertaken throughout course of studies
- Short semester reports written by the students