

**Curriculum for BACHELOR'S DEGREE PROGRAM  
MUSIC  
Faculty of Music  
Bachelor of Arts in Music (BA-M)**

**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
- Media Music

**1. Course Aims**

The Bachelor of Arts in Music course is a comprehensive education in performance and production in the fields of Jazz and Popular Music. Our guiding principle is that current practices in music education in these areas have to form a strong connection between the expertise of creative music making (be it compositional, improvisational or by means of media music); a convincing performance ability; and the attuned knowledge of possible distribution channels in the current, yet ever-changing music market. In adhering to this multi-faceted ethos, our Students are encouraged to make the most of the interdisciplinary curriculum of JAM MUSIC LAB University.

The objective of the course is to produce graduates who, as musicians and music-makers, have the varied qualifications of the current professional realities in the area of Jazz and Popular Music. In order to guide their individual talents and areas of specialisation, a sense of expertise is achieved, which in turn guarantees their employability in the dynamic competition of the music market: Professional craftsmanship in their respective Main Artistic Subject (MAS), the ability to independently and intuitively develop artistic concepts as well as their skill in performance, production and distribution. Within the framework of music production, specialised professional targets receive particular focus in addition to composition and production techniques of the various fields of applied media music: film music, theatre music, advertising music, audio branding and sound design, as well as music for computer games. Expertise in the scientific research and reflection of creative processes, as well as a high degree of social and communicative competence are further central values integral to such a successful degree.

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)**

This course orientation phase serves to consolidate elementary theoretical and practical musical skills. It also allows the students to orientate and familiarise themselves with the courses that would be on offer, namely compulsory and elective modules. 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 up 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 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).

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 the student's progression to the third semester.

#### **Semesters 3 and 4**

Advanced craftsmanship skills, know-how in the field of music production, and individual artistic concepts of the students are featured just as much as the expertise of scientific and artistic research. The students' prospective occupational fields and related specialisations, especially professional practice, enter into the work focus.

Central to the compulsory Subject Group 2 is a compulsory repertoire selection of 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, interaction with and use of sheet music etc.) have been mastered and the theoretical knowledge has been internalised and applied in 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).

A committee exam at the end of the 4th semester then decides on the student's progression to the second stage of study.

### **2nd Programme Stage**

#### **Semesters 5 and 6**

Skills such as artistic ability 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).

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 Main Artistic Subject (MAS) at the end of the 6th semester then decides on the student's progress to the 7th semester.

### **Semesters 7 and 8**

The students' artistic skills are professionalised with regard to their prospective career paths. Furthermore, the focus is on the relevant internships and seminars. A passed Bachelor's examination at the end of the 8th semester demonstrates the musical ability to work with decisive and communicative expertise, 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). 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 (Please see the details in the core application, chapter 3.7.4, Examination and Examination Methods, Degree Examination MAS).

### **Interdisciplinary Module Examination 1-3 / Subject Group Examination 1-3 which define Expertise Levels 1-3<sup>1</sup>**

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.

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<sup>1</sup> In the study major Media Music, the 3 expertise levels are defined by project qualifications in the subjects of Media Music 1-2, 3-4 and 5-6.

- 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 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).

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 expertise 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 music-practical 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 musicians, graduates have the best professional qualifications and social competence for a wide range of professional activities in the field of Jazz, Popular music, as well as in the diverse forms of applied music. They can work as soloists and/or as ensemble members in various musical formations and orchestras in the context of Jazz, Pop, Rock, theatre and musicals, TV shows, film, 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 conducting and overseeing artistic projects, arts and cultural management, as well as a career in the creative and media sector. In the course of their studies, students will be trained in the field of applied music and will have opportunities to work as music producers and composers in the context of film, theatre and musicals, TV

programs, advertising, audio branding, sound design, computer games and other extended and multi-faceted work environments in music production in the creative and media sector.

### **5. Awarding of the Degree "Bachelor of Arts in Music"**

The academic degree "Bachelor of Arts in Music" 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.

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



### Course Curriculum

#### Bachelor's Degree Program: Music (BA-M) – Bachelor of Arts in Music / Faculty of Music

ECTS: Compulsory modules (modules 1-8) ECTS 208, free-choice modules and electives (Modules 9A-9F) ECTS 32 (in total: ECTS 103)

Study Major: Keyboard Instruments											
AM: Piano											
Compulsory Modules											
Courses	H/W	CRS	Yr. 1		Yr. 2		Yr. 3		Yr. 4		ECTS
			Sem.1	Sem.2	Sem.3	Sem.4	Sem.5	Sem.6	Sem.7	Sem.8	
			ECTS	ECTS	ECTS	ECTS	ECTS	ECTS	ECTS	ECTS	
<b>Module 1 - Artistic Study Major</b>			Yr. 1		Yr. 2		Yr. 3		Yr. 4		<b>96,0</b>
AM	1,25	AM	12	12	12	12	12	12	12	12	96,0
<b>Module 2 - Artistic Practice (AP)</b>			Yr. 1		Yr. 2		Yr. 3		Yr. 4		<b>32,0</b>
Improvisation 1-4	1	P	0	0	2	2	2	2	0	0	8,0
Stage Band 1-4	2	EL	3	3	3	3	0	0	0	0	12,0
Soloist's Ensemble 1-2	2	EL	0	0	0	0	3	3	0	0	6,0
Big Band 1-2	2	EU	0	0	0	0	0	0	3	3	6,0
<b>Module 3 - Music Pedagogy Theory and Practice (MTP)</b>			Yr. 1		Yr. 2		Yr. 3		Yr. 4		<b>0,0</b>
see free-choice modules and electives											
<b>Module 4 - Practice and Technology of Music Production (PTM)</b>			Yr. 1		Yr. 2		Yr. 3		Yr. 4		<b>4,0</b>
Basics of Digital Media - Production/Presentation/Distribution 1-2	1	LP	0	0	2	2	0	0	0	0	4,0
<b>Module 5 - Applied Theory and History of Music</b>			Yr. 1		Yr. 2		Yr. 3		Yr. 4		<b>33,0</b>
Ear Training 1-4	1	LP	0	0	1,5	1,5	1,5	1,5	0	0	6,0
Solfedge 1-4	1	LP	1,5	1,5	1,5	1,5	0	0	0	0	6,0
Rhythm in Jazz und Popular Music 1-4	1	LP	1,5	1,5	1,5	1,5	0	0	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	1,5	1,5	0	0	3,0
History of Jazz and Popular Music 1-2	1	L	0	0	1,5	1,5	0	0	0	0	3,0
<b>Module 6 - Musicology and Artistic Research</b>			Yr. 1		Yr. 2		Yr. 3		Yr. 4		<b>18,0</b>
Introduction to Musicology/Artistic Research 1-2	1	LP	2	2	0	0	0	0	0	0	4,0
Diploma Thesis Seminar 1-2	2	SE	0	0	0	0	0	0	3	3	6,0
Laboratories for Music Research (updated each semester)	1	RS	0	0	0	0	2	2	2	2	8,0
<b>Module 7 - Career Orientation and Professionalisation</b>			Yr. 1		Yr. 2		Yr. 3		Yr. 4		<b>9,0</b>
The Professional Musician - Skills, Expertise, Communication 1-2	1	SP	0	0	0,5	0,5	0	0	0	0	1,0
Music Work Placement 1-4	1,5	INT	0	0	0	0	2	2	2	2	8,0
<b>Module 8 - Examinations</b>			Yr. 1		Yr. 2		Yr. 3		Yr. 4		<b>16,0</b>
Study Examinations for Years 2/3, Interdisciplinary Modules Examinations			0	2	0	4	0	2	0	0	8,0
Bachelor Examination			0	0	0	0	0	0	0	8	8,0
<b>Total ECTS / Semester</b>			21,5	23,5	27	31	25,5	27,5	22	30	<b>208,0</b>
<b>Total ECTS / Study Year</b>			45		58		53		52		<b>208,0</b>
<b>Module 9 - Free Choice Modules and Electives</b>			Yr. 1		Yr. 2		Yr. 3		Yr. 4		<b>32,0</b>
Distribution of ECTS from modules 9A-9F			6	6	2	2	4	4	4	4	<b>32,0</b>
<b>ECTS TOTAL</b>			57		62		61		60		<b>240,0</b>

**Bachelor's Degree Program: Music (BA-M) – Bachelor of Arts in Music / Faculty of Music**

ECTS: Compulsory modules (modules 1-8) ECTS 208, free-choice modules and electives (Modules 9A-9F) ECTS 32 (in total: ECTS 103)

<b>Study Major: Keyboard Instruments</b>
<b>AM: Piano</b>
<b>Free Choice Modules and Electives</b>

Free choice modules and electives are allocated according to the available places as well as previous knowledge that is required for participation. The selection of these subjects, which are selected areas of focus, is basically left up the students. A substantive vote given by the AM 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
<b>Module 9 - Elective A / Artistic Practice</b>					<b>22,0</b>
Stage Band for Vocalists 1-4	2	EL	3	3	6,0
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
Choir 1-2	1	EL	1	1	2,0
Ensemble / Studio Recording 1-2	1	EL	2	2	4,0
Training - Rhythm Section 1-2	1	EL	2	2	4,0
<b>Module 9 - Elective B / Music Pedagogy Theory und Practice</b>					<b>14,0</b>
Introduction to the Fundamentals of General Pedagogy 1-2	1	L	1,5	1,5	3,0
Introduction to Music Psychology 1-2	1	L	1,5	1,5	3,0
Didactics of Jazz and Popular Music 1-2	1	SP	1,5	1,5	3,0
Ensemble Conducting and Group Lessons Jazz/Popular Music 1-2	1	SP	2	2	4,0
Guest Lecturer/Seminar/Workshop/Excursion (updated each semester)	0,5	NN	0,5	0,5	1,0
<b>Module 9 - Elective C / Practice and Technology of Music Production</b>					<b>10,0</b>
Music Processing 1-6	1	L	1,5	1,5	3,0
Studio Internship 1-6	1	L	1,5	1,5	3,0
Media Music 1-6	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
<b>Module 9 - Elective D / Applied Theory / History / Philosophy / Art</b>					<b>13,0</b>
General Music History 1-4	1	L	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
Texture 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
<b>Module 9 - Elective E / Musicology and Artistic Research</b>					<b>29,0</b>
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 / Didactics in Jazz and Popular 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
<b>Module 9 - Elective F / Career Orientation and Professionalisation</b>					<b>15,0</b>
Guest Lecturer/Seminar/Workshop/Excursion (updated each semester)	1,5	NN	1,5	1,5	3,0
Music Work Placement 5-6	1,5	INT	2	2	4,0
Media Music Work Placement 1-2	1,5	INT	2	2	4,0
Music Pedagogy Work Placement 1-2	1,5	INT	2	2	4,0
<b>Total ECTS of all Electives 9A-9F</b>			<b>51,5</b>	<b>51,5</b>	<b>103,0</b>

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:	Intership
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 module 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 beyond competency and expertise levels, e.g. for students of the Faculty of Pedagogy

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)<sup>2</sup>**

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)<sup>3</sup>**

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, 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

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<sup>2</sup> Module 3: Music Pedagogy Theory and Practice is available to the students of the Faculty of Music as an elective module.

<sup>3</sup> Module 4: Practice and Technology of Music Production is available to students outside of the study major Media Music as an elective module.

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/Piano<sup>4</sup> for Pre-College and Bachelor of Arts in Music**

### **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 module 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**

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- 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

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<sup>4</sup>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)**

### 1st Programme Stage (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 applicable to the instrument (cadences, diatonic substitutions, chord inversions, use of suspensions, elementary correlations of chords and scales etc.), accompaniment and improvisation in Jazz

#### *Organisation of Course of Studies / artistic work / material research*

- Discussion of pursued specialisations
- Definition and documentation of areas of work and efforts in practice
- Support for 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
- Sight-reading 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
- 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)

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#### *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
- Practical exercises in the area of Studio Recording

### *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)

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- 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
- Professional practice in the field of studio recording
- 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