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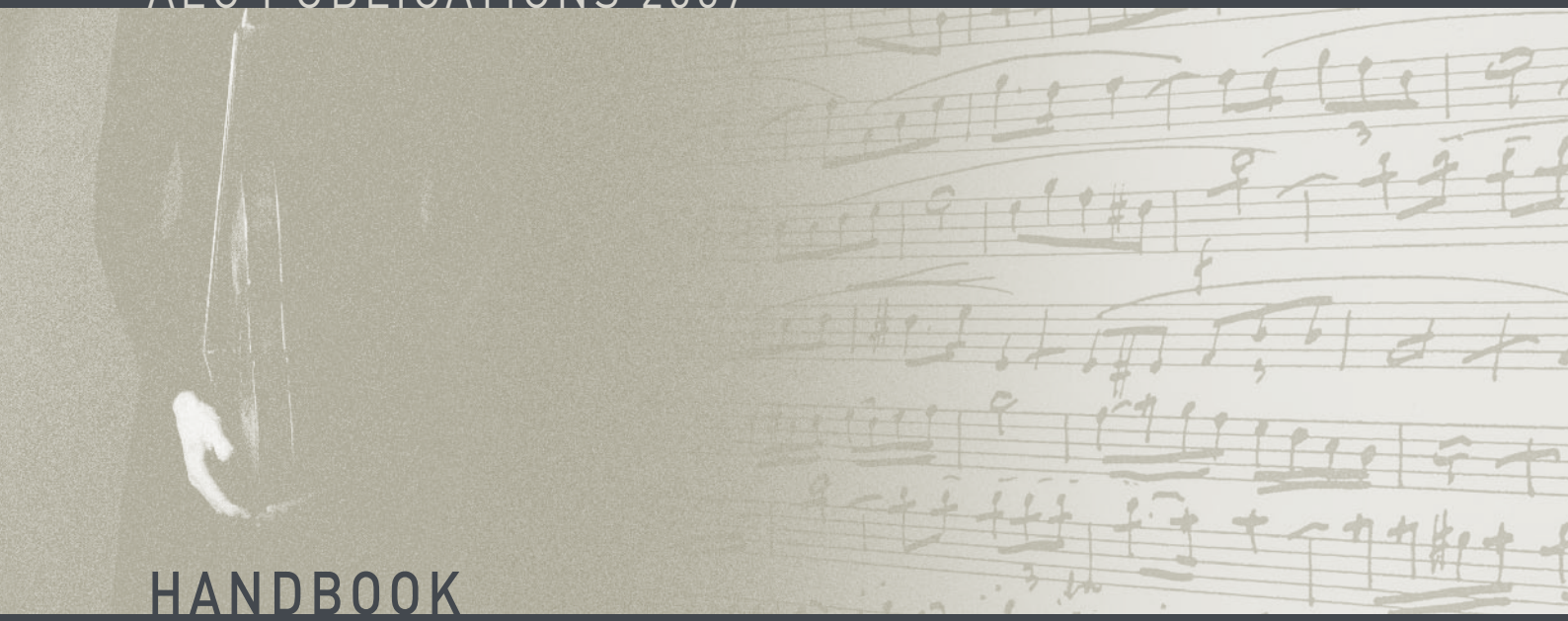

HANDBOOK

IMPLEMENTATION AND USE OF CREDIT POINTS IN HIGHER MUSIC EDUCATION

EVERT BISSCHOP BOELE

rev. ed. August 2009

Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen (AEC)

ERASMUS THEMATIC NETWORK FOR MUSIC
polifonia

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ERASMUS THEMATIC NETWORK FOR MUSIC

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A free electronic version of this handbook is available through www.polifonia-tn.org.

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FOREWORD

This document has been developed in the framework of the ERASMUS Thematic Network for Music "Polifonia"[1], the largest European project on professional music training to date. This project involved 67 organisations in professional music training and the music profession from 32 European countries and 30 experts in 5 connected working groups in an intensive 3-year work programme from September 2004 – October 2007. The project, which was coordinated jointly by the Malmö Academy of Music – Lund University and the Association Européenne des Conservatoires, Academies de Musique et Musikhochschulen (AEC), received support from the European Union within the framework of the ERASMUS Programme. The aims of the project were:

1. To study issues connected to the Bologna Declaration Process, such as the development of learning outcomes for 1st (Bachelor), 2nd (Master) and 3rd cycle studies through the "Tuning"[2] methodology, the use of credit point systems, curriculum development, mobility of students and teachers, and quality assurance in the field of music in higher education.
2. To collect information on levels in music education other than the 1st (Bachelor) and the 2nd (Master) study cycles, in particular pre-college training and 3rd cycle (Doctorate/PhD) studies in the field of music.
3. To explore international trends and changes in the music profession and their implications for professional music training.

With the aim to participate in the discussions taking place in the higher music education sector and in the framework of the Bologna process, the AEC formed within "Polifonia" a group with the following experts:

- Jeremy Cox (Chair - Royal College of Music, London)
- Hannu Apajalahti (Sibelius Academy, Helsinki)
- Evert Bisschop Boele (Hanzehogeschool Groningen)
- Cristina Brito da Cruz (Escola Superior de Música de Lisboa)
- Bruno Carioti (Conservatorio Statale di Musica "Alfredo Casella", L' Aquila)
- Grzegorz Kurzynski (K. Lipinski Academy of Music, Wroclaw)
- Jörg Linowitzki (Musikhochschule Lübeck)
- Jacques Moreau (CNSMD de Lyon)

[1] More information about "Polifonia" can be found at www.polifonia-tn.org.

[2] For more information about the "Tuning" methodology please see http://www.tuning.unideusto.org/tuningeu/index.php?option=content&task=view&id=172&Itemid=205.

In order to assist higher music education institutions with the requirements proposed by the Bologna process, the "Polifonia" project issued a series of publications that can be used by the institutions in the development of their study programmes:

- Several practical handbooks on:
  - Curriculum Design and Development in Higher Music Education
  - Implementation and Use of Credit Points in Higher Music Education
  - Internal Quality Assurance in Higher Music Education
- A document entitled "Summary of Tuning Findings – Higher Music Education", which contains the AEC Learning Outcomes for the 1st, 2nd and 3rd cycles, as well as the "Polifonia/Dublin Descriptors" as mentioned in paragraph 3.2.6 of this handbook
- A trilingual website called "Bologna and Music" (www.bologna-and-music.org), where all relevant documentation in relation to the Bologna process seen from the perspective of higher music education can be found.

In addition, the AEC project "Accreditation in European Professional Music Training"[3] produced several important documents addressing external quality assurance and accreditation in music.

[3] More information about this project can be found at www.bologna-and-music.org/accreditation.

1. INTRODUCTION

1.1 The introduction of credit point systems has been an important issue in the context of the Bologna process, which seeks to create a harmonised area of higher education across Europe. In higher music education, a credit point system is something relatively new for many institutions. The goal of this publication is to serve as a practical and easily comprehensible guide for the development and maintenance of a credit point system in higher music education institutions: conservatoires, music academies, Musikhochschulen and the like. This publication draws upon the "ECTS Users' Guide", issued by the European Commission in February 2009.

1.2 If you, the reader, are starting to master the ins-and-outs of credit point systems, it may be a good idea to read this brochure once completely. That way, one gets an overview of the subject, and questions which occur to you while reading may turn out to have been answered by the end of each chapter or by the end of the brochure. As an extra aid to orientation, a short outline of the other chapters of the publication is given in a box at the beginning of each chapter. Particularly problematic concepts are then dealt with at the end of each chapter.

1.3 Finally, I would like to express my gratitude to Mr Jeremy Cox for reading the first draft of this document and making many helpful suggestions to the text.

In Chapter 2 you will find:
- a short definition of a credit point system
- some historical aspects of credit point systems
- a description of the basic features, advantages and disadvantages of credit point systems

In Chapter 3 you will find:
- three different models which you might use when building a credit point system in your institution
- some remarks on specific problems when building a credit point system

In Chapter 4 you will find:
- remarks on the wider context of credit point systems: their relation to curriculum development, internationalisation and quality assurance.

2. CREDIT POINT SYSTEMS

In this chapter we will explain the basic features of credit point systems. We will start with a short definition and a basic example (2.1). In order to make clear why credit point systems are a real issue in higher education today and, especially, why the ECTS-system is so important, we will briefly outline some historical aspects (2.2). We will finish with a description of the basic features, advantages and disadvantages of credit point systems, with ECTS as an example (2.3).

In Chapter 3 you will find:
- three different models to use when building a credit point system in your institution
- some remarks on specific problems when building a credit point system

In Chapter 4 you will find:
- remarks on the wider context of credit point systems: their relation to curriculum development, internationalisation and quality assurance.

2.1 WHAT IS A CREDIT POINT SYSTEM?

2.1.1 Basically, a credit point system is:
a system in which the total volume of study carried out by a student during the year (taught time plus independent study time) is given a numerical value. This value is then subdivided to correspond to the various subjects, units or modules which the student takes.[4]

2.1.2 To give a simple example: let us say that an average student in a particular higher music education institution is expected to study for 42 weeks, each of 40 hours. The total amount of study time per year is 1680 hours. Suppose a student is expected to take 5 subjects. Each subject has 1 lesson per week lasting 2 hours – 2 hours of contact time per week. For five subjects this makes a total of 10 hours per week. For each of the 5 lessons, the student is expected to study independently for a further 6 hours per week. This totals 30 hours of independent study time per week. For each subject, the student is expected to study for a total of 8 hours per week (2 + 6 hours). If this subject is taught across the whole year[5], this means that the student is expected to spend a total of 336 hours on the subject (8 hours x 42 weeks).
If the 1680 hours (the total amount of study time in one year) is given the value of 60 credit points, one credit point equals 28 hours. Each of the five subjects has a volume of study of 336 hours; this equals 12 credit points (12 credit points x 28 hours = 336 hours).

[4] The Online AEC Handbook on "The Effects of the Bologna Declaration on Professional Music Training in Europe" can be found at www.bologna-and-music.org.

[5] We assume in this example that examination takes place during lessons and is not organized independently.

	Contact time/ week	Independent study/week	Total study/week	Total study/year	Credits
Subject A	2	6	8	336	12
Subject B	2	6	8	336	12
Subject C	2	6	8	336	12
Subject D	2	6	8	336	12
Subject E	2	6	8	336	12
Total	10	30	40	1680	60

If a student in the same institution were expected to take only four subjects, but one of these subjects involved double the amount of contact hours and independent study time, and if the year were divided into two equal semesters, the table would look like this:

	Contact time/week	Independent study/week	Total study/ week	Total study/ year	Credits/ year	Credits sem. I	Credits sem. II
Subject H	2	6	8	336	12	6	6
Subject I	2	6	8	336	12	6	6
Subject J	2	6	8	336	12	6	6
Subject K	4	12	16	672	24	12	12
Total	10	30	40	1680	60	30	30

2.2 National credit point systems and the European Credit Transfer and Accumulation System

2.2.1 To some, it may seem as though credit point systems are a recent phenomenon in higher music education, connected with the signing of the "Bologna Declaration" and taking the form of ECTS. In fact, though, credit point systems have been used long before the Bologna Declaration (1999) and even before the introduction of ECTS (1988). The Norwegian Academy of Music introduced credit points in 1975; in the Netherlands credit points have been in use since 1992; Great Britain has at least a nominal national credit point system since the 1980s. All these credit point systems used different numerical scales. For example, the total volume of study per year in Norway equalled 20 credits, that in the Netherlands 42 credits and that in Great Britain 120 credits.

2.2.2 As international co-operation and student exchange started to become an increasingly significant issue - specifically in the European Community but also outside - questions concerning the recognition of study results and the international comparability of (higher) education became more and more urgent. To foster comparability and exchange within the European Community, a European Credit Transfer and Accumulation System was developed.[6]

[6] Related tools for international exchange on the labour market have also been developed.In the field of competencies and qualifications. For example, there is the suggested "Europass"-portfolio, which includes, amongst other elements, the Europeass Certificate Supplement and the Europass Language Passport.

The European Credit Transfer and Accumulation System consists of several elements:

- a standard outline for an ECTS course catalogue which helps each institution to
- describe the form and content of the education it offers;
- an ECTS credit point system which can be used either directly by a country or an institution or as a means to translate one national credit-point system into another;
- an ECTS grading scale which can be used as a means of translating one national
- grading scale into another;
- several standard documents to be used in external exchange: a student application form, a learning agreement, a training agreement, and a transcript of records.
- an ECTS grading table which gives information on the statistical distribution of grades within an institution in order to be used as a means of translating one grading scale into another;

Closely connected with those ECTS instruments is the Diploma Supplement which describes the content and level of the course. The ECTS instruments and the Diploma Supplement are both explained in the ECTS Users' Guide.[7]

2.2.3 The European Credit Transfer and Accumulation System is therefore more than just a credit point system. The credit point system used in ECTS was initially just meant to be a translation tool between various national credit point systems and is only one of the elements of ECTS. There has been no obligation within Europe to use ECTS, but its use has been promoted extensively. Since its inception in 1988, ECTS has been introduced in more and more higher education institutions, with the help of national ECTS counsellors and an ECTS Users Guide, available on the internet in many languages of the European Community. When, in 1999 in Bologna, ministers responsible for higher education in 29 countries within and outside the European Community signed (of their own free will) a declaration in which they proclaimed that they intended to establish a European Area of Higher Education by 2010, they proposed, amongst other things, that all countries that were signatories would adopt a system of credit points that would be compatible with ECTS.

2.2.4 In the ECTS credit point system, the total amount of study in one learning year equals 60 credit points, often divided into two semesters of 30 credits each or three terms of 20 credits each. Countries which had not previously used a credit point system often chose to adopt a system corresponding to ECTS itself, with a total amount of study per year of 60 credit points. Some countries that already possessed their own credit point system decided to change it so that it would correspond to ECTS – the Netherlands, for example, changed from a 42-point system to a 60-point system in 2002. The growing number of countries signing the Bologna Declaration, and the growing number of countries adopting a 60-point system, has led, in effect, to ECTS becoming increasingly seen as the predominant European credit point system in its own right. In fact, at the 2003 Berlin conference connected to the Bologna process, the Ministers of the participating countries declared that they would:

> *encourage further progress with the goal that the ECTS become not only a transfer but also an accumulation system, to be applied consistently as it develops within the European Higher Education Area.*[8]

7 See http://ec.europa.eu/education/lifelong-learning-policy/doc/ects/guide_en.pdf.

8 "Realising the European Higher Education Area", Conference of Ministers responsible for Higher Education in Berlin on 19 September 2003, p. 5.

In this publication all examples will be given in relation to a 60-point system; nevertheless, it remains the case that countries are free to use their own systems, so long as they are compatible with ECTS (e.g. the UK's 120-point system converts easily to ECTS by dividing credit values by 2).

2.3 Basic features of a credit point system

2.3.1 When devising a credit point system that is ECTS-compatible, it is essential to keep some basic features in mind:

- The central concept of any credit point system is workload. This can be defined as "the total volume of study expected from an average student, measured in time-units". This means that all the study-related activities of a student count, and all activities count equally – one just adds together all the hours a student is expected to work. For example: a student takes a 10-week course of music history. During the first eight weeks, he or she attends two lessons a week of 2 hours each and is expected to read literature and study independently for 4 hours a week. In the ninth week, he or she is expected to prepare for two days for an examination – 16 hours in total. In the tenth week the examination itself takes place, lasting 2 hours. The total workload of this course would therefore be 82 hours:

16 (8x2) lessons of 2 hours	32 hours
8 x 4 hours reading/study independently	32 hours
16 hours preparation of examination	16 hours
2 hours examination	2 hours
Total	82 hours

  Note that there is no direct relationship between the contact time between the student and teacher on the one hand and the workload/credit points on the other hand. Credit point systems in principle just measure time, not the way the time is spent. Two subjects with the same amount of contact time may be allotted quite different amounts of credit points, depending on the amount of independent study expected.
- The total volume of study per year may differ from country to country and from institution to institution. For example: if the total volume of study per year equals 60 credits and the total amount of study per year expected from an average student is 42 weeks, each of 40 hours, 60 credits would equal 1680 (42 x 40) hours. If, however, a study-year consists of only 30 weeks, each of 40 hours, 60 credits would equal 1200 (30 x 40) hours. In the ECTS Users' Guide it is stated that"in most cases, student workload ranges from 1,500 to 1,800 hours for an academic year, whereby one credit corresponds to 25 to 30 hours of work" (for more remarks on this topic, see paragraph 3.6.).
- The basic unit of measurement, the credit point, is therefore not absolute but relative because it depends on the total volume of study per year expected from the average student. For example: if 60 credits equal 1680 (42 x 40) hours, one credit equals 28 (1680 divided by 60) hours of work. However, in a case where 60 credits equal 1200 (30 x 40) hours, then one credit would equal 20 hours. A music history course with a total volume of study of 82 hours would, in the first case, equal approximately 3 credit points (3 x 28 = 84 hours); in the second case, it would equal ap-

proximately 4 credit points (4 x 20 = 80 hours). Thus it can be seen that credit points function only as a relative indicator of the quantitative importance of individual subjects compared to the total volume of study per year.

- If a study year is subdivided into equal parts, the total amount of credit points will be subdivided into equal parts as well. If a study year consists of two equal semesters, each semester corresponds to 30 credits; if the year is divided into three equal terms, each term stands for 20 credits, etc. Generally speaking, the division of the year into two semesters seems to be becoming the norm for higher music education, especially given the fact that international exchange in higher music education often takes place for periods of half a year.
- When defining student workload one has to keep in mind an average student. The average student is not exceptionally gifted; he or she is not some kind of 'ideal' student. Nor is he or she necessarily a weak student – average is not the same as mediocre. This same average student is also not necessarily the kind of student who most closely resembles the staff of your institution when they were students – it might well be that current staff represent an above-average selection! The average student is the student who, without much trouble and with a normal work pattern, will be able to pass his or her exams satisfactorily. Such a student should merit a diploma at the end of his or her studies in such a way that the institution would have no problem at all in acknowledging them as a former student. The concept "average" therefore is highly dependent on the standards the institution itself sets, at the end of studies (final examinations) as well as at the beginning (entrance examinations). The concept of "average" is explicitly meant to be the average the institution sets, not a "European average" or even a "national average" – unless, of course, the institute itself decides otherwise.
- When awarding credit points to a student one has to bear in mind that, although there is a direct relationship between the total volume of study for a certain subject and the amount of credit points connected to that subject, it is not enough that a student can prove he or she has actually studied for the indicated amount of time for the credit points to be granted. The question is not so much whether or not an individual student has invested the indicated amount of time (the indicated amount of time is attached to the concept of the average student, and no individual student is average...) the question is whether or not he or she has attained the final level expected. In other words, awarding or not awarding a student the credit points associated with a certain subject is a pass/fail-indicator. A student who passes a music history examination but has only spent half of the indicated time studying the subject is still awarded all the associated credit points; a student who fails the examination but has spent double the amount of time indicated is not awarded any credit points at all.
- There is no relation between awarding credit points and a student's level of success, other than the pass/fail-indication mentioned above. A student who just passes a music history examination with the minimum marks required and a student who passes the same examination brilliantly are each awarded the same number of credit points. The difference in level of achievement can be indicated by the grades connected to the examination, but not in the number of credit points awarded.

2.4 Advantages and disadvantages of credit point systems

2.4.1 For many people, the introduction of a credit point system may seem a less than exciting enterprise – perhaps even a rather boring one. For some, it may even seem to pose a threat to the character of higher music education. Higher music education is firmly rooted in ideas about artistic level – ideas shared by the international community of professional musicians. The introduction of a seemingly purely administrative and rather bureaucratic credit point system may be felt as being in conflict with the essence of higher music education, which must always be the nurturing of musicianship to the highest level.

2.4.2 There are indeed some dangers associated with the introduction of a credit point system. If a credit point system is presented as a mechanism by which it is possible to capture the essence of any type of education, let alone higher music education with all its peculiarities, many of those involved will be disappointed and may possibly turn against the system. They will find no shortage of arguments to combat it: for instance, they may argue that it is impossible to define the characteristics of the "average student", or they may well feel that a credit point system in general imposes yet more bureaucracy upon institutions.

2.4.3 Both arguments may have an element of truth, but they are not arguments against the system per se; they are connected to an implicit cost-benefit analysis that presumes that a credit point-system is, in itself, a means of making an integral description of higher music education. It is not. It is only a means to make explicit the average workload per subject in the curriculum. Introducing, and then operating, the system costs administrative effort. This should always be made clear from the beginning, and should be presented alongside the advantages a credit point system may offer, such as the following:

- A credit point system may give insight into the internal structure of the curriculum as a whole. It highlights how many subjects the student is supposed to pursue at a certain time, how subjects follow each other and how integrated or fragmented a curriculum is. It also makes clear that curriculum change needs to be about replacing old subjects by new, not just about adding subjects to a curriculum – and therefore that it is crucial to conduct a debate, not only about why one should add to a curriculum but also about why some things should disappear from a curriculum.
- More specifically, a credit point system gives insight into the amount of time spent by students on different subjects. A credit point system therefore encourages us to recognise what we, as teachers in our institutions, demand from students. As a result, it turns our attention from teaching to learning learning – which is one of the key characteristics of the Bologna process, and the reason why the current ECTS Users' Guide stresses that ECTS is a "learner-centred system for credit accumulation and transfer" and is strongly connected to the Bologna Qualifications Framework. In this way, it may function as a tool for establishing agreement between the institution, teacher and student: the institution tells each teacher, by means of its credit point system, how much time he or she can expect the average student to spend on a particular subject, thus ending the struggle

among teachers for their students' time. On the other hand, it also tells the student how much study time he or she is expected to devote, on average, to a particular subject.

- Not only does a credit point system tell us something about absolute study time; it also tells us something (although not everything) about the importance of the different subjects in a curriculum and about their relative weight. Although there is no direct relationship here, there is an indirect one, put forward excellently by Harald Jørgensen:
  [Q]ualitative aspects of learning are related to time aspects and effort on behalf of the learner, and ... a discussion of quality is abortive without a consideration of how much time the learner is allowed to invest in his learning project. In an institution where both students and teachers have a biography with a high quantity of work on their major instrument, this type of argument is, for the most part, readily understood.[9]
- Finally, a credit point system makes it easier (but still not entirely straightforward - more on that in chapter 4) to compare curricula from different institutions and to facilitate exchange, within one country or between countries.

[9] Report AEC Annual Congress 2002, pages 17-18. This report can be downloaded at www.aecinfo.org/previouscongresses.

3. HOW TO BUILD A CREDIT POINT SYSTEM

This chapter contains a "do-it-yourself" kit for building a credit point system, suggesting different logical steps and various alternatives. In fact, it explains three different strategies for building a credit point system: one based on relative importance, one on absolute workload, and one on contact time. The chapter will end by pointing out some more specific problems with credit point systems in higher music education.[10]

In Chapter 2 the following topics were discussed:
- a short definition of a credit point system
- some historical aspects of credit point systems
- a description of the basic features, advantages and disadvantages of credit point systems

In Chapter 4 you will find:
- remarks on the wider context of credit point systems: their relation to curriculum development, internationalisation and quality assurance.

3.1 FROM RELATIVE IMPORTANCE TO CREDIT POINTS

3.1.1 The first way to devise a credit point system is by translating the "relative importance" of different subjects within the curriculum into credit points. Basically, one does the following:
- define how important the different (groups of) subjects in a curriculum are in comparison to each other;
- express this scale of relative importance in percentages;
- translate these percentages into credit points;
- work from greater units (groups of subjects) to smaller units (individual subjects).

3.1.2 Suppose, for example, you offer a curriculum with three main groups of subjects. One group is "Main Study", one group is "Theory" and one group is "Secondary Practical Subjects". Each group is subdivided into separate subjects. The group "Theory" is subdivided into the subjects "Aural Training", "General Music Theory" and "Harmony".

3.1.3 The first thing you do is to ask yourself how you would define the relative importance of the different groups. You might come up with the answer that the Main Study group should count for half of the total importance of the year, while the other two groups count together for the other half, but with the Theory group having slightly more importance than the Secondary Practical Subjects group.

[10] This chapter varies slightly on the way the ECTS Users' Guide explains in paragraph 4.1 the ECTS credit allocation. The ECTS Users' Guide stresses the importance of actual absolute workload. The current publication is in agreement with that in principle, but for practical and pragmatic reasons offers solutions to ECTS allocation also on the basis of relative importance and on the basis of contact time as alternatives to be used in the first phases of the development of a credit point system. The main reason for this is that the ECTS Users' Guide takes as its starting point the development of a new curriculum, whereas the current publication is more geared towards situations where existing curricula have to be translated into credit points.

3.1.4 In percentages this could mean: Main Study 50%, Theory 30%, Secondary Practical Subjects 20%. With a total of 60 credits per year, this would mean:

Group of subjects	Percentages	Credits
Main Study	50%	30
Theory	30%	18
Secondary Practical Subjects	20%	12

3.1.5 The next step would be a subdivision within the groups. In our example, we could subdivide the Theory group by stating that within Theory, Aural Training is by far the most important subject, Harmony and Counterpoint are equally important but less important then Aural Training, and General Music Theory is the least important. In percentages and credit points this could be translated as:

Group: Theory	Percentages	Credits (total = 18!!)
Aural Training	50%	9
Harmony	20%	3.6
Counterpoint	20%	3.6
General Music Theory	10%	1.8

3.1.6 We could than make two more decisions. The first one could be only to work with whole credit points. In that case, we would probably give General Music Theory 2 credits, and would have to decide whether Harmony would get 4 credits and Counterpoint 3 credits or the other way around. We might think that Harmony is slightly more important than Counterpoint, so Harmony would get the 4 credits, and we would end up thus:

Group: Theory	Percentages	Credits
Aural Training	50	9
Harmony	20	4
Counterpoint	20	3
General Music Theory	10	2

3.1.7 The second decision we could take is that we would divide the year into two equal semesters. Again we would have to make decisions on subdividing: Counterpoint takes 3 credits, divided over two semesters, this would result in 2 x 1.5 but we wanted to work only with whole credits. In that case, we should decide on a 2-1 or a 1-2 distribution. The choice is arbitrary, as long as we end up with 30 credits per semester – our departure point was that the semesters are equal! We might end up thus:

	Semester 1	Semester 2
Main Subject	15	15
Theory		
- Aural Training	4	5
- Harmony	2	2
- Counterpoint	2	1
- General Music Theory	1	1
Secondary Practical Subjects	6	6
Total	30	30

3.1.8 The advantage of this system is its simplicity. It is easy to build a credit point system this way, it doesn't take too much effort, and it gives insight into what we consider more important in a curriculum and what we consider less important. . It is therefore a good first step on the way towards a credit point system based on absolute workload (see the next paragraph).

3.1.9 However, it also has some disadvantages. The biggest one is probably that credit points in this system are not explicitly attached to workload. Credit points do not offer any insight into the real workload of the average student; they only tell us the relative importance attached to each subject. In this system, credit points cannot be used for several of the goals we identified in Chapter 2. For example, credit points cannot serve as a real "contract" between the teacher, the student and the institution; nor can they give insight into the possible overloading of students.

3.1.10 Another problematic aspect of this way of operating is that the result may depend very much on the deviser of the system. What are the criteria used to determine "importance"? Who sets the criteria, who determines the importance? Are we talking about the relative importance of the subject for future professional practice, importance in terms of the estimated amount of hours of study per semester, importance in terms of the academic esteem of the subject (or in terms of the academic esteem of the teacher)? Or are we talking about something else again? And, in any case, who defines the importance: the teacher, the student, the institution's management? It may be wise to think this over beforehand and to be very clear about these starting points, in order to ensure that the very foundations of the credit point system are not shaky.

3.2 From absolute workload to credit points

3.2.1 A second way to devise a credit point system is to make an exact measurement of the workload per subject for the average student, and then to translate the different numbers of hours into credit points. The procedure is as follows:

- define how many hours' work the average student is supposed to devote to every subject;
- calculate the total workload per year in hours (see the remarks in paragraph 3.6);
- calculate the number of credit points per subject.

In this procedure one does not work "top down", from bigger to smaller units, but "bottom up", beginning with individual subjects and building up the total workload from these.

3.2.2 Suppose, for example, the curriculum you teach consists of the following subjects:

- Main Study: violin;
- Theory: aural training; harmony; counterpoint, general music theory;
- Secondary Practical Subjects: piano; choir singing.

For every subject in the curriculum, you determine the amount of hours you expect the average student to study. This includes: contact time for the actual lessons, independent study time, time for projects and other special activities, time to prepare for the examination, time for the examination itself.

3.2.3 Let us say that, in this example, one semester consists of sixteen weeks of teaching followed by two weeks of examinations. In this example, we will consider the first semester only, so the total amount of credit points to be given to the total workload is 30 credits. For the various subjects, the workload could look like this:

Violin:

- contact time: 16 teaching weeks x 1.5 hours = 24 hours
- self study time: 4 hours a day for 4 days a week in the 16 teaching weeks of the semester plus 2 hours a day for one day per week (the day on which the lesson takes place) also for 16 weeks: (4 x 4 x 16) + (1 x 2 x 16) = 288 hours
- time for special projects and activities: one concert of 1 hour, 8 hours preparation: 9 hours
- examination time: 1 hour
- preparation time for examination: 8 hours
- *total: 330 hours*

Aural training:

- contact time: 16 teaching weeks x 1 hour = 16 hours
- self study time: 18 weeks (practice goes on in examination weeks) x 4 days per week (no practice takes place on the day the lesson takes place) x 1 hour = 72 hours
- time for special projects and activities (excursions to orchestras and ensembles): 4 hours
- examination time: 1 hour
- preparation time for examination: 0 hours (but normal practice goes on in examination weeks; see above)
- *total: 93 hours*

Harmony:

- contact time: 16 teaching weeks x 2 hours = 32 hours
- self study time: 16 weeks x 3 hours per week = 48 hours

- time for special projects and activities: 0 hours
- examination time: 2 hours
- preparation time for examination: 20 hours
- *total: 102 hours*

Counterpoint:
- contact time: 16 teaching weeks x 2 hours = 32 hours
- self study time: 16 teaching weeks x 2 hours = 32 hours
- time for special projects and activities: 0 hours
- examination time: 2 hours
- preparation time for examination: 20 hours
- *total: 86 hours*

General music theory:
- contact time: 16 teaching weeks x 2 hours = 32 hours
- self study time: 16 teaching weeks x 4 days (no practice on the day of the weekly lesson) x 1 hour = 64 hours
- time for special projects and activities: 0 hours
- examination time: 2 hours
- preparation time for examination: 4 hours
- *total: 102 hours*

Piano:
- contact time: 16 teaching weeks x 1 hour = 16 hours
- self study time: 16 teaching weeks x 4 days x 2 hours plus 16 teaching weeks x 1 day x 1 hour (on the day of the weekly lesson the student practises less) = 144 hours
- time for special projects and activities: 0 hours
- examination time: 1 hour
- preparation time for examination: 20 hours
- *total: 181 hours*

Choir singing:
- contact time: 16 teaching weeks x 2 hours = 32 hours
- self study time: 0 hours
- time for special projects and activities (various concerts): 8 hours
- examination time: 0 hours
- preparation time for examination: 0 hours
- *total: 40 hours*

The total amount of hours of work, the workload, of this semester is 934 hours. This equals 30 credits, one credit therefore stands for 934:30 = 31 hours. The total of credits for this semester would then be as follows:

	total hours/ semester	Credits	Credits whole points
Violin	330	10.6	11
Aural training	93	3.0	3
Harmony	102	3.3	3
Counterpoint	86	2.7	3
General music theory	102	3.3	3
Piano	181	5.8	6
Choir singing	40	1.3	1
Total	934	30	30

3.2.4 There are several ways of defining the exact workload the average student should spend on the various subjects. One is to measure it by asking students to do time-recording exercises over a certain period of time in order to find out how much time they really spend on the subjects. The more students and the longer the period, the more effort this takes but the more reliable the outcomes will be. Another way is not to measure, but to ask students how much time they think they devote to the various subject and, if possible, combine this with questions to teachers in order to get a good insight into the estimated and expected workload. In this case, too, the averages become more reliable the more students and teachers you ask.

3.2.5 The advantage of this system is its precision. It is based on more-or-less exact measurements and contains a direct correlation with workload – that is, with the actual hours a student is expected to work. It can therefore be a powerful instrument in the management of the expectations of students and teachers alike.

3.2.6 The strength of the system may also be its weakness. The apparent precision of the measurements underlying the system gives the impression that it is an exact description of real life. We are of course only talking about relative precision: we must never forget we are talking about the "average student". If this system is not clearly presented as a well-founded but still only relative system, it may give rise to endless bureaucratic and quasi-legal discussions. Another disadvantage of this system is that it is time-consuming. Good preparation, and a willingness on the part of those who are creating the system to spend a lot of time on it, are pre-requisites for its success.

3.2.7 It is especially important to be aware that, although following well-defined measurement procedures may seem objective (or, viewed negatively, formulaic and bureaucratic) these procedures do not take decisions out of your hands. Everybody involved must be clear about this so as to avoid confusion and disappointment. Once the "measuring" is done, someone has to decide whether the results are acceptable and whether or not adjustments have to be made. Quite often, on first taking these measurements, you may find that the actual curriculum on offer leads to a rather high (sometimes an incredibly high) expected student workload. Indeed, this may explain your teachers' complaints

about their students' tendency to choose strategically where to place their time and effort among the elements of the curriculum. In that case, decisions have to be made. The system does not decide for you.

3.2.8 The example we gave above leads to a yearly workload of 1868 hours and a workweek of about 52 hours (1868 hours spread over 36 weeks), which lies well above the maximum amount of 1800 hours suggested on the ECTS Users' Guide. And even in this example some may think that the working hours expected from a student in higher music education were, if anything, underestimated. Moreover, these calculations do not take into account the fact that many of us would expect a student, at least in his or her Main Study area, to study not for five but for six or seven days a week, and not for 36 but for 46 or even 50 weeks a year! So we might have ended up with even higher amounts of working hours. Going outside the recommended ranges is not "forbidden" by ECTS. Nevertheless, the exercise of calculating hours may give us greater insight into the enormous amount of work we expect from students and may even force us to consider how realistic - or unrealistic - some of our expectations are.

3.2.9 After using an approach such as this for devising a credit point system, we may, in any case, expect there to be some serious discussions within the institution about what the implications are and what sort of decisions need to be made. One must be prepared for that. But if a department is very clear about its expectations, both from students and from its teachers, and if co-operation between management, teachers and students is good, the system can deliver excellent results.

3.3 From contact time to credit points

3.3.1 The third way to develop a credit point system is a direct translation of the contact hours between student and teacher into credit points. For example, in a given semester a student may spend the following times per week actually in lessons:

- Violin, 120 minutes;
- Aural training: 60 minutes;
- Harmony, 60 minutes;
- Counterpoint, 90 minutes;
- General music theory, 120 minutes;
- Piano, 30 minutes;
- Choir, 90 minutes.

The total amount of lessons this student receives in this semester is 570 minutes (9.5 hours) per week. As a semester contains 30 credits, every credit stands for 19 minutes (570 divided by 30). Therefore, the total amount of credits per subject would be as follows:

Subject	Contact time (minutes)	Credits	Credits whole points
Violin	120	6.3	6
Aural training	60	3.2	3
Harmony	60	3.2	3
Counterpoint	90	4.7	5
General Music Theory	120	6.3	6
Piano	30	1.6	2
Choir	90	4.7	5
Total	570	29.9	30

3.3.2 At first, this procedure seems to lead inevitably to inappropriate results. In the example given, the Main Study (violin) is awarded the same number of credit points as is the General Music Theory lesson. This contradicts our intuitive sense of their relative importance; anyone working in higher music education would probably agree that, from the viewpoint of relative importance as well as from the viewpoint of absolute workload, the Main Study should get far more credits.

3.3.3 The system can be refined, however, leading to more realistic results. The refinement that can be introduced is not to work with contact time alone, but to use the concept of "individual contact time" - the amount of contact time divided by the number of students among whom the contact time is shared. The presumption underlying this concept is that the more important a subject, the more individual attention a student will get from teachers.

3.3.4 Supposing the number of students in each lesson were as follows:

- Violin, 120 minutes, individual lesson = 120 minutes individual contact time;
- General music theory, 120 minutes, group of 20 students = 6 minutes individual contact time;
- Aural training: 60 minutes, group of 6 students = 10 minutes individual contact time;
- Harmony, 60 minutes, group of 10 students = 6 minutes individual contact time;
- Counterpoint: 90 minutes, group of 10 students = 9 minutes individual contact time;
- Piano, 30 minutes, individual lesson = 30 minutes individual contact time;
- Choir: 90 minutes, group of 45 students = 2 minutes individual contact time.

The total amount of individual contact time is 183 minutes that, across the semester, corresponds to 30 credits. One credit therefore equals 6.1 minutes of individual contact time. The total amount of credits can then be distributed as follows:

Subject	Individual contact time (minutes)	Credits	Credits whole points
Violin	120	19.7	19 (20?)
General Music Theory	6	1.0	1

Aural training	10	1.6	2 (1?)
Harmony	6	1.0	1
Counterpoint	9	1.5	1 (2?)
Piano	30	4.9	5
Choir	2	0.3	1 (0?)[11]
Total	183	30	30

3.3.5 This procedure has the benefits of being simple and objective. There is no scope for argument over any of the credit allocations made, and no additional measurements need be undertaken beyond the lesson times. The credit point system is just a straightforward mathematical expression of the lesson times a student receives divided by the number of students participating.

3.3.6 Of course the major drawback lies in the fact that this system has no explicit relation either with the relative importance of subjects or with the actual workload of the students (in that it ignores how much time they are expected to spend on a subject in between the lessons). In the ECTS Users'Guide this procedure is therefore explicitly pointed out as a "wrong way" of allocating credits. In our view, it may however has its use, as will become clear in the next paragraph.

3.4 WHICH SYSTEM TO CHOOSE?

3.4.1 Which of the three systems offered should be used? Of course this depends on your situation. Let us compare the characteristics of the three systems on some points:

	Relative Work Load	Absolute Workload	Contact time
Time needed	Moderate	High	Low
Manpower needed	Low to moderate	High	Low
Parties involved in designing	Management; possibly teaching staff	Management, teaching staff, students	Management

If there is great time pressure, it is wise to use either a strategy based on the direct translation of contact hours or a strategy based on the relative importance of subjects. If, however, there is sufficient time, one might consider designing a system based on real workload measurements.

3.4.2 For many institutions, it may be a good idea to combine different strategies in a developmental way across a few years. It may be hard to start with a system based on real workload when there is no experience with credit point systems. Therefore, you might consider starting by designing a rough outline of a credit point system on the basis of contact time, and then, in a discussion with staff, and possibly with the help of students as well, refining it to reflect the institution's view of the relative importance of subjects. Once this has led to an acceptable credit point system, the system might be

[11] If the subjects stay the same in two semesters, one would probably give 1 EC per year for choir, in which case the first semester probably would get no credits.

used for a year or two and then be further refined on the basis of actual measurements of student workload and reconciling this with the student workload expected by teachers. Gradually, a more accurate credit point system might be grown within the institution in this way.

3.5 Specific problems in credit point systems

3.5.1 There are many problems that will be encountered once you are working with a credit point system. Every problem demands its own solution. The following six problems are probably those most frequently encountered.

Yearly workload

3.5.2 In the example in paragraph 3.2 we have already pointed out that in higher music education, the average workload per year that is suggested on the ECTS-website (let alone in the Tuning-project – see paragraph 2.3) often does not correspond to the special traditions and expectations of our discipline. The reasons are:

- often, especially for the main subject, the learning year is not confined to 36 or 40 weeks; the international professional music community would probably expect a student musician to work for at least 46 weeks per year;
- especially for the main subject but also for other practical subjects, the learning week is not restricted to five days; again the professional community would expect a student to practise for at least six, if not seven, days a week.

3.5.3 There are no definitive solutions to this problem; neither are there international regulations. In some countries, institutions of higher music education may be forced to adopt figures which are part of laws or regulations for higher education in general; in the Netherlands, for example, all conservatoires are supposed to work with a year that consists of 42 weeks of 40 hours' work, thus leading to credits of 28 hours of workload and the assumption that every student has 10 weeks of holiday per year in which he or she does not study or, at least, in which his or her work is not considered relevant to the formal programme of study. In other countries, higher music education may be freer, but it is still desirable to have some kind of consistency.

3.5.4 If international comparability, at least at the European level, is to be attained, at some stage there will need to be agreement on this issue. The following modest and practical suggestion might be a way of proceeding:

- acknowledge the fact that musicians are supposed to maintain their practical skills throughout the days of the week and throughout the weeks of the year;
- count as study weeks for the purposes of credit weighting only those weeks a student spends in formal study, from the beginning of a study period (usually a semester, but terms or whole years can also be units of measurement) until the examination at the end of that study period;
- count as the amount of work a student is supposed to undertake per week a number of hours that is in some way connected to the general regulations concerning the maximum amount of working hours per week in the country under consideration.

3.5.5 If these suggestions were followed, it is unlikely that, across Europe as a whole, the differences would be particularly large – and modest differences should be no problem, considering the fact that, under the terms of the Bologna Declaration, there is explicit respect for the diverse educational traditions of each country.

3.5.6 Of course there is another reason why the yearly workload of a student in a particular higher music education institution might turn out to be very high: an overloaded curriculum and unrealistic expectations of the students' working ethos. In that case, curriculum reform is the only solution but the credit point system has not created the problem, merely brought it to light.

Project weeks

3.5.7 In higher music education, the basic structure of teaching is most often a weekly pattern of lessons delivered over a period of time. However, this pattern is very often alternated with project weeks, examination weeks, etc. When one seeks to operate with a direct relation between workload and credit points, project weeks can affect the credit points allotted to subjects. For example, in Holland one credit stands for 28 hours of work. By law, the study year consists of 42 weeks, each containing 40 hours, for the average student. This means that, in theory, 1 credit point corresponds to about 0.7 hours of study per week: 42 minutes.

3.5.8 In practice however, the situation may be different. For example, let us imagine a certain institution where 3 of the 42 weeks are not used for formal learning at all because they have to be used for meetings where teachers talk about students' progress. Added to that, there are 4 different project weeks with different guest teachers. In this institution, therefore, there are actually only 35 regular lesson weeks. This means that, since as we have seen, one credit point stands for 28 hours of work, so per week this is 28 divided by 35 = 0.8 hours of study: 48 minutes. If a regular taught subject gets 4 credit points, this means the average student should study 4 x 48 minutes = 3 hours and 12 minutes, and not 4 x 42 minutes = 2 hours and 42 minutes. A difference of half an hour per week!

3.5.9 Of course if calculations such as this are carried too far they lead us into the realms of advanced mathematics and beyond the levels of comprehension of anyone apart from specialists with calculators. It is probably not a good idea to trouble everyone within an institution with all these intricacies. But especially in the design phase of a credit point system, factors like these need to be taken into account. If your institution is preparing to establish a credit point system that is linked to absolute workload, it may therefore be wise to explain beforehand what the exact relation is between credit points and workload, how may hours of work are represented by one credit point, and what this means for students' weekly study pattern.

Optional subjects

3.5.10 Optional subjects in a curriculum may become a problem. One should keep in mind that the overall amount of 60 credits stands for the total workload per year a student is obliged to fulfil. It therefore follows that there are basically two ways of treating optional subjects. If a student is obliged to take a certain number of optional subjects, they form an intrinsic part of the workload he or she is obliged

to fulfil. They should be regarded as part of the regular curriculum and should have credits allocated to them. If a student may take optional subjects but does not have to, they are not part of the total workload the student is required to fulfil (he or she may do without them and still meet the demands that have been set for completing the course). Under these circumstances optional subjects may be left out of the regular credit point system (but, of course, they may be mentioned on the Diploma Supplement as "extra subjects").

Differentiation

3.5.11 Differentiation within a programme may be problematic. For example, a particular institution may offer a training programme in classical music with 26 different Main Study instrument types. The required study time per instrument may vary (a pianist can – indeed, probably must - study more hours per day than a trumpet player) and, according to the instrument being studied, different subjects may be added to or left out of the curriculum. The institution needs to decide whether it designs 26 different curricula with 26 different credit point tables (which leads to more accurate credit point tables but also to much more work and paperwork) or whether it designs only one credit point table for all 26 instruments within the programme (which keeps the process simple but also more generalised and less precise). Then again, the institution may take an intermediate position and determine a limited amount of groups of instruments where all the instruments in a given group can be treated the same way.

3.5.12 In practice, differentiation by instrument can lead to a curious side effect. Because some instruments require more supporting subjects than others, fewer credit points remain to be given to the main study, whereas we don't necessarily expect students of those instruments to study less. At its most extreme, the main study can become a kind of "remainder" category, allocated the hours left over when all the other studies have been accounted for! Needless to say, this feels a strange phenomenon in a conservatoire...

Individual study routes

3.5.13 Individual study routes can be very problematic. Students who want exemption from subjects they have already taken in other institutions, who need or want to take extra subjects, or who want to pursue more than one programme simultaneously, always require some complex mathematical calculations. There is nothing that can be done about this, and the problems raised by such cases already existed before credit point systems were introduced, even if they were previously more logistical than mathematical. Certainly, credit point systems cannot be expected to resolve such problems, although the very fact of their being numerically quantified may be helpful. A sensible approach is probably to consider how frequently a particular individual route arises. If the same exception crops up almost on an annual basis, make it a rule by devising a special variant of the curriculum, probably with its own credit point table. If not, at least make clear regulations concerning what to do with exceptions.

Modularisation

3.5.14 Although there is in fact no strict connection between the two, the introduction of a credit point system often leads to the simultaneous expectation that the curriculum will be "modularised". Modularisation is said to lead to more flexibility, and often to more efficiency as well. Modularisation means that the curriculum is divided into separate building blocks called "modules". In the strictest and most "pure" versions of the modular concept, these modules can, in principle, be followed in any order (in practice, even in the strictest modular schemes, some modules are designated as "pre-requisites" for others, controlling the order in which they are taken). When a student has completed all the modules within a curriculum, he or she gets the desired degree or diploma.

3.5.15 Research has shown that strict modularisation does indeed lead to greater efficiency – students conclude their studies in less time than in curricula which are based on a fixed order. Common sense, however, tells us that in higher music education (but the same argument is valid in some way for most education) there can never be a question of modularisation in its most fully interchangeable sense. Higher music education is firmly based on a two-pronged notion of development: developments of skills and development of artistic/aesthetic competencies. Both of these take time; both are longitudinal processes requiring a curriculum that is similarly sequential and developmental. Moreover, these processes differ from individual to individual. Progress is often painfully slow and laborious, then it gains momentum and sometimes positively leaps forward; but what for one individual may take years, sometimes for another may take only hours - and vice versa.

3.5.16 The combination of longitudinal developmental processes and individualisation means that, specifically for the Main Study and other skill-based subjects, there can be no question of shorter, interchangeable modules. For some other subjects, modularisation is feasible; music history and theory can be modularised, although quite often one would wish to maintain some form of fixed order. In a modular curriculum, fixing the order in which modules are taken means using the system of pre-requisites referred to above, where completion of a certain module is an entry requirement for another module.

3.5.17 If the curriculum of a conservatoire is to be modularised, this is only possible where one can use quite an extensive system of pre-requisites. In such a system, the main study area of a 4-year-curriculum could, for example, be divided into 8 "modules", each of one semester, in which the pre-requisite for the module "Main Study 2" is the completion of the module "Main Study 1", the pre-requisite for "Main Study 3" is the completion of the module "Main Study 2", etc.

3.5.18 Provided that the learning outcomes for each module take the form of clearly described skills or competencies (which is very hard given the individual character of higher music education) then a student who can show that he or she already possesses those skills or competencies might be given exemption from certain modules – a practice which, of course, already exists in many conservatoires where students can be placed "in the third year" on the basis of an entrance examination. However,

it remains hard to imagine a curriculum in which a student can take in random order the main study modules. Especially because we are talking about individualised longitudinal developmental processes, modularisation if taken to such an extreme, would lose its meaning here.

3.5.19 There is one other argument against the strictest form of modularisation of a curriculum. Modular curricula are based on the assumption that learning consists of being able to demonstrate for each module that one has acquired at least the minimal requirements to pass that module. In this respect, they represent a kind of minimalist approach to learning; being able to demonstrate the minimal requirements leads to a degree or diploma. Just as, when talking about workload, we needed to speak of an average student, so, here, the design philosophy is based around the idea of a student who is 'just good enough' to gain the qualification. Of course, this is what already happens in higher music education – some students will be just good enough to graduate but still get their degree or diploma. But at the same time, anyone working in higher music education has another assumption: that a student should strive to maximise the fulfilment of his or her talents. This is expressed in the attitude of very many conservatoire students. Their aim is not to speed through the curriculum as quickly as possible but, quite often, to study as long as possible in order to maximise their musical development. Some of the key arguments behind modularisation – speed and efficiency – are therefore felt as contrary to the fundamental approach to higher music education shared by most professional musicians.

3.5.20 Again, a credit point system in itself can never provide all the answers. Credit point systems can exist in music education without strict modularisation, and credit point systems can fulfil a useful role not only in minimalist but also in "maximalist" philosophies of education. It is important to separate the introduction of a credit point system from other discussions, otherwise credit point systems will be felt by many to be a threat to the core values of higher music education. If this happens, the introduction of a credit point system will almost certainly fail, preventing one from benefiting from the useful aspects of such a system.

4. CREDIT POINT SYSTEMS IN A WIDER CONTEXT

We finish this publication with some remarks on the wider context of credit point systems. Credit point systems are not an isolated phenomenon, but must always be seen in the wider context of the education offered by the institution and the surroundings in which it operates. A credit point system in itself is no automatic panacea for the problems we all typically face in our institutions. On the other hand, using a credit point system intelligently may provide an extra tool in solving some of the problems you experience. In this chapter we will briefly point out the relation of credit point systems to three areas: curriculum development, internationalisation and quality assurance.

In Chapter 2 the following topics were discussed:
- a short definition of a credit point system
- some historical aspects of credit point systems
- a description of the basic features, advantages and disadvantages of credit point systems

In Chapter 3 the following topics were discussed
- three different models to use when building a credit point system in your institution some remarks on specific problems when building a credit point system

4.1 Credit point systems and curriculum development

4.1.1 The design and development of any curriculum can be carried out perfectly well without having, or introducing, a credit point system. Education has managed without credit point systems for most of its history, and there is no need to think that it would have ended up in deep trouble without their invention.

4.1.2 However, a credit point system can be a very helpful tool in curriculum development[12]. It may give insight into various crucial characteristics of the curriculum and of its development over the years. These are some of the ways in which it might do this:

- Designing a credit point system may give you insight into possible overloading (or "underloading" – although this rarely happens in higher music education) of the curriculum. One indication of overloading may be the need to divide the credit points into many small units (2 credits or less). When the credit point system is based on absolute workload, overloading usually means that for, several subjects, the allotted credit points do not cover what would be a realistic estimation of the average time needed. For subjects with only one credit per semester, for example, it is quite often the case that hardly any time for independent study is left after one has calculated the time invested in contact hours, examination and preparation for the examination.

[12] Please consult AEC's *Handbook on Curriculum Design and Development in Higher Music Education* for more information on curriculum development – see http://www.bologna-and-music.org/home.asp?id=1765&lang=en.

- A credit point system makes one very much aware of the "subject in – subject out" principle. If a new subject is introduced into a curriculum and no subjects are taken out, this automatically means a shift in workload: the credit points allotted to the new subject must be extracted from the credit points allotted to existing subjects. This means that the student will not be able to invest as much time as before in the existing subjects. Of course, this is common sense, but at the same time experience tells us that, quite often, new and important subjects are introduced as "extras" to the existing curriculum without any changes in the rest of that curriculum.

  To elaborate on that point, the subjects in the existing curriculum will usually have justified their existence over time, the teachers attached to them are often specialists who will argue strongly in favour of the importance of "their" subject, and even the students quite often protest when a subject is threatened with being trimmed down or taken out of the curriculum! However, leaving things as they are is not the solution – implicitly (and, when using a credit point system, explicitly) adding a subject to the curriculum without taking compensatory measures elsewhere means that one expects that students will "just work a little harder". The consequence will usually be that students will not "just work a little harder", but will make their own strategic decisions about where they will cut the time they invest in other subjects. If this goes on for too long, the discrepancy between teachers' expectations of workload and the workload actually invested by students will differ so much that any realistic discussion becomes impossible. Students and teachers are then living in two different worlds. In the end, this will be a source of conflict and lead to unhappy students and frustrated teachers.

- When working on a curriculum and finding, or trying to prevent, overloading, the discussions on the credit points per subject quite often turn into discussions about content. If there are too many subjects in the curriculum or if we want to introduce a new subject, we have to analyse the curriculum not just in terms of credits, but in terms of content. Are there subjects which have become redundant or which have lost their relevance in comparison to earlier times? Are there possibilities to lift subjects out of the core curriculum and turn them into optional subjects (which may, as a side-effect, lead to more motivated students and a better quality of teaching)? Are there subjects which offer more or less the same content or which operate in the same domain and which can therefore co-operate (for example in joint examinations)? Can these subjects, in fact, be completely integrated and therefore more efficiently taught? And, looking at things the other way round, are we sure there are no big gaps in the curriculum which should be filled?

- One specific finding of working with a credit point system may be that overloading is a problem because, in the initial phases of the curriculum, one has to allot significant time to subjects which we would think that students would already have mastered before entering the conservatoire. The conclusion to be drawn from this may be that we are compensating within the curriculum for low entrance levels in some subjects and that it might be an option to invest in the quality of pre-entrance education so that, within the higher music education curriculum, sufficient time can be devoted to more advanced and important issues.

4.1.3 All of this may lead to a lot of thoughts about changing the curriculum, sometimes quite radical ones. Change and continuity should be in balance within any institution – if the curriculum changes drastically every year, students will have to change their expectations every year, teachers will not be given the chance to build up experience and administrative processes will need revising every year as well. An additional problem with annual changes in curricula (and credit point systems) is that students who, for some reason or other, experience some kind of delay in their study will find it difficult to make up for that delay in the years following. The curriculum will have changed; subjects previously offered may have disappeared or be taught in a new way with new workloads. This is one of the situations which can lead to requests to the administration of all kinds of exceptions to existing rules. The management of an institution can prevent continual tampering with the curriculum by operating a system of "periodic review". For example, they might state that once every five years (this is a common period for review), each curriculum on offer will be scrutinised thoroughly and may be changed substantially, but that between these major reviews, only minimal adaptations to the curriculum are allowed.

4.2 Credit point systems and internationalisation

4.2.1 As was stated in the introduction, ECTS was originally conceived as an exchange tool - a tool for conversion between different credit point systems. More and more, however, ECTS has come to replace the various national credit point systems, it seems more and more likely that ECTS will become the standard European credit point system in its own right.

4.2.2 Any credit point system may play an important role in international relations between conservatoires. For example, looking at the credit point system of an unfamiliar institution immediately gives some basic information on the relative importance of different subjects in the curriculum of that institution. It therefore tells us something indirectly about the institution's artistic view and its teaching philosophy.

4.2.3 However, often something more than this rather generalised information is needed. For example, if a student wants to spend some time at another institution, much more information than the credit point system used is necessary to make a good comparison of the two curricula. In fact, credit points can only play a role in student exchange if we are sure about two other important things: the workload behind the credit points and the level attached to the credit points.

4.2.4 On the issue of workload: behind any credit point system, the concept of average yearly workload is important. Traditionally, the length of the academic year can differ from country to country. This may hinder comparison and (international) exchange. In reality, differences will probably not be enormous. When cooperating with a foreign institution, it may be wise to inform each other about the duration of the academic year, but when the differences are not too large it is wise to leave it at that, especially given the general consensus within the international community of professional musicians as to the (high) amount of work a music student needs to carry out.

4.2.5 As for questions about level, these represent another serious point. Even if the workload behind credit points is the same, how can we be sure that the work required is of the same level? In other words, what is the supposed level of the famous "average student" at the heart of the system? Credit points will not give a clue. Even the reassuring thought that conservatoires are all institutes operating at higher education level does not necessarily mean that they will always agree in every case on questions concerning, for example, examination levels, be it entrance examinations or final examinations.

4.2.6 This may seem to be a reason to ignore any credit-point system altogether. If a credit-point system does not clarify questions about workload and level, what use is it? This would, however, be shortsighted. We must keep in mind that a system of credit points is never able to solve questions like this on its own. It is not a realistic expectation, and credit points were never devised for that. Looking at the ECTS system, it is clear that the credit-point system is only a small part of a bigger package, which should serve to make comparison possible. Other parts of this ECTS-package were already mentioned earlier: customized descriptions of subjects on offer in the Course Catalogue, an ECTS Grading Table, and several standard documents to be used in international exchange. Other tendencies, such as the move towards a common Bachelor/Master system, the introduction of the Bologna Qualifications Frameworks or, on a completely different level, learning agreements for exchange students within Socrates, are also parts of a big effort to make education more readily and reliably comparable. Credit points alone never lead to easy comparability. They can be of help but other means must be added. The introduction of a general credit-point system is helpful, maybe even necessary within the landscape of European higher education envisaged by the Bologna process, but not sufficient in itself to solve all problems.

4.3 Credit point systems and internal quality assurance

4.3.1 Internal quality assurance procedures are those procedures that are meant to ensure the quality of processes and the quality of final outcomes within an institution[13]. As pointed out above, credit point systems can fulfil a role in internal quality assurance procedures. For example, as part of the procedure by which an institute makes a thorough review of its curriculum every five years, they can help to ensure that, as the quality of the curriculum is modified to keep it up to date, student workloads do not become distorted.

4.3.2 Credit point systems may function in this way in internal quality assurance. Especially when combined with other elements within and outside the ECTS scheme, such as standardized curriculum descriptions, internationally comparable grading systems, standardized diploma supplements, etc, credit point systems may form a powerful tool in quality assurance generally.

[13] Please for matters of internal quality assurance in higher music education also consult AEC's *Handbook for Internal Quality Assurance in Higher Music Education* – see http://www.bologna-and-music.org/home.asp?id=1765&lang=en.

4.3.3. However, one has to be aware of the limitations of using a credit point system. Credit point systems are not meant to capture the complete essence of teaching, nor are they able to do so. In higher music education, we are talking about artistic education, artistic level, artistic exchange and artistic comparison. Up until now, despite all the efforts of our predecessors, no system has emerged that has been able to describe artistic experience completely objectively. Of course, artistic experience can be evaluated; it is not completely subjective. The standard procedure of evaluating artistic quality lies in inter-subjectivity: groups of high-level professional musicians formulating judgments together. Outsiders who do not understand why we don't develop a more economical system of evaluation sometimes ridicule it, but the simple truth is such a more economical system does not exist.

4.3.4 Credit point systems are not an absolute necessity in higher music education. The world has done without them for generations, and with no apparent ill effects. However, credit point systems do now seem to be here to stay; they can make certain aspects of life easier in higher music education, and therefore they deserve a place in it. That place should be firm and solid but without exaggerated expectations. Credit point systems are a powerful tool, especially when combined with other tools, in curriculum design, internationalisation and quality assurance. But, as has been said in many ways throughout this publication, they do not solve all the existing problems and peculiarities of higher music education.

ANNEXES

ANNEX 1
LIST OF RELEVANT WEBSITES

AEC

http://www.aecinfo.org/bologna

The Bologna Declaration Process

The AEC online Bologna handbook:

http://www.ond.vlaanderen.be/hogeronderwijs/bologna/

The EUA and Bologna:

http://www.eua.be/index.php?id=36

ECTS

http://ec.europa.eu/education/lifelong-learning-policy/doc48_en.htm
(also available in many other European languages via http://europa.eu)

Tuning

http://tuning.unideusto.org/tuningeu/

LITHUANIAN MUSIC ACADEMY

BMUS IN MUSIC PERFORMANCE (STRING INSTRUMENTS)

ACADEMIC QUALIFICATION: **BACHELOR OF MUSIC**

PROFESSIONAL QUALIFICATION: **PERFORMER**

	Course	Sem. 1 / ECTS credits	Sem. 2 / ECTS credits	Sem. 3 / ECTS credits	Sem. 4 / ECTS credits	Sem. 5 / ECTS credits	Sem. 6 / ECTS credits	Sem. 7 / ECTS credits	Sem. 8 / ECTS credits	Total ECTS credits / course	Total ECTS / study bloc	Contact hours /week	Final evaluation
Principal (professional) studies	Main Instrument	9	9	9	9	9	9	9		63	**147**	2	Exam
	Symphony Orchestra & Orchestral Parts		6	6	6	6	6	6		36		II sessions/ Sem.	Pass/fail
	Ensemble Studies: String Quartet			3	3	1.5	1.5	1.5		10.5		1,5	Exam
	Ensemble Studies: Chamber Ensemble					1.5	1.5	1.5		4.5		1	Exam
	Professional Practice							3	9	12		0	Pass/fail
	Final Art Project								15	15		2	Final Exam
	Chamber Ensemble Project								3	3		1	Final Exam
	String Quartet Project								3	3		1,5	Final Exam
Core Studies	Piano	3	3	3						9	**57**	1	Exam
	Ear Training (level S, A or B)	3	3							6		2	Exam
	Alternatives of Music History (level S, A or B) - selective	3	3	3	3					12		2	Exam
	Language of Music			3	3	3	3	3		15		2	Exam
	History of Lithuanian Music					3	3			6		2	Exam
	History of String Instrument Art					3	3			6		2	Exam
	Speciality Language							3		3			
Academic Studies	Philosophy	3	3							6	**18**	1	Exam
	Foreign Language	3	3							6		2	Exam
	Physical Training or Elective Course	6								6		2	Pass/fail
	Basics of Aesthetics			3						3		1	Pass/fail
	Basics of Musical Aesthetics				3					3		1	Exam
	Elective Courses / Supporting Professional Studies				3	3	3	3		12	**12**	2	Pass/fail
	ECTS credits per semester	**30**	**30**	**30**	**30**	**30**	**30**	**30**	**30**	**TOTAL:**	**240 ECTS**		

MMUS IN MUSIC PERFORMANCE (STRING INSTRUMENTS)

ACADEMIC QUALIFICATION: **MASTER OF MUSIC**
PROFESSIONAL QUALIFICATION: **PERFORMER**

	Course	Sem. 1 / ECTS Credits	Sem. 2 / ECTS credits	Sem. 3 / ECTS credits	Sem. 4 / ECTS credits	Total ECTS credits / course	Total ECTS / study bloc	Contact hours /week	Final evaluation
Principal (professional) studies	Main Instrument	15	15	15	21	66	**105**	2	Exam
	Symphony Orchestra & Orchestral Parts	6	6			12		II sessions/ Sem.	Pass/fail
	Ensemble Studies: String Quartet	3	3	3		9		1.5	Exam
	Ensemble Studies: Chamber Ensemble	3	3	3		9		1	Exam
	Master's Art Project				3	3		2	Final Exam
	Chamber Ensemble Art Project				3	3		1	Final Exam
	String Quartet Art Project				3	3		1.5	Final Exam
Core Studies	History and Theory of Music Interpretation	3				3	**3**	4	Exam
Academic Studies	Research Basics		3			3	**9**	2	Exam
	Research Paper			6		6		2	Exam
	Elective Courses /Supporting Professional Studies			3		3	3	2	Pass/fail
	ECTS credits per semester	**30**	**30**	**30**	**30**	**TOTAL:**	**120 ECTS**		

BMUS IN COMPOSITION (SPECIALIZATION – FILM MUSIC)
ACADEMIC QUALIFICATION: **BACHELOR OF MUSIC**

PROFESSIONAL QUALIFICATION: **COMPOSER**

	Course	Sem. 1 / ECTS Credits	Sem. 2 / ECTS credits	Sem. 3 / ECTS credits	Sem. 4 / ECTS credits	Sem. 5 / ECTS Credits	Sem. 6 / ECTS Credits	Sem. 7 / ECTS Credits	Sem. 8 / ECTS Credits	Total ECTS credits / course	Total ECTS / study bloc	Contact hours /week	Final Evalua-tion
Principal (professional) studies	Film Music	9	9	9	9	9	9	9		63	**150**	2	Exam
	Orchestration and Arrangement	6	6	6	6					24		1	Exam
	Computer Music: Composing & Software			3						3		1	Exam
	Sound Design					6				6		2	Exam
	Speciality Language							3		3		2	Pass/fail
	Final Creative Work								15	15		2	Final Exam
	Professional Practice						9	12	15	36		0	Pass/fail
Core Studies	Ear Training for Composers	3	3							6	**60**	2	Exam
	Piano	3	3							6		1	Exam
	History of Music (S, A, B levels)	3	3	3	3					12		2	Exam
	Audiovisual Industries						3			3		2	Exam
	Language of Music			3	3	3	3	3		15		2	Exam
	Lithuanian Music					3	3			6		2	Exam
	History of Film Music			3						3		2	Exam
	Leadership: Music Performance and Production				3					3		4	Exam
	Critical Analysis of Film, Television and Multimedia					3				3		2	Exam
	Music Industry					3				3		2	Exam
Academic Studies	Philosophy	3	3							6	**18**	1	Exam
	Foreign Language	3	3							6		2	Exam
	Basics of Aesthetics			3						3		1	Exam
	Film Music Aesthetics				3					3		1	Exam
	Elective Courses / Supporting Professional Study				3	3	3	3		12	**12**	2	Pass/fail
	ECTS credits per semester	**30**	**30**	**30**	**30**	**30**	**30**	**30**	**30**	**TOTAL:**	**240 ECTS**		

MMUS IN COMPOSITION
ACADEMIC QUALIFICATION: **MASTER OF MUSIC**
PROFESSIONAL QUALIFICATION: **COMPOSER**

	Course	Sem. 1 / ECTS Credits	Sem. 2 / ECTS credits	Sem. 3 / ECTS credits	Sem. 4 / ECTS credits	Total ECTS credits / course	Total ECTS / study bloc	Contact hours /week	Final evaluation
Principal studies	Composition	12	15	15		42	**75**	2	Exam
	Electronic and Computer Music	6	6			12		1	Exam
	Composition Project MMus				21	21		2	Final Exam
Core Studies	Theory of Music Criticism	6				6	**21**	2	Exam
	Contemporary Theories of Musicology			6		6		2	Exam
	Issues of Contemporary Music			6	3	9		2	Exam
Academic Studies	Music Psychology	3				3	**15**	2	Exam
	Research Basics		3			3		2	Exam
	Research Work			3	6	9		1	Exam
	Elective Courses / Supporting Professional Studies	3	6			9	**9**	2	Pass/fail
	ECTS credits per semester	**30**	**30**	**30**	**30**	**TOTAL:**	**120 ECTS**		

NORWEGIAN ACADEMY OF MUSIC

UNDERGRADUATE STUDY PROGRAMMES AND COURSE UNITS

	Courses (in ECTS-credits)	Year 1	Year 2	Year 3	Year 4	Total ECTS credits / course
Principal subjects	Main Instrument	24-33[1]	22-31[1]	20-25[1]	21-25[1]	
	Forum and Interpretation *	0	0	0	0	0
	Improvisation *	0				0
	Chamber Music	3[2]	5	5	5	18
	Orchestra *	0[2]	0[2]	0[2]	0[2]	0
	Chamber Orchestra *	0[2]	0[2]			0
	Music Performance and Communication Skills 1 and 2 *	0	0			0
	Popular Piano	3[2]				3
	Aesthetics of Music and Philosophy		3			3
	Music Technology	3				3
	Aural Training	6	3	3[3]		12
	Music History	6	6			12
	Performance preparation	3				3
	Counterpoint	3	6			9
	Historical Interpretation		3			3
	Conducting		3			3
	Arrangement and Instrumentation			5		5
	Optional courses			25	30	55
Subjects for special instruments						
Recorder	Cembalo / Figured bass			5		5
Guitar	Practical Harmony	5				5
Harpsichord	Figured Bass	5	5			10
Piano	Accompaniment		8			8
	Practical Harmony	6				6
	Rehearsal Methods	3				3
Percussion	Percussion Ensemble	4	4	4	4	16
Vocal	Chamber Choir *	0	0	0	0	0
	Vocal Physiology and Anatomy	2				2
	Drama	3	3			6
	Phonetics	4	2			6
	Rhythmics	1	1	1	1	4
	Song/Lied Seminar			5	5	10
	Oratorio Seminar **			5		5
	Opera Seminar **				5	5
	Text Analysis	2				2

***** Credits are included under Main Instrument.

** Optional

[1] Depending on the main instrument

[2] Compulsory for students with harp, strings, woodwind, brass and percussion as main instrument.

[3] Compulsory for students with vocals as main subject.

POSTGRADUATE STUDY PROGRAMMES AND COURSE UNITS

ADVANCED STUDIES FOR SOLO INSTRUMENTALISTS

Courses (in ECTS-credits)	Year 1	Year 2
Diploma Work - Principal Instrument	15	30
Repertoire	30	15
Music in Perspective	15	
Optional Courses		15

ADVANCED STUDIES IN COMPOSITION

Courses (in ECTS-credits)	Year 1	Year 2
Diploma Work - Composition	25	35
Artistic and Aesthetic Development	15	15
Music in Perspective	15	
Research Theory and Method	5	
Theory forum	0	0
Optional Courses		10

MASTERS DEGREE PROGRAMME IN PERFORMANCE – PRINCIPAL MAIN INSTRUMENT / CHAMBER MUSIC

Courses (in ECTS-credits)	Year 1	Year 2
Master Project – Main Instrument / Chamber Music		45
Repertoire	45	
Music in Perspective	15	
Interpretation Seminar	0	
Optional Courses		15

MASTERS DEGREE PROGRAMME IN PERFORMANCE WITH THESIS

Courses (in ECTS-credits)	Year 1	Year 2
Master Project with Thesis	10	50
Repertoire	30	
Music in Perspective	15	
Interpretation Seminar	0	
Theory Forum	0	0
Research Theory and Method	5	
Optional Courses		10

MASTERS DEGREE PROGRAMME IN PERFORMANCE – ACCOMPANIMENT AND CHAMBER MUSIC FOR PIANISTS

Courses (in ECTS-credits)	Year 1	Year 2
Master Project		45
Repertoire	35	
Rehearsal Techniques	5	
Prima Vista	5	
Music in Perspective	15	
Interpretation Seminar	0	
Optional Courses		15

MASTERS DEGREE PROGRAMME IN CONDUCTING

Courses (in ECTS-credits)	Year 1	Year 2
Master Project		30
Conducting Studies	45	15
Music in Perspective	15	
Optional Subjects		15

3.4 CREDIT POINT TABLE / STUDY LOAD

- The study load of the Music degree, specialisation Classical Music is 240 credit points, in accordance with the higher education and scientific research act (WHW).
- A credit point indicates a study load of 28 hours for the average student. The propaedeutical period is equivalent to 60 credit points, the post propaedeutical period is equivalent to 180 credit points.
- Every six months students are awarded with credit points for each subject if they have mastered the subject in the relevant period.
- The credit point table contains a number of subjects that have an odd number of credit points (for example 5). For these subjects, a division in the semesters of 2 + 3 of 3 + 2 has been made. This division does not imply that the study load differs per semester. Generally speaking, the study load has been evenly distributed over the year.
- No credit points are rewarded for insufficient results. When the relevant subject, either in a re-sit test or because of a considerable improvement in the next period (each subject has an individual procedure) is completed sufficiently, the credit points will be awarded.
- A statement of passing the propaedeutical period can only be issued if the 60 credit points of the propaedeutical period have been earned.
- The Prince Claus Conservatoire is obliged to inform the Informatiseringsbank (IBG) of the credit points gained in view of the possible awarding of the Dutch student grant.

CREDIT POINT TABLE MUSIC, CLASSICAL MUSIC, YEAR 1

	Year	1		1		1		1		1		1		1	
	Semester	I	II	I	II	I	II	I	II	I	II	I	II	I	II
	Principal study	Voice		Strings, Wind		Percussion		Harp		Piano		Organ		Harpsichord	
1. Study, Profession and Society	Professional orientation	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	Study Path Coaching (SLB)	1		1		1		1		1		1		1	
2. General supporting subjects	DMN		2		2		2		2		2		2		2
	Choir	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	OMV	4	3	4	3	4	3	4	3	4	3	4	3	4	3
	Piano class	2	1	2	1	2	1	2	1						
	CTS	2	3	2	3	2	3	2	3	2	3	2	3	2	3
3. Principal study and related subjects	Principal study	13	14	13	14	14	14	15	16	17	17	13	13	15	15
	Masterclasses / workshops	1	1		1		1	1	1	1	1	1	1	1	1
	Duo playing		1		1										
	Chamber music	2	1	2	1	2	1	2	1	2	1	2	1	2	1
	Continuo playing											2	2	2	2
	Minor piano / harpsichord.											2	2		
	Projects and productions	1	1	2	1	1	2	1	1	1	1	1	1	1	1
	Strings-Wind-, and Percussion-ensemble			2	1	2	1								
	Italian	2	1												

CREDIT POINT TABLE MUSIC, CLASSICAL MUSIC, YEAR 2

	Year	2		2		2		2		2		2		2	
	Semester	I	II	I	II	I	II	I	II	I	II	I	II	I	II
	Principal study	Voice		Strings, Wind		Percussion		Harp		Piano		Organ		Harpsichord	
1. Study, Profession and Society	SLB	1		1		1		1		1		1		1	
	Musician as an entrepreneur	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2. General supporting subjects	Choir	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	OMV	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	Piano Class	2	1	2	1	2	1	2	1						
	CTS	3	3	3	3	3	3	3	3	3	3	3	3	3	3
	Harmony	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3. Principal study and related subjects	Principal study	12	13	12	13	10	12	14	15	16	16	12	12	14	14
	Masterclasses / workshops	1	1		1		1	1	1	1	1	1	1	1	1
	Duo playing		1		1										
	Chamber music	1	2	1	2	1	2	1	2	1	2	1	2	1	2
	Continuo playing											2	2	2	2
	Minor piano/harpsichord.											2	2		
	Projects and productions	1	1	2	1	2	1	1	1	1	1	1	1	1	1
	Strings-,Wind-, and Percussion-ensemble			2	1	2	1								
	Minor Drums					2	2								
	Italian	2	1												
4. Teacher Training Program *	Teaching and observing	1		1		1		1		1		1		1	
	Teaching and practice		1		1		1		1		1		1		1

* Following the teacher training course is optional. If the teaching subjects are not chosen, the credit points related to the teaching subjects will be added to the principal study. Additional assignments in the principal study cluster should be made for compensation purposes.

CREDIT POINT TABLE MUSIC, CLASSICAL MUSIC, YEAR 3

	Year	3		3		3		3		3	
	Semester	I	II	I	II	I	II	I	II	I	II
	Principal study	Voice		Strings, Wind		Percussion		Harp, piano, organ		Harpsichord	
1. Study, Profession and Society	Entrepreneurial musician	2	1	2	1	2	1	2	1	2	1
	CTS	3	3	3	3	3	3	3	3	3	3
3. Principal study and related subjects	Principal study	14	14	12	13	11	11	14	15	12	13
	Masterclasses / workshops	1	1		1		1	1	1	1	1
	Duo playing		1		1						
	Chamber music	2	1	2	1	2	1	2	1	2	1
	Continuo playing									2	2
	Projects and productions	1	1	2	1	2	1	1	1	1	1
	Strings-, Wind-, and Percussion-ensemble			2	1	1	2				
	Minor Drums					2	2				
4. Teacher Training Program *	General pedagogy	2	1	2	1	2	1	2	1	2	1
	External teaching practice*	5		5		5		5		5	
	Project teaching*		2		2		2		2		2
	Written report*		4		4		4		4		4
	Methodology-exam*		1		1		1		1		1

* Following the teacher training course instrumental/vocal is optional. If the teaching subjects are not chosen, the credit points related to the teaching subjects will be added to the principal study. Additional assignments in the principal study cluster should be made for compensation purposes.

CREDIT POINT TABLE MUSIC, CLASSICAL MUSIC, YEAR 4

	Year	4		4		4		4		4	
	Semester	I	II	I	II	I	II	I	II	I	II
	Principal study	Voice		Strings, Wind		Percussion		Harp, piano, organ		Harpsichord	
3. Principal study and related subjects	Principal study	26	26	24	25	25	25	26	27	24	25
	Masterclasses / workshops	1	1		1		1	1	1	1	1
	Duo playing		1		1						
	Chamber music	2	1	2	1	2	1	2	1	2	1
	Continuo playing									2	2
	Projects and productions	1	1	2	1	2	1	1	1	1	1
	Strings-, Wind-, and Percussion-ensemble			2	1	1	2				

4.4 CREDIT POINT TABLE / STUDY LOAD

- The study load of the Music Degree specialisation Jazz is 240 credit points, in accordance with the higher education and scientific research act (WHW).
- A credit point indicates a study load of 28 hours for the average student. The propaedeutical year is equivalent to 60 credit points, the post-propaedeutical period is equivalent to 180 credit points.
- Students are rewarded with credit points for each subject, every six months or annually if they have mastered the subject in the relevant period.
- The credit point table contains a number of subjects that have an odd number of credit points (for example 5). For these subjects, a division in the semesters of 2 + 3 of 3 + 2 has been made. This division does not imply that the study load differs per semester. Generally speaking, the study load has been evenly distributed over the year.
- No credit points are given for insufficient results; when the relevant subject is completed sufficiently, either in a re-sit or because of a considerable improvement in the next period (each subject has an individual procedure), the credit points will be given after all.
- A statement of passing the propaedeutical exam can only be issued if the 60 credit points of the propaedeutical year have been earned.
- The Prince Claus Conservatoire is obliged to inform the Informatiseringsbank (IBG) of the credit points gained in view of the possible awarding of the Dutch student grant.

For the Music degree, specialization Jazz, there are 3 profiles. From the 3rd year, every student must choose a profile:

1a Dutch Teaching competence + Performer Certificate (only for students who command the Dutch language)

1b Teacher Certificate + Performer Certificate

2 Performer Certificate

STUDY POINTS TABLE, JAZZ MUSIC, YEAR 1

	Year	1		1		1	
	Semester	I	II	I	II	I	II
	Principal Study	Piano		Vocals		Other	
Performer	Principal Study	14	15	12	14	12	14
	Master Class USA-teacher	2	1	2	1	2	1
	Minor Study Technique	1	1	1	1	1	1
	Stage Experience	2	1	2	1	2	1
	Ensembles	2	2	2	2	2	2
	Projects		1		1		1
	Solfège	1	2	1	2	1	2
	Jazz Theory	1	1	1	1	1	1
	Theory in Practice	2	2	2	2	2	2
	History of Classical Music- introduction	1		1		1	
	History of Jazz Music		2		2		2
	Listening Sessions	1	1	1	1	1	1
	Piano Class			2	1	2	1
	Introduction to DMN (Digital Music Notation)	1		1		1	
Entre-preneur	Professional Orientation	1	1	1	1	1	1
	SLB	1		1		1	

STUDY POINTS TABLE, JAZZ MUSIC, YEAR 2

	Year	2		2		2	
	Semester	I	II	I	II	I	II
	Principal Study	Piano		Vocals		Other	
Performer	Principal Study	15	15	15	13	13	14
	Master Class USA-teacher	2	1		1	2	1
	Minor Study Technique	1	1	1	1	1	1
	Stage Experience	2	1	1	1	2	1
	Ensembles	2	2	2	2	2	2
	Choir			1	1		
	Projects		1		1		1
	Solfège	2	1	2	1	2	1
	Jazz Theory	1	1	1	1	1	1
	Theory in Practice	2	2	2	2	2	2
	History of Non-western Music		1		1		1
	Listening Sessions	1	1	1	1	1	1
	Piano Class			2	1	2	1
Entre-preneur	SLB		1		1		1
	Musician as an Entrepreneur	1	1	1	1	1	1
Teacher Training Program NL+ENG	Teaching en Observeren	1		1		1	
	Teaching and Practice		1		1		1

STUDY POINTS TABLE, JAZZ MUSIC – TTP NL, YEAR 3

	Year	3		3		3	
	Semester	I	II	I	II	I	II
	Principal Study	TTP - NL		TTP - EN		Performer	
Performer	Principal Study	11	11	16	15	15	15
	Master Class USA-teacher	2	1	2	1	2	1
	Minor Study Technique	1	1	1	1	1	1
	Stage Experience	1	1	1	1	1	1
	Ensembles	2	2	2	2	2	2
	Projects		1		1		1
	Theory in Practice	2	1	2	1	2	1
	Arranging	2	1	2	1	2	1
	Arranging D					2	2
	Listening Sessions	1	1	1	1	1	1
	Solfege C					1	2
Teacher Training NL	External Teaching Practice	5					
	Project Teaching Practice		2				
	General Pedagogy	2	1				
	Instructional Method		4				
	Methodology Exam		1				
Teacher Training EN	Lesson Plan				3		
	Teaching Experience			2	1		
Entre-preneur	Entrepreneur	1	2	1	2	1	2

STUDY POINTS TABLE, JAZZ MUSIC, YEAR 4

	Year	4	
	Semester	I	II
Performer	Principal Study	19	20
	Master Class USA-teacher	2	1
	Minor Subject Technique	1	1
	Stage Experience	2	1
	Ensembles	2	2
	Classical Analysis	1	1
	Jazz Analysis	1	1
	Jazz Composition	1	1
	Projects		1
	Listening Session	1	1
Entre-preneur	Entrepreneurship	1	

Students who follow the teaching profile can come into consideration for exception from Solfège C and Arranging D.

THE NATIONAL UNIVERSITY OF MUSIC (BUCHAREST)
ORCHESTRAL INSTRUMENTS

	Code of Discipline	Discipline	ECTS No.	Hours/Week				Type of Course
				C[4]	P.C.[5]	S/P.W.[6]	P[7]	
1st Semester	IO -- O01	Harmony and Harmonic Analysis	2	1	-	1	-	Group
	IO -- O04	History of Music and Musical Styles	2	1	-	1	-	Group
	IO -- O05	Instrument	10	-	1.5	-	-	Individual
	IO -- O06	Chamber Music	5	-	1.5	-	-	Group
	IO -- O07	Accompaniment	1	-	1	-	-	Group
	IO -- O08	Orchestra	3.5	-	4	-	-	Group
	IO -- O09	Artistic Practice	3	-	-	-	4	Group
	IO -- O10	Theory of Music	2	1	-	1	-	Group
	IO -- O12	Foreign Language	1	-	-	1	-	Group
	IO -- O13	Physical Education	0,5	-	-	2	-	Group
	Total		**30**	**3**	**8**	**6**	**4**	
2nd Semester	IO -- O01	Harmony and Harmonic Analysis	2	1	-	1	-	Group
	IO -- O04	History of Music and Musical Styles	2	1	-	1	-	Group
	IO -- O05	Instrument	10	-	1.5	-	-	Individual
	IO -- O06	Chamber Music	5	-	1.5	-	-	Group
	IO -- O07	Accompaniment	1	-	1	-	-	Group
	IO -- O08	Orchestra	3.5	-	4	-	-	Group
	IO -- O09	Artistic Practice	3	-	-	-	4	Group
	IO -- O10	Theory of Music	2	1	-	1	-	Group
	IO -- O12	Foreign Language	1	-	-	1	-	Group
	IO -- O13	Physical Education	0,5	-	-	2	-	Group
	Total		**30**	**3**	**8**	**6**	**4**	
3rd Semester	IO -- O01	Harmony and Harmonic Analysis	1.5	1	-	1	-	Group
	IO -- O02	Counterpoint and Contrapuntal Analysis	1.5	1	-	1	-	Group
	IO -- O04	History of Music and Musical Styles	1.5	1	-	1	-	Group
	IO -- O05	Instrument	10	-	1.5	-	-	Individual
	IO -- O06	Chamber Music	4	-	1.5	-	-	Group
	IO -- O07	Accompaniment	1	-	1	-	-	Group
	IO -- O08	Orchestra	3.5	-	4	-	-	Group
	IO -- O09	Artistic Practice	2.5	-	-	-	4	Group
	IO -- O12	Foreign Language	1	-	-	1	-	Group
	IO -- O13	Physical Education	0,5	-	-	2	-	Group
	Total		**30**	**3**	**8**	**6**	**4**	
Optional subjects	IO -- P01	History of Culture	3	2		1		Group
	IO -- P04	Baroque Instrument	3	-	2	-	-	Group
	IO -- P06	Contemporary music	3		2			Group
	IO -- P08	Jazz Music	3		2			Group
	Total		**3**	**2**	**2**	**1**		
4th Semester	IO -- O02	Counterpoint and Contrapuntal Analysis	1.5	1	-	1	-	Group
	IO -- O03	Musical Forms and Analysis	1.5	1	-	1	-	Group
	IO -- O04	History of Music and Musical Styles	1.5	1	-	1	-	Group
	IO -- O05	Instrument	10	-	1.5	-	-	Individual

[4] C = Course
[5] P.C. = Practical Course
[6] S/P.W. = Seminar/Practical Work
[7] P = Practise

	IO -- O06	Chamber Music	4	-	1.5	-	-	Group
	IO -- O07	Accompaniment	1	-	1	-	-	Group
	IO -- O08	Orchestra	3.5	-	4	-	-	Group
	IO -- O09	Artistic Practice	2.5	-	-	-	4	Group
	IO -- O12	Foreign Language	1	-	-	1	-	Group
	IO -- O13	Physical Education	0,5	-	-	2	-	Group
	Total		**30**	**3**	**8**	**6**	**4**	
Optional subjects	IO -- P01	History of Culture	3	2		1		Group
	IO -- P04	Baroque Instrument	3	-	2	-	-	Group
	IO -- P06	Contemporary music	3		2			Group
	IO -- P08	Jazz Music	3		2			Group
	Total		**3**	**2**	**2**	**1**	**-**	
5th Semester	IO -- O03	Musical Forms and Analysis	2	1	-	1	-	Group
	IO -- O04	History of Music and Musical Styles	2	1	-	1	-	Group
	IO -- O05	Instrument	10	-	1.5	-	-	Individual
	IO -- O06	Chamber Music	5	-	1.5	-	-	Group
	IO -- O07	Accompaniment	1	-	1	-	-	Group
	IO -- O08	Orchestra	3	-	4	-	-	Group
	IO -- O09	Artistic Practice	3	-	-	-	4	Group
	IO -- O12	Foreign Language	1	-	-	1	-	Group
	Total		**30**	**2**	**8**	**3**	**4**	
Optional subjects	IO - - P02	Management	3	1	-	1	-	Group
	IO -- P05	Baroque Instrument	3	-	2	-	-	Group
	IO -- P07	Contemporary music	3		2			Group
	IO -- P08	Jazz Music	3		2			Group
	Total		**3**	**1**	**8**	**1**	**-**	
6th Semester	IO -- O03	Musical Forms and Analysis	2	1	-	1	-	Group
	IO -- O05	Instrument	10	-	1.5	-	-	Individual
	IO -- O06	Chamber Music	5	-	1.5	-	-	Group
	IO -- O07	Accompaniment	1	-	1	-	-	Group
	IO -- O08	Orchestra	3	-	4	-	-	Group
	IO -- O09	Artistic Practice	3	-	-	-	4	Group
	IO – O11	Traditional Music	2	1	-	1	-	Group
	IO -- O12	Foreign Language	1	-	-	1	-	Group
	Total		**27**	**2**	**8**	**3**	**4**	
Optional subjects	IO - - P02	Management	3	1	-	1	-	Group
	IO -- P05	Baroque Instrument	3	-	2	-	-	Group
	IO -- P07	Contemporary music	3		2			Group
	IO -- P08	Jazz Music	3		2			Group
	Total		**3**	**1**	**8**	**1**	-	
7th Semester	IO -- O05	Instrument	10	-	1.5	-	-	Individual
	IO -- O06	Chamber Music	7	-	1.5	-	-	Group
	IO -- O07	Accompaniment	1	-	1	-	-	Group
	IO -- O08	Orchestra	5	-	4	-	-	Group
	IO -- O09	Artistic Practice	3	-	-	-	4	Group
	IO – O12	Foreign Language	1	-	-	1	-	Group

	Total		**27**	**0**	**8**	**1**	**4**	
Opt. sub.	IO—P03	Esthetics	3	1	-	1	-	Group
	IO -- P05	Baroque Instrument	3	-	2	-	-	Group
	IO -- P07	Contemporary music	3		2			Group
	IO -- P08	Jazz Music	3		2			Group
	Total		**3**	**1**	**2**	**1**	**-**	
8th Semester	IO -- O05	Instrument	13	-	1.5	-	-	Individual
	IO -- O06	Chamber Music	8	-	1.5	-	-	Group
	IO -- O07	Accompaniment	1	-	1	-	-	Group
	IO -- O08	Orchestra	5	-	4	-	-	Group
	Total		**27**	**0**	**8**	**0**		
Optional subjects	IO—P03	Esthetics	3	1	-	1	-	Group
	IO -- P05	Baroque Instrument	3	-	2	-	-	Group
	IO -- P07	Contemporary music	3		2			Group
	IO -- P08	Jazz Music	3		2			Group
	Total		**3**	**1**	**2**	**1**	**-**	

MUSIC PEDAGOGY

	Subject Code	**Subjects**	**ECTS**	**Hours/Week**			**Course Type**
				C[8]	**P.C.[9]**	**S[10]**	
1st Semester	FLE—*pf.*01-01	Music Theory, Solfeggio, Aural Trening I	3	1	2	-	Group
	FLE—*pf.*02-01	Music Harmony I	3	1	1	-	Group
	FLE—*pf.*03-01	Counterpoint and Fugue I	3	1	1	-	Group
	FLE—*pf.*05-01	History of Music I	2	1	1	-	Group
	FLE—*pf.*06-01	Traditional Music I	2	1	1	-	Group
	FLE—*ps.*07-01	Choir Conducting I	3	-	1	1	Group
	FLE—*ps.*08-01	Choral Ensemble I	2	-	-	2	Group
	FLE—*ps.*12-01	Choral Singing	1	-	-	1	Individual
	FLE—*ps.*13-01 a	Artistic Practice a. Choral Ensembe	3	-	2	-	Group
	FLE—*ps.*13-01 b	Artistic Practice b. Orchestral Ensemble	3	-	2	-	Group
	FLE—*pc.*14-01	Piano I	1	-	-	1	Individual
	FLE—*pc.*15-01	Byzantine Music	1	-	-	1	Group
	FLE—*po.*16-01	Sport I	0,5	-	-	1	Group
	FLE—*po.*17-01	Foreign Language I	0,5	-	-	1	Group
	Total		**30**	**5**	**11**	**8**	
2nd Semester	FLE—*pf.*01-02	Music Theory, Solfeggio, Aural Training II	3	1	2	-	Group
	FLE—*pf.*02-02	Music Harmony II	3	1	1	-	Group
	FLE—*pf.*03-02	Counterpoint and Fugue II	3	1	1	-	Group
	FLE—*pf.*05-02	History of Music II	2	1	1	-	Group
	FLE—*pf.*06-02	Traditional Music II	2	1	1	-	Group
	FLE—*ps.*07-02	Choir Conducting II	4	-	1	1	Group
	FLE—*ps.*08-02	Choral Ensemble II	2	-	-	2	Group
	FLE—*ps.*10-02	Scores reading II	2	-	-	1	Individual

[8] C = Course
[9] P.C. = Practical Course
[10] S = Seminar

	FLE—*ps.*13-02 a	Artistic Practice a. Choral Ensembe	3	-	2	-	Group
	FLE—*ps.*13-02 b	Artistic Practice b. Orchestral Ensemble	3	-	2	-	Group
	FLE—*pc.*14-02	Piano II	1	-	-	1	Individual
	FLE—*pc.*15-02	Byzantine Music	1	-	-	1	Group
	FLE—*po.*16-02	Sport II	0,5	-	-	1	Group
	FLE—*po.*17-02	Foreign Language II	0,5	-	-	1	Group
	Total		**30**	**5**	**9**	**8**	
3rd Semester	FLE—*pf.*01-03	Music Theory, Solfeggio, Aural Trening III	3	1	2	-	Group
	FLE—*pf.*02-03	Music Harmony III	3	1	1	-	Group
	FLE—*pf.*03-03	Counterpoint and Fugue III	3	1	1	-	Group
	FLE—*pf.*04-03	Musical Forms and Analysis I	2	1	1	-	Group
	FLE—*pf.*05-03	History of Music III	2	1	1	-	Group
	FLE—*ps.*07-03	Choir Conducting III	4	-	1	1	Group
	FLE—*ps.*08-03	Choral Ensemble III	3	-	-	2	Group
	FLE—*ps.*09-03	Stody of Choral Scores I	1	-	1	-	Individual
	FLE—*ps.*10-03	Scores Reading III	2	-	-	1	Group
	FLE—*ps.*13-03 a	Artistic Practice a. Choral Ensembe	3	-	2	-	Group
	FLE—*ps.*13-03 b	Artistic Practice b. Orchestral Ensemble	3	-	2	-	Group
	FLE—*pc.*14-03	Piano III	1	-	-	1	Individual
	FLE—*po.*16-03	Sport III	0,5	-	-	1	Group
	FLE—*po.*17-03	Foreign Language III	0,5	-	-	1	Group
	Total		**30**	**5**	**12**	**7**	
4th Semester	FLE—*pf.*01-04	Music Theory, Solfeggio, Aural Trening IV	3	1	2	-	Group
	FLE—*pf.*02-04	Music Harmony IV	3	1	1	-	Group
	FLE—*pf.*03-04	Counterpoint and Fugue IV	3	1	1	-	Group
	FLE—*pf.*04-04	Musical Forms and Analysis II	2	1	1	-	Group
	FLE—*pf.*05-04	History of Music IV	2	1	1	-	Group
	FLE—*ps.*07-04	Choir Conducting IV	4	-	1	1	Group
	FLE—*ps.*08-04	Choral Ensemble IV	3	-	-	2	Group
	FLE—*ps.*10-04	Scores Reading IV	2	-	-	1	Individual
	FLE—*ps.*13-04 a	Artistic Practice a. Choral Ensembe	3	-	2	-	Group
	FLE—*ps.*13-04 b	Artistic Practice b. Orchestral Ensemble	3	-	2	-	Group
	FLE—*pc.*14-04	Piano IV	1	-	-	1	Individual
	FLE—*po.*16-04	Sport IV	0,5	-	-	1	Group
	FLE—*po.*17-04	Foreign Language IV	0,5	-	-	1	Group
	Total		**30**	**5**	**11**	**7**	
5th Semester	FLE—*pf.*01-05	Music Theory, Solfeggio, Aural Training V	3	1	1	-	Group
	FLE—*pf.*04-05	Musical Forms and Analysis III	2	1	1	-	Group
	FLE—*pf.*05-05	History of Music V	2	1	1	-	Group
	FLE—*ps.*07-05	Choir Conducting V	6	-	1	1	Group
	FLE—*ps.*09-05	Choral Arrangaments I	3	1	1	-	Group
	FLE—*ps.*10-05	Theory of Instruments and Orchestration	2	1	1	-	Group
	FLE—*ps.*11-05	Scores reading	2	-	-	1	Individual
	FLE—*ps.*13-05 a	Artistic Practice a. Choral Ensembe	5	-	2	-	Group
	FLE—*ps.*13-05 b	Artistic Practice b. Orchestral Ensemble	5	-	2	-	Group
	FLE—*po.*17-05	Foreign Language V	1	-	-	1	Group

	Total		**30**	**5**	**10**	**3**	
6th Semester	FLE—*pf.*01-06	Music Theory, Solfeggio, Aural Training VI	2	1	1	-	Group
	FLE—*pf.*04-06	Musical Forms and Analysis III	2	1	1	-	Group
	FLE—*pf.*05-06	History of Music VI	2	1	1	-	Group
	FLE—*ps.*07-06	Choir Conducting VI	4	-	1	1	Group
	FLE—*ps.*09-06	Choral Arrangaments II	3	1	1	-	Group
	FLE—*ps.*10-06	Theory of Instruments and Orchestration	3	1	1	-	Group
	FLE—*ps.*11-06	Scores reading	3		-	1	Individual
	FLE—*ps.*13-06 a	Artistic Practice a. Choral Ensembe	4	-	2	-	Group
	FLE—*ps.*13-06 b	Artistic Practice b. Orchestral Ensemble	4	-	2	-	Group
	FLE—*po.*17-06	Foreign Language VI	1	-	-	1	Group
	Total		**30**	**5**	**10**	**3**	

MUSICOLOGY

	Subject Code	**Courses**	**ECTS**	**Hours/Week**			**Cours Type**
				C[11]	**P.C.**[12]	**S**[13]	
1st Semester	FLZ—*pf.*01-01	Theory of Music I	3	1	-	2	Group
	FLZ—*pf.*02-01	Harmony of Music I	3	1	-	1	Group
	FLZ—*pf.*03-01	Counterpoint and Fugue	3	1	-	1	Group
	FLZ—*pf.*04-01	Musical Forms and Analysis	2	1	-	1	Group
	FLZ—*pf.*05-01	History of Music	2	1	-	1	Group
	FLZ—*pf.*06-01	Traditional Music	2	1	-	1	Group
	FLZ—*ps.*08-01	Musicology	6	-	1	1	Individual
	FLZ—*ps.*12-01	Art of melodic construction	2	1	-	1	Group
	FLZ—*ps.*15-01	Artistic Practice	3	-	-	2	Group
	FLZ—*pc.*16-01	Piano	1	-	1	-	Individual
	FLZ—*ps.*17-01	Choir and Conducting Choir	2	-	1	1	Group
	FLZ—*po.*18-01	Sport	0,5	-	1	-	Group
	FLZ—*po.*19-01	Foreign Language	0,5	-	1	-	Group
	Total		**30**	**7**	**5**	**12**	
2nd Semester	FLZ—*pf.*01-02	Theory of Music II	3	1		2	Group
	FLZ—*pf.*02-02	Harmony of Music II	3	1	-	1	Group
	FLZ—*pf.*03-02	Counterpoint and Fugue	3	1	-	1	Group
	FLZ—*pf.*04-02	Musical Forms and Analysis	2	1	-	1	Group
	FLZ—*pf.*05-02	History of Music	2	1	-	1	Group
	FLZ—*pf.*06-02	Traditional Music	2	1	-	1	Group
	FLZ—*ps.*08-02	Musicology	6	-	-	1	Individual
	FLZ—*ps.*12-02	Art of melodic construction	2	1	1	1	Group
	FLZ—*ps.*15-02	Artistic Practice	3	-	-	2	Group
	FLZ—*pc.*16-02	Piano	1	-	1	-	Individual
	FLZ—*ps.*17-02	Choir and Conducting Choir	2	-	1	1	Group
	FLZ—*po.*18-02	Sport	0,5	-	1	-	Group

[11] C = Course
[12] P.C. = Practical Course
[13] S = Seminar

	FLZ—*po.*19-02	Foreign Language	0,5	-	1	-	Group
	Total		**30**	**7**	**5**	**12**	
3rd Semester	FLZ—*pf.*01-2	Theory of Music III	3	1	-	2	Group
	FLZ—*pf.*02-03	Harmony of Music III	3	1	-	1	Group
	FLZ—*pf.*03-03	Counterpoint and Fugue	3	1	-	1	Group
	FLZ—*pf.*04-03	Musical Forms and Analysis	2	1	-	1	Group
	FLZ—*pf.*05-03	History of Music	2	1	-	1	Group
	FLZ—*ps.*08-03	Musicology	6	-	1	1	Group
	FLZ—*ps.*09-03	Etnomusicology	2	-	-	1	Individual
	FLZ—*ps.*13-03	Theory of Instruments and Orchestration	3	1	1	-	Group
	FLZ—*ps.*14-03	Scores reading	2	-	-	1	Group
	FLZ—*ps.*15-03	Artistic practice	2	-	-	2	Group
	FLZ—*pc.*16-03	Piano	1	-	1	-	Individual
	FLZ—*po.*18-03	Foreign Language	0,5	-	1	-	Group
	FLZ—*po.*19-03	Foreign Language	0,5	-	1	-	Group
	Total		**30**	**6**	**5**	**11**	
4th Semester	FLZ—*pf.*02-04	Harmony of Music IV	3	1	-	2	Group
	FLZ—*pf.*03-04	Counterpoint and Fugue	3	1	-	1	Group
	FLZ—*pf.*04-04	Musical Forms and Analysis	2	1	-	1	Group
	FLZ—*pf.*05-04	History of Music	2	1	-	1	Group
	FLZ—*ps.*08-04	Musicology	7	-	1	1	Individual
	FLZ—*ps.*09-04	Etnomusicology	2	-	-	1	Group
	FLZ—*ps.*13-04	Theory of Instruments and Orchestration	4	2	-	1	Group
	FLZ—*ps.*14-04	Scores reading	3	-	2	-	Individual
	FLZ—*pc.*16-04	Artistic practice	1	-	-	1	Individual
	FLZ—*po.*18-04	Piano	0,5	-	1	-	Group
	FLZ—*po.*19-06	Foreign Language	1	-	-	1	Group
	Total		**30**	**6**	**5**	**9**	
5th Semester	FLZ—*pf.*03-05	Counterpoint and Fugue	3	1	-	1	Group
	FLZ—*pf.*04-05	Musical Forms and Analysis	2	1	-	1	Group
	FLZ—*pf.*05-05	History of Music	2	1	-	1	Group
	FLZ—*pf.*07-05	Aesthetics of Music	2	1	-	1	Group
	FLZ—*ps.*08-05	Musicology	7	-	1	1	Individual
	FLZ—*ps.*10-05	Musical Paleography	2	-	-	1	Group
	FLZ—*ps.*13-05	Theory of Instruments and Orchestration	3	1	-	1	Group
	FLZ—*ps.*14-05	Scores reading	2	-	-	1	Individual
	FLZ—*ps.*15-05	Artistic practice	2	-	-	2	Individual
	FLZ—*pc.*16-05	Piano	1	-	-	1	Group
	FLZ—*po.*19-05	Foreign Language	1	-	-	1	Group
	Total		**30**	**5**	**1**	**12**	
6th Semester	FLZ—*pf.*07-06	Aesthetics of Music	2	1	-	1	Group
	FLZ—*ps.*08-06	Musicology	9	-	1	1	Individual
	FLZ—*ps.*10-06	Musical Paleography	3	-	-	1	Group
	FLZ—*ps.*13-06	Theory of Instruments and Orchestration	5	1	-	1	Group
	FLZ—*ps.*14-06	Scores reading	4	1	-	1	Individual
	FLZ—*ps.*15-06	Artistic practice	6	-	-	2	Individual

	FLZ—*pc*.16-06	Piano	1	-	-	1	Individual
	FLZ—*po*.19-06	Foreign Language	1	-	-	1	Group
	Total		**30**	**3**	**1**	**9**	
7th Semester	FLZ—*ps*.08-06	Musicology	10	-	1	1	Individual
	FLZ—*ps*.13-07	Theory of Instruments and Orchestration	5	1	-	1	Group
	FLZ—*ps*.14-07	Scores reading	4	-	-	1	Individual
	FLZ—*ps*.11-07	Stylistics of Music	4	1	-	1	Group
	FLZ—*ps*.15-07	Artistic Practice	6	-	-	2	Individual
	FLZ—*po*.19-07	Foreign Language	1	-	-	1	Group
	Total		**30**	**2**	**1**	**7**	
8th Semester	FLZ—*ps*.08-08	Musicology	12	-	1	1	Individual
	FLZ—*ps*.11-08	Stylistics of Music	5	1	-	1	Group
	FLZ—*ps*.14-08	Scores Reading	4	-	-	1	Individual
	FLZ—*ps*.15-08	Artistic Practice	8	-	-	2	Individual
	FLZ—*po*.19-08	Foreign Language	1	-	-	1	
	Total		**30**	**1**	**1**	**6**	