



Det Jyske
Musikkonservatorium
**The Royal Academy
of Music**

CURRICULUM

**Master of Music (cand. musicae),
musician**

**Master in Nordic Jazz-
NOMAZZ**
Aarhus

Effective as of 2023

Approved by the Board of Studies on 1 June 2023

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1 Introduction

Introduction

Content and opportunities

Nordic Master in Jazz (NOMAZZ) is a joint study programme by:

- Royal Academy of Music, Aarhus (Denmark) (RAMA)
- Sibelius Academy, Helsinki (Finland) (SibA)
- Royal College of Music in Stockholm (Sweden) (KMH)

Nomazz is intended for musicians who have reached a high performative level in the world of jazz. It is a prerequisite that the applicants will have at least obtained a bachelor's degree in music or an equivalent education.

The programme lasts four semesters, during which students build upon the knowledge, skills, and qualifications as jazz musicians acquired during their Bachelor degree course.

The students study and live in three countries, where they will develop their artistry and deepen their technical proficiency, while simultaneously acquiring an advanced knowledge of existing Nordic jazz scenes.

Taking their own musicianship as a starting point, students focus on their main instruments* as well as related subjects that support and develop a creative and reflective approach as well as projects, that form the basis for student choices as regards to their future careers.

The programme leads to the Master of Music Degree (MMus) and can prepare students for postgraduate studies at Soloist or PhD level. As graduates, they will be well prepared for professional work in the jazz music industry, both in the Nordic market and internationally.

Prospective students apply to one of the three institutions (for guidance about which one to apply to, see 'How to apply') which upon acceptance becomes the student's 'home institution' and is where the student will receive the degree upon completion of the course. The home institution also functions as the administrative center for the student.

The students travel together each semester to one of the three institutions - apart from the last semester, which is spent at the home institution.

Under the condition of funding from the Nordplus Programme the students will also get a Nordplus scholarship for their exchange studies.

During the exchange periods, while visiting the other two institutions, participating students will have the same rights and responsibilities as other students of the respective institutions.

The course structure

The programme gives the student a great deal of freedom for example, when choosing electives in joint classes with other MMus students from all programmes. Artistic entrepreneurship is concluded after one semester (the semester spent by the joint Nomazz group at RAMA) and provides the student with relevant tools for administering artistic and pedagogical ambitions through e.g. self-management and entrepreneurial skills.

The programme concludes with a self-defined Master's project based on the student's interests and needs.

The programme subjects are divided into the following fields:

- Main study area: Subjects where the student is a performer and creator, as well as subjects and projects that support the student's artistic profile
- Electives: Subjects and projects supporting work as a performer, creator, or teacher
- Artistic entrepreneurship: Subjects and projects where the student explores the role as entrepreneur and manager of dynamic processes, and in addition develops his/her career management tools
- Master's project: Students work on the project itself, receive associated guidance and tuition on subjects that prepare the students for the final project work.

NB! The two semesters spent at the other institutions are to be regarded as exchange periods and the activities here will automatically replace the activities and requirements at the home institution.

2 Programme content, individual subjects, and examinations

Since all Nomazz students study together as a group, the programme will start every two years at RAMA or SibA

Semester plan RAMA:

Model 1: Uneven starting year (2023, 2025, 2027 etc.):

	Joint Semester at RAMA: 1 st	Joint Semester at KMH: 2 nd	Joint Semester at SibA 3 rd	Final (individual) semester at RAMA: 4 th	Total
Main study area (Including Communication)	15	-	-	10	
Artistic entrepreneurship	5	-	-		
Electives	10	-	-	5	
Master's project	-	-	-	15	
Exchange		30	30		
Total	30	30	30	30	120

Model 2: Even starting year (2022, 2024, 2026 etc):

	Joint Semester at SibA 1 st	Joint Semester at KMH 2 nd	Joint Semester at RAMA: 3 rd	Final (individual) semester at RAMA: 4 th	Total
Main study area (Including Communication)	-	-	10	10	
Artistic entrepreneurship	-	-	5		
Electives	-	-	5	5	
Master's project	-	-	10	15	
Exchange	30	30			
Total	30	30	30	30	120

2.1 Main study area

2.1.1 Main instrument, ensemble playing, Communication and support projects

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of internationally recognized artistic and technical practice, repertoire, methods, and theory.
- Understands and can reflect on practice and choice of methods in relation to his/her own further artistic development.
- Has mastered artistic and technical skills and forms of expression.
- Commands critical and analytical approaches to music and musical practice
- Can assess and choose from artistic forms of expression and make qualified and reflected artistic choices.
- Can work with artistic communication, particularly regarding communicating his or her musical message, and discuss music related and professional problems with peers as well as non-specialists.
- Can manage complex creative challenges in the development and realization of his/her musicianship in a globalized world.
- Can commence and conduct musical ensemble playing and interdisciplinary cooperation in the roles as musician and communicator.
- Can act professionally as regards responsibilities and ethics
- Can assume responsibility for his/her own learning needs, specialization options, and potential for creative development, and to prioritize and structure his/her time and work efforts.

Content

Tuition encompasses further development of the student's personal artistic expression and musical/technical ability.

Tuition may also include working with art and communication processes in theory and practice.

As an example, tuition may include topics such as performance and theoretical and philosophical perspectives on artistic activity.

Tuition may include the following:

- Soloistic skills
- improvisation
- composition
- aspects of ensemble playing
- accompaniment
- rhythm and timing
- phrasing, interpretation
- timbre, instrument/vocal technique
- sight reading

- learning by ear
- imitation
- transcription
- transposition

Tuition and work formats

Possible tuition and work formats:

One-to-one tuition, class tuition, group work, guidance.

Work in band contexts.

Participation in Academy projects is an important part of the student's main study area activities.

Projects may be initiated by the Academy and by the student.

For wind players, participation in a big band is mandatory.

Part of the tuition takes the form of preparation for and evaluation of student performances at internal and external concerts. The student is required to act as band leader and assume artistic responsibility for at least two concerts annually.

Participation in all these work formats is part of the ECTS workload for the main study area.

Semesters

1st to 4th semester

Scope

50 ECTS

Evaluation and examination regulations

After the 4th semester: Examination, own skills

Examination content

At a concert, the student performs a programme chosen by the student and featuring the student in an important role.

Examination format

Concert. Duration: 45 minutes

Total duration including deliberation: 75 minutes

Marking and evaluation

External marking. Grade.

The assessment must reflect to what extent the objectives have been achieved

2.1.2 Communication

Objective

Upon completion of the course, the student:

- Can handle dissemination of his/her own artistic practice.
- Can discuss and reflect on communication strategies with colleagues and industry professionals.
- Can convey his/her own musical message with credibility and integrity using speech, writing, performance, sound, photo, video, social media etc.
- Can convey a credible connection between the artistic idea and the artistic product to the public, colleagues, and industry professionals.

Content

In the course the students work with written, oral, and visual communication to the public, colleagues, and professional musicians. The students work with communication processes both in theory and practice. The teaching includes topics such as communication of music using speech, writing, photos, video, websites, social media, performance, staging design etc. be it musical partners, audiences, and various recipients such as journalists, venues, and foundations.

Tuition and work formats

Class tuition with all other MMus Rhythmic Musician students. There will be guest teachers in the course.

Semesters

One semester (the joint semester at RAMA)

Evaluation and examination regulations

The course ends with the submission of a synopsis and a subsequent oral presentation.

Certificate with the evaluation Approved/Not Approved. This certifies that the objectives have been achieved at a level at least corresponding to a Pass, and that current attendance rules have been followed.

2.2 Artistic entrepreneurship

Objective

Upon completion of the course, the student:

- Understands and can reflect on professional practice and the complex relations between music industry players.
- Can assess challenges and issues in relation to his/her career, create relevant solution models, and make informed and reflected career decisions.
- Can communicate his/her own artistic profile and discuss vocational issues in relation to peers, audiences, and media.
- Can commence and lead independently in various professional contexts, participate in cross-disciplinary artistic collaboration, and assume artistic citizenship.
- Can independently assume responsibility for his/her own potential for creative development in a professional career context.

Content

The students work with artistic entrepreneurship is based on his/her own projects and practice. Tuition seeks to support this and may include some of the following:

- Self-management
- Development of ideas
- Communication
- Music and issues in society
- Business plan
- Marketing
- Partnerships and cooperation with other music industry players
- Cross-disciplinary artistic collaboration
- Artistic citizenship

Tuition and work formats

Class tuition, seminars, and individual guidance

As part of the tuition the student prepares a project-presentation at the end of the semester.

Semester

One semester (the joint semester at RAMA)

Scope

5 ECTS

Evaluation and examination regulations

Certificate with the evaluation Approved/Not approved. This certifies that the objectives have been achieved at a level at least corresponding to a

Pass, and that current attendance rules have been followed.

2.3: Electives

Every year, the Academy offers several pedagogical and artistic electives of 5 ECTS or 10 ECTS. The ECTS workload is stated in the description of each elective.

Content and objectives

The content and related objectives of the electives are stated in the descriptions of each elective.

Tuition and work formats

Electives are mainly classroom-based. Where relevant, however, other options are possible; this will be stated in the description of each elective.

Semesters and scope

Students following model 1:

1st semester – 10 ECTS

2nd semester – exchanged to KMH

3rd semester – exchanged to SibA

4th semester – 5 ECTS

Students following model 2:

1st semester – exchanged to SibA

2nd semester – exchanged to KMH

3rd semester – 5 ECTS

4th semester – 5 ECTS

Evaluation and examination regulations

Certificate with the evaluation Approved/Not approved. This certifies that the objectives have been achieved at a level at least corresponding to a Pass, and that current attendance rules have been followed.

Some electives are evaluated using internal censorship. When relevant, this is stated in the elective catalogue.

2.4 Master's project

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of practice, methods, and theory within the chosen project area.
- Understands and can reflect on his/her practice and choice of methods in relation to the project.
- Has acquired mastery of relevant methods, tools, and forms of expression within the chosen project area.
- Can identify project relevant knowledge and evaluate, create, and choose from project-related solution models.
- Can communicate and discuss project ideas and results achieved verbally and in writing.
- Can manage complex and creative challenges in relation to project work.
- Can find relevant cooperation partners and act critically and professionally in vocational and/or cross-disciplinary cooperation.
- Is able to assume responsibility for his/her own learning needs and potential for development in relation to project work and draft and manage a realistic schedule.

Content

The master's project builds upon (one or more of) the student's main study areas but may draw on cross-disciplinary approaches.

The student chooses and defines his/her own project. The project must include the following elements:

- 1) Work within one or more of the following areas
 - a) Composition/songwriting/arrangement
 - b) Professional artistic performance
 - c) Pedagogics/communication
 - d) Artistic entrepreneurship
- 2) Written assignment. Scope: 15-30 pages excluding annexes

The joint guidance classes for the master's project include tuition on assignment writing topics such as project formats, research methodology, interview technique, and literature searches. Tuition may be scheduled together with Artistic entrepreneurship.

Tuition and work formats

The project is completed during the 3rd and 4th semesters.

Individual project guidance is provided.

In addition, the Master's project is prepared and supported in joint guidance classes.

Important dates

1 April, 2nd semester

The student submits the following to the project coordinator: a preliminary title and a brief description of one or more project ideas, and a prioritized application for a project supervisor.

Early September, 3rd semester

Introductory meeting with the project coordinator

The student is introduced to the scope, form, and opportunities of the master's project and is prepared for creating the project description.

Study groups of 3-6 students are set up.

The groups convene at least three times during the project period.

1 November, 3rd semester

The project description is submitted for approval with the project coordinator.

This first project description must include the following:

- Title
- Objective
- Motivation (personal and general)
- A description of the product (the content itself and the result of the project)
- A description of the process:
 - preparation (literature, music references, interviews, etc.)
 - elements of the project process (for example, rehearsals, recordings, work with composition/songwriting, cooperation partners, etc.)
- Schedule

1 February, 4th semester

In consultation with the project supervisor, the student creates a final project description on which the rest of the work, and the evaluation of the project, are based. This project description is binding in relation to handing in the written project. The requirements of the descriptions are stated above.

15 April, 4th semester

The written assignment is handed in. Scope: 15-30 pages excluding annexes

The assignment is handed in along with all other relevant material that the board of examiners must be familiar with before the examination.

Semesters

3rd to 4th semester

Scope

25 ECTS

Evaluation and examination regulations

Examination format

A: Presentation (30 minutes)

Depending on the nature of the project, the presentation may for example take the following forms:

- A concert incorporating oral communication.
- A teaching situation using a project-related approach.
- A lecture/presentation of the project including documentation of the artistic/performative dimension in the form of a portfolio, CD/DVD recordings or similar.

It is important that the presentation elaborates, or provides perspectives on, the content of the written assignment.

The repertoires of the examination concert and the artistic/performative dimension

of the master's project may overlap.

B: Interview with the board of examiners (10 minutes)
Deliberation and preparation of statement (30 minutes)
Total duration including deliberation: 70 minutes

Marking and evaluation

External marking. Grade and a written statement.

The assessment must reflect to what extent the objectives have been achieved.