

# COURSE DESCRIPTIONS AND EXAMINATION REGULATIONS

## **ELECTIVES MMUS PROGRAMMES**

Aarhus

Effective as of 2020

**Note:** if there are participation requirements for an elective, an interview may be required with the teacher as to whether the applicant is qualified to choose the subject.

## MA electives

### Indhold

MA electives .....	2
Consort instruction (pedagogical elective).....	5
Ear training for classical choir og ensemble conductors (artistic elective) .....	7
Musician's health, body and mind (pedagogical elective) .....	8
The voice in theory and practice (artistic elective) .....	9
Ear training for classical singers (artistic elective).....	11
Theory for woodwind and brass players (pedagogical elective) .....	12
Sound art – sound the archive (artistic elective).....	14
Film score – Dramatic underscore and collaboration (artistic elective) .....	15
Commercial songwriting – co-writing (artistic elective).....	16
Main instrument pedagogy, jazz/pop (pedagogical elective) .....	17
Main instrument pedagogy, classical (pedagogical elective) .....	20
Jazz/pop ear training (pedagogical elective) .....	25
"Music across": cross-disciplinary module in music and pedagogy (pedagogical elective) .....	28
"Next Move": Contemporary Arts Teaching in an international setting (pedagogical elective).....	31
General didactics (pedagogical elective) .....	33
Basic music education, children (pedagogical elective) .....	34
Basic music education, adults (pedagogical elective) .....	39
Orchestra conducting, big band (pedagogical elective) .....	43
Orchestra conducting, strings (pedagogical elective) .....	46
Instrumentation, strings (artistic elective) .....	48
Instrumentation, big band (large orchestra with rhythm section and possibly vocals) (artistic elective) .....	51
Ensemble teaching practice (pedagogical elective) .....	54
Rhythmic choir conducting (pedagogical elective).....	57
Rhythmic choir arrangement (artistic elective).....	59
Classical choir conducting – basic module (pedagogical elective) .....	62
Classical choir conducting with the student's own training choir (pedagogical elective).....	65
Ensemble teaching practice – basic module (pedagogical elective) .....	68
Ensemble teaching practice with the student's own training orchestra (pedagogical elective) .....	70
Singing, dancing and playing teaching practice (pedagogical elective) .....	73
Singing, dancing and playing (pedagogical elective) .....	77
Songwriting (artistic elective) .....	80

Rhythmic music production (artistic elective).....	82
Classical music production (artistic elective).....	85
Electronic music (artistic elective).....	88
Songwriting and composition with children (pedagogical elective) .....	91
Composition teaching practice (pedagogical elective).....	94
Psychoacoustics (artistic elective) .....	96
Contemporary music (artistic elective) .....	98
Chamber music, ensembles (artistic elective).....	100
Rhythm in a cross-disciplinary perspective (artistic elective) .....	101
Phonetics, language, and performance practice in vocal music (artistic elective) .....	103
Musical drama (artistic elective) .....	105
Classical style improvisation (artistic elective).....	107
Harpichord and figured bass (artistic elective).....	109
Accompaniment and repetition (pedagogical elective) .....	110
Musician's health (artistic elective).....	113
Music and health (pedagogical elective) .....	115
"My training course" (pedagogical elective) .....	117
"My artistic project" (artistic elective) .....	119
Artistic Research – student co-research group (artistic elective) .....	121
Room acoustics (artistic elective).....	123
Ensemble playing and composition on other instruments (pedagogy and artistic elective).....	125
Advanced programming (artistic elective) .....	126
Mixing and mastering (artistic elective) .....	127
Basic electronics in an artistic context (artistic elective) .....	129
Creative sampling in Ableton Live (artistic elective) .....	130
Co-writing (artistic elective) .....	132
Augmented Orchestra (artistic elective) .....	134
Other instrument (artistic elective).....	136
Ear training for classical choir and ensemble conductors (pedagogical elective).....	137
Experimental music (artistic elective) .....	139
Alternative instrumentation (artistic elective).....	141
Children's choir, classical (pedagogical elective).....	143
Rehearsal in theory and practice (artistic elective).....	145
Cross-disciplinary ensemble playing (artistic elective).....	147

Synthesizer (artistic elective).....	149
News from Musicology (pedagogy and artistic elective) .....	151
Multi-channel audio for concerts and audio installations (artistic elective).....	152

## Consort instruction (pedagogical elective)

### Participation requirements

Completion of the elective “Harpsichord and figured bass” or similar experience with figured bass.

### Objective

Upon completion of the course the student:

- Masters higher education skills as well as musical and technical skills and modes of expression
- Is able to independently initiate and lead musical interplay and interdisciplinary collaboration in the role of consort musician and educator
- Can act professionally in terms of responsibility and ethics.

### Content

The tuition objective is that the student must be able to direct an ensemble (instrumental, vocal, or mixed) playing figured bass period repertoire as a performing conductor from the organ or harpsichord. Tuition comprises the following:

- Performance practice in relation to concrete works
- Score and part preparation (dynamic cues, breaths, and form) so that the conductor is ready to meet the ensemble
- Practical work with musicians and singers. Emphasis is placed on communication using words as well as continuo performance and gestures
- Training: The student participates in at least 10 training course lessons.

### Tuition and work formats

Solo and/or class tuition.

### Semesters

One.

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup> semester.

### Scope

5 ECTS.

### Evaluation and examination regulations

*Examination content:*

As a playing conductor, the student directs a piece performed by an ensemble of musicians and possibly singers. The ensemble must include at least one continuo player other than the student himself (cello, viol, lute or other bass or chord instrument).

Duration 15 min.

*Examination format:*

Practical test.

Duration including deliberation: 35 minutes.

*Marking and evaluation:*

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

## **Ear training for classical choir og ensemble conductors (artistic elective)**

### **Participation requirements**

The course is aimed at students who have an interest in or are working with classical choir and/or ensemble conducting.

### **Objective**

Upon completion of the course the student:

- Has developed his/her musical imagination, memory and awareness required to work with choirs and ensembles at a high level artistically and professionally
- Has strengthened his/her auditory, visual, analytical, and practical skills in order to be able to read, understand, and reproduce music melodically, harmonically and rhythmically as a whole.

### **Content**

Based on specific works from the main subject, focus may be on:

- Melody and rhythm training
- Harmonic analysis
- Correction
- Intonation
- Score reading and playing.

### **Tuition**

- Is closely related to the main subject and should enhance the student's ability to combine a visual/analytical approach with an auditory one
- Is extensively supported by examples from the literature of the main subject
- Can be organized with individual considerations regarding the main subject.

### **Tuition and work formats**

Class tuition (smaller classes).

Every other lesson is conducted as scheduled group work without the teacher present.

### **Semesters**

One.

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup> semester.

### **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.

## **Musician's health, body and mind (pedagogical elective)**

### **Participation requirements**

None.

### **Objective**

Upon completion of the course the student:

- Is familiar with theories and techniques for remedying health risks through own practice and performance
- Has the ability to observe him or herself, fellow students and music students
- Has the ability to provide constructive advice to music students, to alleviate health risks caused by exercise and performance.

### **Content**

The aim of the course is to enhance the student's body awareness, knowledge of relevant anatomy, knowledge of breathing, of the body's natural movement patterns and function, knowledge of warming up, stretching, strength, relaxation, and to make to student able to translate this into their own music performance and for guidance of other students.

In the mental field, the goal is to provide insight into the relationship between the mind and the body, and to provide techniques for tackling stressful challenges as well as help focus in rehearsal and performance situations.

Teaching may include topics such as:

- Alexander Technique
- Motor practice
- Basic anatomy
- Mindfulness with yoga
- Dealing with stress in relation to performance
- A lecture on musician's health with focus on sense of hearing

### **Tuition and work formats**

Class tuition, exercises, presentations, and educational training.

There must be at least 7 training lessons, which can be with a student from the student's own traineeship, or techniques may be tested on fellow students.

### **Semesters**

One.

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup> semester.

### **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.



## **The voice in theory and practice (artistic elective)**

### **Participation requirements**

The course is aimed at classical and pop/jazz students with vocal main instrument.

The course is developed in a collaboration between classical and pop/jazz department

### **Objective**

Upon completion of the course the student:

- Possesses knowledge of voice as a secondary level instrument
- Can utilize body work, throat work and resonance
- Possesses experience and skills regarding the functions of the voice
- Can diagnose voice problems
- Possess experience with relevant methods for acquiring new substance.
- Possess skills related to the educational work of the voice
- Has in-depth knowledge of educational literature and material
- Can reflect on practice and method choices in relation to his/her own practice and development
- Can independently take responsibility for his/her own learning needs and development potentials and prioritize time and structure work effort in relation to these.

### **Content**

The course covers the basic principles of the singing voice, and includes training the singer's body, as well as provides a practical and theoretical introduction to the anatomical and physiological principles behind the applied exercises at higher level.

Voice theory is a substantial subject in song and voice education, providing the essential instrument knowledge on a natural science basis, and showing the way between theory and practice, in support of and underpinning the major subject.

"The voice in theory and practice" provides the surplus and competence for the work of musical interpretation, scenic presence and performative impact. In-depth knowledge of the anatomy of the voice, body work, throat work, and resonance utilization will be worked on. Voice functions as well as exercises for diagnosing voices are processed. Auditory, visual and manual analysis of both own voice and other voices at secondary level. In addition, the teaching will give the student an expanded knowledge of relevant literature in the field.

At the same time, knowledge and knowledge are acquired as the basis for practical pedagogy regarding. all types of voice at the higher level.

### **Tuition and work formats**

Class tuition.

### **Semesters**

One.

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup> semester.

### **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.

## Ear training for classical singers (artistic elective)

### Participation requirements

The course is aimed at classical singers

### Objective

Upon completion of the course the student:

- Has developed her/his musical imagination, memory and awareness required to work as a singer at a professional and artistically high level
- Has strengthened auditory, visual, analytical and practical skills in order to be able to listen, read, understand and reproduce the melodic, harmonic and rhythmic whole of the music
- Possesses advanced methodological skills in classical ear teaching with special emphasis on classical singing repertoire.

### Content

Tuition is closely related to the main subject and must strengthen the student's ability to combine a visual/analytical approach with an auditory and performative approach.

Based on specific works from the main subject, focus may be on:

- extended rhythm lessons, including rhythm notation in new music
- prima vista song
- study technique, including studying new music
- intonation
- work analysis as a study tool.

### Tuition and work formats

Class tuition. Possibly as a combination of teacher-led teaching and scheduled study group work

### Semesters

One.

1st, 2<sup>nd</sup>, 3rd or 4<sup>th</sup> semester.

### 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.

## Theory for woodwind and brass players (pedagogical elective)

### Participation requirements

Primarily aimed at classical woodwind and brass students at the Master's program and students with similar instrumental level.

### Objective

Upon completion of the course the student:

- Is able to describe essential physiological functions in connection with his / her main instrument and able to observe these in his own students and fellow students.
- Is able to describe practice strategies in one's own playing and in educational contexts from a scientifically based point of view.
- Is able to describe strategies for performance preparation and implementation from a scientifically based point of view, and able to apply these in their one's own playing and teach music school students accordingly.
- Can relate practically and specifically to strategies regarding pressure during the performance and instruction of others in these.

### Content

- d) Theoretical review of physiological functions such as breathing, aerodynamics, embouchure, tongue and psychological management thereof. Practical exercises for learning these.
- e) Practice methodology based on recent years' progress in brain research and educational teaching psychology, as well as how this knowledge is put into practice.
- f) Learning to act and operate under pressure. A practical subject based on sports and performance psychologist Dr. Don Greenes principles.
- g) Planning and conducting a minimum of 5 internship lessons, which may be with a student from the student's own practice or testing the learned on fellow students.

Written paper, 3-5 pages. In the paper, the student must reflect on her/his own benefits of the course as well as on the integration of the subject content into its her/his own educational practice.

### Tuition and work formats

Class tuition.

Theoretical lectures and practical and pedagogical exercises as well as the completion of apprenticeship lessons.

### Semesters

One.

1<sup>st</sup> or 3<sup>rd</sup> semester.

### 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.

## **Sound art – sound the archive (artistic elective)**

### **Participation requirements**

BA students from the Creative educations or students with equivalent experience in sound art.

### **Objective**

Upon completion of the course the student:

- Possesses knowledge of concepts, currents and views in sound art in a broad sense, and can relate own artistic practice to this
- Is familiar with theories of sound as a historical medium, and how sound moves over time and throughout history
- Can work with the development of own sound artistic works in an independent, reflective and practical manner
- Can collaborate cross-artistically with non-professionals
- Has insight into the relationship between artist, work and recipient/audience

### **Content**

The course deals with sound as historical media, i.e. how sound moves over time and through history.

We will work with composition and development of sound works in collaboration with students from the Jutland Art Academy. Topics such as artistic intervention, transformation of sound, as well as aesthetic, cultural or social implications for the movement of sound through time will be included.

### **Tuition and work formats**

Class tuition, group work and individual guidance in collaboration with The Jutland Art Academy.

### **Semesters**

One.

2<sup>nd</sup> or 4<sup>th</sup> semester

### **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.

## **Film score – Dramatic underscore and collaboration (artistic elective)**

### **Participation requirements**

None.

### **Objective**

Upon completion of the course the student:

- Can decode a visual narrative and create music that supports it
- Can collaborate with non-professionals and receive instructions that are integrated into the practical composition work
- Can communicate meaningfully about music with people without knowledge of music
- Is familiar with the form of communication, conventions and rights in the film music industry
- Can deliver finished material in accordance with given technical specifications.

### **Content**

The course can include the following themes:

- Theory of audiovisual meaning-making
- Communication in cross-artistic collaboration
- Composition of themes as well as reflection on what defines a good theme
- Spotting - where and why should there be music in a movie
- Practical examples from film and television productions
- Practical composition work and experience in writing film score.

### **Tuition and work formats**

Class tuition.

Suggested composition assignments

### **Semesters**

One.

1<sup>st</sup>- 2<sup>nd</sup> or 3<sup>rd</sup>- 4<sup>th</sup> semester.

### **Scope**

10 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.

## **Commercial songwriting – co-writing (artistic elective)**

### **Participation requirements**

None.

### **Objective**

Upon completion of the course the student:

- Can independently initiate and participate in co-writing sessions
- Can enter into an interdisciplinary collaboration in the role of topliner, copywriter and/or producer
- Can act professionally in complex and unpredictable, creative collaborations with both songwriters and industry professionals
- Possesses specialized knowledge of the industry of commercial songwriting.

### **Content**

Commercial songwriting is used at sessions where the student is included as a songwriter (topliner, copywriter and/or producer). We evaluate both cooperation and process on an ongoing basis, as well as feedback on the specific productions in relation to how the number becomes ready for release / sale.

### **Tuition and work formats**

Class tuition.

Co-writing sessions

### **Semesters**

One.

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup> semester.

### **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.



## **Main instrument pedagogy, jazz/pop (pedagogical elective)**

**Admission requirements: BMus degree with main study area on an instrument/vocal studies**

### **Objective**

Upon completion of the course, the student:

- Possesses specialist knowledge of artistic and technical practice and of relevant pedagogical and didactic theories, concepts, and methods
- Is able to integrate practical and theoretical aspects at an advanced level
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses
- Has mastered advanced tuition skills as well as musical and technical skills
- Is able to assess and choose among pedagogical methods and tools, and to make informed and reflected decisions
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Is able to handle complex and unpredictable creative challenges within pedagogical processes
- Is able to act professionally as regards responsibilities and ethics
- Is able to independently assume responsibility for his/her own learning needs, specialisation options, and potential for creative development and prioritise and structure his/her time and work efforts

### **Content**

In collaboration with the Main instrument pedagogy and Music pedagogical theory teachers, the student completes a training course as described under "Semesters". During the associated classes, tuition methods and pedagogy are covered, based on concrete issues, with the aim of developing a relevant and progressively ordered tuition repertoire for use on the training course.

The student is responsible for finding training pupils, in collaboration with the teachers.

### **Tuition and work formats**

Class tuition, group work, and guidance in connection with the student's training course

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

The student must choose between course A or B:

- A. Training course with 2 solo pupils; two independent courses with two solo pupils, if possible scheduled immediately after one another. At least 20 sessions of 30 minutes each per pupil.
- B. Training course with a class (at least 2 pupils). The pupils must be children/adolescents up to 18 years old. At least 20 sessions of 45 minutes each.

## **Scope**

10 ECTS

## **Evaluation and examination regulations**

### *Examination content*

By the date communicated by the Study Administration, the student hands in a pedagogical report describing the completed training course. For course A, both training courses must be described, and it must be clear which of the pupils participates in the examination.

The report (6-8 pages excluding annexes) must include the following: pupil descriptions, objective descriptions, a description of one or more selected lessons, an evaluation of the course, and as annexes: at least 2 pages of teaching materials created by the student himself/herself and a list of titles covered.

The student demonstrates his/her teaching skills through the following:

- A) Training course A: a 30-minute test which takes the form of a lesson with one of the training course pupils. After the lesson, the student comments on the training course, the report, and the course of the lesson and answers questions from the examiners during an interview of approx. 10 minutes.  
Total duration including deliberation: 55 minutes

**OR**

- B) Training course B: a 45-minute test which takes the form of a lesson with the training class. After the lesson, the student comments on the training course, the report, and the course of the lesson and answers questions from the examiners during an interview of approx. 10 minutes.  
Total duration including deliberation: 70 minutes

*Examination format*

Report and practical test

- A. Total duration including deliberation: 55 minutes
- B. Total duration including deliberation: 70 minutes

*Marking and evaluation*

Internal marking. Grade.

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

## **Main instrument pedagogy, classical (pedagogical elective)**

**Admission requirements: BMus degree with main study area on an instrument/vocal studies**

### **Objective**

Upon completion of the course, the student:

- Understands and is able to reflect on practice and choice of methods in relation to his/her own artistic practice as well as in relation to tuition and communication courses
- Possesses specialist and internationally recognised knowledge of relevant pedagogical, didactic, and psychological theories, concepts, and methods
- Has mastered advanced tuition skills as well as musical and technical skills and forms of expression
- Commands critical and analytical approaches to music and musical/music teaching practice
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions
- Is able to work with musical and pedagogical communication and discuss music/music tuition-related and professional problems with peers as well as non-specialists
- Is able to manage complex and unpredictable creative challenges in pedagogical processes and while realising his/her musicianship
- Can independently commence and conduct musical ensemble teaching and interdisciplinary cooperation in the musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics

### **Content**

By the end of the course, the student must have covered all skill levels: beginner, intermediate, and advanced.

Advanced level is mandatory for this elective. In addition, beginner and/or intermediate level training is scheduled based on the student's prior experience in main instrument pedagogy.

The course includes a practical and theoretical approach to pedagogy; the aim is to prepare, execute, and post-process the pedagogical training course with a pupil or class.

Main focus for

- beginner level:
  - Instrument knowledge
  - Basic instruction on technique and music

- Creating a positive and inclusive learning environment for the pupil or class
- Intermediate level:
  - Planning a progressively ordered development course, including homework, adapted to the pupil or class
  - Further development of technical and musical skills

- Advanced level:
  - Teaching a pupil with an independent approach to learning and a personal take on expression. The pupil's skills and musicality indicate the possibility of working professionally in future. Tuition focuses on the student's ability to communicate his/her understanding and experience of the interpretative and artistic possibilities of the works, with regard for the particular prerequisites of the pupil.

### **Tuition and work formats**

One on one and/or class tuition. Based on the student's prior experience with main subject pedagogy, 2 or 3 tuition courses of at least 10 lessons are scheduled to ensure that all levels have been covered by the end of the course. In some of the lessons, the student is supervised.

Video and digital learning platforms may be used.

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

### **Scope**

10 ECTS

### **Evaluation and examination regulations**

1 advanced level tuition demonstration

1 beginner or intermediate level tuition demonstration chosen by the student in consultation with the teachers

#### *Examination content*

##### Advanced level:

The student teaches an advanced level pupil provided by the Academy on one or two compositions chosen by the internal examiner based on the repertoire list submitted by the student (to be handed in no later than 1 April). The student is notified of the examiner's choice 24 hours prior to the examination.

- The repertoire list must be stylistically varied and have a total duration of at least 60 minutes.
- At least one of the works must represent contemporary music.

- The examination should demonstrate the student's ability to provide guidance on technical, musical, interpretative, and artistic issues at an advanced level.

After the examination, the student comments on the course of the lesson and answers questions from the examiners, including questions about the student's report (see below). For the interview with the examiners, the student is assumed to be familiar with various methods, theories, et cetera used within the main instrument area in question.

Examination: 40 minutes. Interview: approx. 10 minutes

Duration including deliberation: 65 minutes

#### Intermediate or beginner level:

Tuition demonstration with the student's pupil or class which takes the form of a normal lesson and may include examples of the following:

- Instruction on one or more compositions that the pupils are learning
- Focused work on one or more technical issues (for example, using exercises or études)
- Ensemble playing instruction
- Study of a composition that the pupils are about to start working on (including providing instructions for rehearsal approaches)

After the tuition skills examination, the student comments on the course of the lesson and answers questions from the examiners, including questions about the student's pedagogical report (see below). For the interview with the examiners, the student is assumed to be familiar with various methods, theories, et cetera used within the main instrument area in question.

Examination: 25 minutes. Interview: approx. 10 minutes

Duration including deliberation: 50 minutes

#### Pedagogical report:

By the date communicated by the Study Administration, the student must hand in *one* overall report on the training courses.

The report includes descriptions of all training courses and must include the following:

- Descriptions of concrete technical and methodical guidance for the commencement of music, and progress of pedagogical development adapted to the prerequisites of each individual pupil/class, for example from journal entries on music teaching
- Tuition materials (schools, other collections, standalone compositions, rehearsal material, and ensemble playing assignments) that the student knows well and

plans to use in his/her classes, including an indication of where the materials are meant to be used in the tuition course

- A description of the training course pupils, including information on tuition so far and immediate potential for development
- A section on theories covered during the course, and a reflection on the student's pedagogical practice based on the theories

Scope: Max. 20 pages excluding annexes

#### *Examination format*

Practical test and written report

#### *Marking and evaluation*

Internal marking. Two grades.

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



## **Jazz/pop ear training (pedagogical elective)**

**Admission requirements: BMus degree with the discipline**

### **Objective**

Upon completion of the course, the student:

- Possesses in-depth knowledge of jazz/pop ear training practice
- Possess advanced pedagogical, didactic, and methodical skills suitable for tuition at various levels
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected decisions
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Is able to handle complex and unpredictable creative challenges within pedagogical processes in a globalised world
- Is able to act professionally as regards responsibilities and ethics
- Is able to assume responsibility for his/her own learning needs, specialisation options, and potential for creative development, and to prioritise and structure his/her time and work efforts

### **Content**

#### Student skills

Tuition may include the following: musical expression (for example dynamics, phrasing, and paraphrase), melody and rhythm imitation, sense of steps, intervals/interval structures, chords, scales, score reading (for example sight reading and rhythm reading), improvisation, learning by ear, auditive and visual analysis (for example, genre knowledge and form analysis), transcription, dictation, and composition

#### Tuition skills

In connection with the training courses, tuition focuses on building the student's skills and ability to independently handle a methodical and progressively ordered tuition course, including creating and using the student's own tuition material

### **Tuition and work formats**

Class tuition and guidance in connection with the student's training course

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

On the second semester, the student in consultation with the teachers executes a tuition course of at least 10 lessons (of at least 45 minutes each) with a class of 3-8 pupils at a level and age chosen by the student.

It is the student's responsibility to plan and execute the training course.

The student must hand in a report in connection with the course.

## **Scope**

10 ECTS

## **Evaluation and examination regulations**

### Tuition skills:

#### *Examination content*

By the date communicated by the Study Administration, the student hands in a report (6-8 pages excluding annexes) describing the completed training course.

The report must include the following:

A description of the environment of the training course, a description of the objective, a description of the course, an evaluation of the course, a reflection on the course (including observation visits), a conclusion (with perspectives on the discipline and the career aspect), and examples of materials used during the course as an annex.

The examination takes the form of a tuition situation with the student's training class.

The examination must be executed like a normal lesson, working with familiar material and presenting new material. Total duration: 45 minutes.

The examination is supplemented with a brief interview (10 minutes).

#### *Examination format*

Report and practical examination.

Total duration including deliberation: 70 minutes

#### *Marking and evaluation*

Internal marking. Grade.

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

## **"Music across": cross-disciplinary module in music and pedagogy (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses knowledge of relevant pedagogical and didactic concepts and methods
- Possesses knowledge of participant strategies and group processes
- Is able to integrate practical and theoretical aspects
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses
- Has mastered tuition skills as well as musical and technical skills and forms of expression
- Commands critical and analytical approaches to music and musical practice
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected decisions
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Is able to handle complex and unpredictable creative challenges within pedagogical processes in a globalised world
- Can independently commence and conduct musical processes and interdisciplinary cooperation in the musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics
- Is able to independently assume responsibility for his/her own learning needs and potential for creative development, and to prioritise and structure his/her time and work efforts

### **Content**

Creative and performing processes arranged by the teachers of the three programmes involved.

Theoretical and practical planning, execution, and evaluation of a music tuition course.

The module includes the following:

- Cross-disciplinary music inspiration and co-production, in theory and practice
- Classroom management, tuition, and leadership of large groups with different prerequisites and motivations in musical contexts, including the development of music didactics and pedagogy
- Special pedagogical challenges in music contexts, for example inclusion of participants with special needs and cultural prerequisites

- Presentation and study of relevant didactic models for teaching the groups mentioned above

## **Module work formats**

Class tuition, study group work, individual studies, project execution in collaboration with one or more school classes or other groups of participants,

guidance, and presentations.

The module must be concluded with a product/presentation/event.

The module is completed as a full-time study for 6 weeks, normally during weeks 34-39 (autumn semester), both weeks included. Tuition is done in Danish.

The cross-disciplinary module is offered in collaboration between the Royal Academy of Music and the pedagogue and teacher programmes offered at the VIA University College. Teachers from all three programmes will be involved in the module. Plans for the module are developed jointly by the teachers.

## **Scope**

10 ECTS

## **Evaluation and examination regulations**

### *Marking and evaluation*

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.

## **"Next Move": Contemporary Arts Teaching in an international setting (pedagogical elective)**

**Admission requirements: BMus degree in jazz/pop music and movement (RMB)**

### **Objective**

Upon completion of the course, the student:

- Is capable of developing cross-disciplinary activities within dance and music
- Is capable of creative artistic and pedagogical collaboration in an international context

### **Content**

The module is a joint module based on international cooperation between DOCH (Stockholm, Sweden), ArtEZ (Arnhem, Holland), and the Royal Academy of Music.

During classes, students from the three institutions will collaborate on investigating the potential for developing dance and music in a pedagogical context.

Students will be introduced to various methods, ideas, and theories and will take this as a starting point for investigating how they can draw on this knowledge in their own methodical and didactic development.

### **Tuition and work formats**

Class tuition and group work. Students convene for a full week at each institution, in other words for three weeks over the two semesters, with intermediate preparation and collaboration.

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

### **Scope**

10 ECTS

### **Evaluation and examination regulations**

At the end of the course, students and teachers evaluate as follows:

Presentation and written report:

- Individually written report focusing on the student's development in relation to the practical and theoretical content  
The report must describe and evaluate the objective, the process, and the creative methods used, and it must discuss the artistic and pedagogical choices made by the group as well as the student's own contributions and learnings from the group work  
Scope: 3 to 4 pages. To be handed in by the date communicated by the Study Administration

- Collective presentation of practical group work by each group

The collective presentation takes the form of a workshop. First, the group provides examples of its work; cooperation, creativity, contemporarity, and inclusion are significant factors.

The group then presents its joint work in a way that the group considers relevant (max. 20 minutes).

The students assess each other's professional development in twos; peer to peer evaluation.

Finally, an interview takes place between all students and teachers (max. 20 minutes per group).

### *Marking and evaluation*

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.



## **General didactics (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses specialist knowledge of general didactics as it relates to teaching at schools, Danish folk high schools, boarding schools, high schools, or other educational institutions

### **Content**

Tuition may include the following themes:

- General teaching competences
- Theories and methods of tuition
- Elementary positions in didactics
- Tuition governed by learning objectives
- Classroom management
- Inclusion

### **Tuition and work formats**

Class tuition

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.

## **Basic music education, children (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses in-depth knowledge of relevant pedagogical concepts and methods
- Understands and is able to reflect on practice and choice of methods in relation to teaching courses
- Has mastered advanced tuition skills
- Commands critical and analytical approaches to music and musical practice
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions
- Is able to work with music pedagogical communication and discuss music related and professional problems with peers as well as non-specialists
- Is able to act professionally as regards responsibilities and ethics
- Is able to independently assume responsibility for his/her own learning needs, specialisation options, and potential for creative development and prioritise and structure his/her time and work efforts

### **Content**

Developing the student's skills and qualifications for working with music tuition with pre-school children and beginners of all ages

Work is done on the following:

- Observation, recording, and analysis of children's spontaneous actions within song (sound games), dance (movement), playing instruments (sound games), narrative, and drama
- Development and creation of methods and tuition materials
- Development of student skills within singing, movement, dance, drama, sound games, narration, improvisation, and composition
- Use of student instrument skills on rhythm, harmony, and melody instruments (for example hand drum, ukulele, and recorder)
- Study and practical application of knowledge on motor, musical, and linguistic development
- Study of ideas, materials, and methods

### **Tuition and work formats**

Class tuition, group work, and guidance in connection with the training course. Groups of children may participate in tuition for brief periods.

## **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

## Training courses

The student must choose between course A or B:

- A) Training course with a group of children younger than 4 years.  
Classes of parents/children or children only.

The training course consists of at least 10 lessons of 45 minutes each.

The course is concluded with the student preparing a written report on the training course.

Report scope: 6-8 pages excluding annexes.

The report forms the basis of the examination after the second semester.

## OR

- B) Training course with a group of children aged 5 to 10.

The training course consists of at least 10 lessons of 45 minutes each.

The course is concluded with the student preparing a written report on the training course.

Report scope: 6-8 pages excluding annexes.

The report forms the basis of the examination after the second semester.

## Scope

10 ECTS

## Evaluation and examination regulations

### *Examination content*

By the date communicated by the Study Administration, the student hands in a report describing the completed training course (A or B).

The report must include the following:

- Objective
- A description of the class and the environment for tuition
- A description of one or more selected pedagogical issues in relation to the age and general development of the children
- An evaluation of the course
- A repertoire list including at least 2 examples of tuition material created by

the student

The report provides the background material for the subsequent examination.

At the examination, the student demonstrates his/her tuition skills with his/her training class.

The tuition demonstration has the same duration as a normal lesson, at least 30 and at most 45 minutes.

During an interview after the examination (duration max. 15 minutes), the student answers question about the examination and the report and has the opportunity to provide explanatory comments.

### *Examination format*

Report and practical test

A. Total duration including deliberation: 60 minutes

B. Total duration including deliberation: 75 minutes

### *Marking and evaluation*

Internal marking. Grade.

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

## **Basic music education, adults (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses in-depth knowledge of relevant pedagogical concepts and methods
- Understands and is able to reflect on practice and choice of methods in relation to teaching courses
- Has mastered advanced tuition skills within basic music education for adults
- Commands critical and analytical approaches to music and musical practice
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions
- Is able to work with music pedagogical communication and discuss music related and professional problems with peers as well as non-specialists
- Is able to act professionally as regards responsibilities and ethics
- Is able to independently assume responsibility for his/her own learning needs, specialisation options, and potential for creative development and prioritise and structure his/her time and work efforts

### **Content**

Further development of advanced level student qualifications within basic music education for adults/adolescents

Based on the associated training courses, tuition covers subjects such as the following:

- Arranging tuition courses
- Creating awareness of basic elements in music
- Progression
- Knowledge of repertoire and style
- Arranging and reworking material
- Improvisation
- Composition
- Sound shaping
- Communication of music
- Singing, playing, and movement
- Ear training

### **Tuition and work formats**

Class tuition, group work, and guidance in connection with the training course. In addition, groups may participate in tuition for brief periods.

## **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester



## **Training course**

In consultation with the teachers, the student completes one tuition course of 18 lessons or 2 courses of 9 lessons each (min. 45 minutes). The content of the training course is chosen by the student.

## **Scope**

10 ECTS

## **Evaluation and examination regulations**

### *Examination content*

By the date communicated by the Study Administration, the student hands in a report (6-8 pages excluding annexes) describing the completed training course.

The report must include the following:

- Objective
- A description of the class and the environment for tuition
- A description of one or more selected pedagogical issues
- An evaluation of the course
- A repertoire list including at least 2 examples of tuition material created by the student

The report provides the background material for the examination.

At the examination, the student demonstrates his/her tuition skills with his/her training class.

The tuition demonstration has the same duration as a normal lesson: 45 minutes.

During an interview after the examination (duration max. 15 minutes), the student answers question about the examination and the report and has the opportunity to provide explanatory comments.

### *Examination format*

Report and practical examination. Total duration including deliberation: 75 minutes

### *Marking and evaluation*

Internal marking. Grade.

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



## **Orchestra conducting, big band (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical orchestra leader practice and of relevant pedagogical and didactic concepts and methods
- Is able to integrate practical and theoretical aspects at an advanced level
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses
- Has mastered advanced tuition skills as well as musical and technical skills and forms of expression
- Commands critical and analytical approaches to music and musical practice
- Can compose and arrange for various types of large jazz/pop ensemble at a technically advanced level and with a personal artistic expression
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected decisions
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Is able to handle complex and unpredictable creative challenges within pedagogical processes in a globalised world
- Can commence, lead, and instruct musical ensemble playing and participate in interdisciplinary cooperation in the musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics
- Is able to assume responsibility for his/her own learning needs, specialisation options, and potential for creative development, and to prioritise and structure his/her time and work efforts

### **Content**

- Arrangement techniques for various wind sections and rhythm section
- Score analysis
- Knowledge of repertoire and style
- Learning techniques
- Conducting techniques (conducting patterns and other bodily visualisation, vocal examples)
- Rehearsals with different ensemble types
- Arranging training courses
- Composition and arrangement for the orchestras involved in the course
- Work with intonation, timbre perception, phrasing, groove, pulse, and feeling

### **Tuition and work formats**

Class tuition and guidance in connection with the training course.

## **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

### Training course

Tuition covers arrangement, methodology, and learning methods. The focus is on wind instruments in preparation for a joint rehearsal and training course period with an orchestra/big band.

In consultation with the advisers, the student completes a tuition course of at least 10 lessons (lasting 45 minutes each) with an orchestra (wind instruments + rhythm section) at a level chosen by the student. It is the student's responsibility to plan and execute the training course.

Tuition in connection with the training course takes the form of individual guidance. The course is concluded with an examination.

The student must hand in a report and audio/video documentation in connection with the training course.

## **Scope**

10 ECTS

## **Evaluation and examination regulations**

### *Examination content*

By the date communicated by the Study Administration, the student hands in a report (6-8 pages excluding annexes) describing the completed training course.

The report must include the following:

- A description of the environment of the training course
- a description of the objective
- a description of the course
- an evaluation of the course
- an evaluation of class development
- a reflection on the process
- conclusion (with perspectives on the discipline and the career aspect)

- examples of materials used during the course as an annex
- Some kind of video and audio documentation of the training course must be included (max. duration 15 minutes).

At the examination, the student gets 15 minutes for presenting his/her training project. During a subsequent 15-minute interview, the examiners ask questions based on the presentation, the report, and the video/audio documentation.

#### *Examination format*

Report, documentation, and oral presentation. Total duration including deliberation: 45 minutes

#### *Marking and evaluation*

Internal marking. Grade.

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

## **Orchestra conducting, strings (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical orchestra leader practice and of relevant pedagogical and didactic concepts and methods
- Is able to integrate practical and theoretical aspects at an advanced level
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses
- Has mastered advanced tuition skills as well as musical and technical skills and forms of expression
- Commands critical and analytical approaches to music and musical practice
- Can compose and arrange for various types of large jazz/pop ensemble at a technically advanced level and with a personal artistic expression
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected decisions
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Is able to handle complex and unpredictable creative challenges within pedagogical processes in a globalised world
- Can commence, lead, and instruct musical ensemble playing and participate in interdisciplinary cooperation in the musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics
- Is able to assume responsibility for his/her own learning needs, specialisation options, and potential for creative development, and to prioritise and structure his/her time and work efforts

### **Content**

- Arrangement techniques for various string sections and rhythm section
- Score analysis
- Knowledge of repertoire and style
- Learning techniques
- Conducting techniques (conducting patterns and other bodily visualisation, vocal examples)
- Rehearsals with different ensemble types
- Arranging training courses
- Composition and arrangement for the orchestras involved in the course
- Work with intonation, timbre perception, phrasing, groove, pulse, and feeling

### **Tuition and work formats**

Class tuition and guidance in connection with the student's training course

## **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

### Training course

Tuition covers arrangement, methodology, and learning methods. The focus is on strings in preparation for a joint rehearsal and training course period with an orchestra.

In consultation with the advisers, the student completes a tuition course of at least 10 lessons (lasting 45 minutes each) with an orchestra (strings + possibly a rhythm section) at a level chosen by the student. It is the student's responsibility to plan and execute the training course.

Tuition in connection with the training course takes the form of individual guidance. The course is concluded with an examination.

The student must hand in a report and audio/video documentation in connection with the training course.

## **Scope**

10 ECTS

## **Evaluation and examination regulations**

### *Examination content*

By the date communicated by the Study Administration, the student hands in a report (6-8 pages excluding annexes) describing the completed training course.

The report must include the following:

- a description of the environment of the training course
- a description of the objective
- a description of the course
- an evaluation of the course, an evaluation of class development
- a reflection on the process
- conclusion (with perspectives on the discipline and the career aspect)
- examples of materials used during the course as an annex.
- Some kind of video and audio documentation of the training course must be included (max. duration 15 minutes).

At the examination, the student gets 15 minutes for presenting his/her training project. During a subsequent 15-minute interview, the examiners ask questions based on the presentation, the report, and the video/audio documentation.

#### *Examination format*

Report, documentation, and oral presentation. Total duration including deliberation: 45 minutes

#### *Marking and evaluation*

Internal marking. Grade.

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

## **Instrumentation, strings (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Is capable of composing and arranging for strings with a personal expression
- Possesses knowledge of string instruments as well as their timbral possibilities and repertoire
- Is able to apply technical and theoretical knowledge of strings in his/her artistic practice
- Is able to reflect on practice and choice of methods in relation to his/her own artistic practice
- Possesses knowledge of trends in composition technique and aesthetics in contemporary music for strings
- Is capable of making artistic choices and assessments
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience

### **Content**

Tuition includes the following:

- Composition techniques
- Instrument knowledge
- Arrangement
- Instrumentation



- Developing the student's capacity for critical reflection on his/her own works and those of others
- Score analysis

### **Tuition and work formats**

Class tuition, individual guidance, and peer feedback

During the course, the student must complete at least one composition for strings which must be handed in to the teacher complete with parts and a score.

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.

## **Instrumentation, big band (large orchestra with rhythm section and possibly vocals) (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Is capable of composing and arranging for big bands with a personal expression
- Possesses in-depth knowledge of big band instruments and their timbral possibilities and repertoire
- Is able to apply technical and theoretical knowledge of arrangement in his/her artistic practice
- Is able to reflect on practice and choice of methods in relation to his/her own artistic practice
- Possesses knowledge of trends in composition technique and aesthetics in the big band genre
- Has acquired and is able to use technical and musical arrangement skills and forms of expression in his/her work as a composer
- Is capable of making artistic choices and assessments
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience

### **Content**

Tuition includes the following:

- Composition techniques
- Instrument knowledge (basic knowledge of wind instruments and strings)
- Developing the student's capacity for critical reflection on his/her own works and those of others
- Arrangement
- Instrumentation
- Score analysis

### **Tuition and work formats**

Class tuition, individual guidance, rehearsal and concert programme with the Academy big band or a suitable professional ensemble, and peer feedback

During the spring semester, the student must complete at least one work. It must be handed in as a score and will be performed at a joint final concert after the course.

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

**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.

## **Ensemble teaching practice (pedagogical elective)**

**Admission requirements: BMus degree in Jazz/pop musician, Jazz/pop music and movement, or General music education**

### **Objective**

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical practice and of relevant pedagogical and didactic concepts and methods
- Is able to integrate practical and theoretical aspects at an advanced level
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses
- Has mastered advanced tuition skills as well as musical and technical skills and forms of expression
- Commands critical and analytical approaches to music and musical practice
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected decisions
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Is able to handle complex and unpredictable creative challenges within pedagogical processes in a globalised world
- Can independently commence and conduct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics
- Is able to independently assume responsibility for his/her own learning needs, specialisation options, and potential for creative development and prioritise and structure his/her time and work efforts

### **Content**

Taking the associated training courses as its starting point, tuition focuses on subjects that prepare the student for motivating, conducting, and instructing various ensemble playing groups as well as composing and arranging for them.

Tuition covers subjects such as the following:

- Arranging tuition courses
- Creative processes
- Composition
- Improvisation
- Arrangement
- Instrument/vocal technique
- Knowledge of repertoire and style
- Music and movement
- Learning techniques

- Sound design/production
- Conducting

### **Tuition and work formats**

Class tuition, group work, and guidance in connection with the student's training courses.

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

The tuition course is planned jointly by the teachers and students and takes the form of class tuition and guidance in connection with the training courses:

Following a general introduction with a focus on creative processes and process management, the 1st semester is based on intensive training courses selected by the students. These courses can be workshops, courses, musicals, clinics, or similar. This is followed by a training course of at least 10 lessons of 45 minutes each with a class of pupils.

### **Scope**

10 ECTS

### **Evaluation and examination regulations**

#### *Examination content*

By the date communicated by the Study Administration, the student hands in a report (6-8 pages) describing the completed training courses.

The report must include the following:

- pupil descriptions
- objective
- a description of one or more selected lessons
- an evaluation of individual pupil development and the development of the whole class
- a list of titles covered
- examples of tuition materials
- Some kind of video and audio documentation of all training courses must be included (max. duration 15 minutes).

At the examination, the student gets 15 minutes for presenting his/her training courses. During a subsequent interview of approx. 10 minutes, the examiners ask questions based on the presentation, the report, and the documentation.

#### *Examination format*

Report and presentation. Total duration including deliberation: 40 minutes

#### *Marking and evaluation*

Internal marking. Grade.

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



## **Rhythmic choir conducting (pedagogical elective)**

**Admission requirements: BMus degree with the discipline or admission interview**

### **Objective**

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical practice and of pedagogical concepts and methods relevant to choirs
- Understands and is able to reflect on practice and choice of methods in relation to his/her own artistic practice as well as in relation to tuition courses
- Has mastered advanced tuition skills as well as musical and technical skills and forms of expression
- Commands critical and analytical approaches to music and musical practice
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Can independently commence and conduct rhythmic music in the musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics
- Is able to independently assume responsibility for his/her own learning needs, specialisation options, and potential for creative development and prioritise and structure his/her time and work efforts

### **Content**

Further development of student qualifications within rhythmic choir pedagogy, focusing on the student's ability to integrate practical and theoretical aspects.

Conducting vocal ensembles of various types, both a cappella and with a rhythm section. The aim is for the student to be able to work at music schools and with semi-professional groups and choirs. Coverage of tuition methods and pedagogy with the aim of developing a relevant and progressively ordered tuition repertoire for use on the training courses.

Based on the associated training courses, tuition covers subjects such as the following:

- Arranging tuition courses
- Progression
- Knowledge of repertoire and style
- Learning methods
- Conducting technique
- Accompaniment
- Intonation, choir voicing, and timbre perception
- Warm-up and vocal formation
- Improvisation

- Knowledge of vocal technique
- Groove, pulse, feeling, and phrasing
- Conducting
- Knowledge of children's and adolescent voices

## **Tuition and work formats**

Tuition takes the form of class tuition and guidance in connection with the training courses.

### Training course

In consultation with the adviser, the student completes a tuition course of at least 15 lessons (lasting 45 minutes each) featuring a choir at music school level.

## **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

## **Scope**

10 ECTS

## **Evaluation and examination regulations**

### *Examination content*

The student must hand in a pedagogical report by the date communicated by the Study Administration (scope: 6-8 pages excluding annexes) describing the completed training course.

The report must include:

- objective
- a description of the choir
- pupil descriptions
- a description of one or more selected lessons
- deliberations on method and pedagogy
- an evaluation of the objective, the course, and the development of the choir as well as individual members
- a list of titles covered (annex)
- examples of tuition materials used (annex)

### Tuition demonstration with the student's own choir

The student demonstrates his/her teaching skills at a 30-minute examination taking the form of a normal lesson. After the lesson, the student comments on the training course and the course of the lesson and answers questions from the examiners during an interview of approx. 10 minutes. The report will also be included.

### *Examination format*

Report and practical examination. Total duration including deliberation: 55 minutes

### *Marking and evaluation*

Internal marking. Grade.

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

## **Rhythmic choir arrangement (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical practice and of pedagogical concepts and methods relevant to choirs
- Has acquired mastery of arrangement skills
- Commands critical and analytical approaches to music and musical practice
- Is able to assess and choose from arrangement methods, and to make qualified and reflected artistic choices
- Is able to independently assume responsibility for his/her own learning needs, specialisation options, and potential for creative development, and to prioritise and structure his/her time and work efforts

### **Content**

Developing student qualifications within rhythmic choir arrangement, focusing on the student's ability to integrate practical and theoretical aspects.

Creating various types of arrangements, both a cappella and with a rhythm section. The aim is for the student to be able to create arrangements that can be used in many different teaching contexts and by semi-professional groups and choirs.

Subjects such as the following are covered:

- Arrangement techniques
- Knowledge of repertoire and style
- Knowledge of children's and adolescent voices

### **Tuition and work formats**

Class tuition using the e-learning platforms of the RAMA Vocal Center.

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

### **Scope**

10 ECTS

### **Evaluation and examination regulations**

#### *Examination content*

By the date communicated by the Study Administration, the student must hand in 4 arrangements and a 3 to 5-page report with a short account of each individual arrangement and the work behind it. The following arrangement types must be included:

- A) 2 arrangements for children's or adolescent choir with a rhythm section (at least one for single-sex choir)
- B) 2 a cappella arrangements for choir/vocal ensemble

All arrangements must be provided in writing (.pdf).

Documentation in the form of audio or video recordings can be included.

#### *Examination format*

Written assignment and oral presentation

At the examination, the student gets 20 minutes for presenting his/her arrangements. During a subsequent interview of approx. 10 minutes, the examiners ask questions based on the presentation, the report, and the documentation.

Total duration including deliberation: 45 minutes

*Marking and evaluation*

Internal marking. Grade.

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

## **Classical choir conducting – basic module (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Understands and is able to reflect on practice and choice of methods in relation to his/her own artistic practice as well as in relation to tuition and communication courses
- Has mastered advanced tuition skills in relation to adult choirs, and musical skills and forms of expression
- Commands critical and analytical approaches to music and musical practice
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Is able to manage complex and unpredictable creative challenges in pedagogical processes and while realising his/her musicianship in a globalised world
- Is able to independently commence and conduct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics

### **Content**

Tuition may include the following themes:

- Method
- Training course
- Conducting technique
- Score technique
- Knowledge of repertoire
- Learning methods
- Timbre
- Intonation

### **Tuition and work formats**

Class tuition

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

**Scope**

10 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.



## **Classical choir conducting with the student's own training choir (pedagogical elective)**

**Admission requirements: Student must have his/her own training choir**

### **Objective**

Upon completion of the course, the student:

- Understands and is able to reflect on practice and choice of methods in relation to his/her own artistic practice as well as in relation to tuition and communication courses
- Has mastered advanced tuition skills in relation to adult choirs, and musical skills and forms of expression
- Commands critical and analytical approaches to music and musical practice
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Is able to manage complex and unpredictable creative challenges in pedagogical processes and while realising his/her musicianship in a globalised world
- Is able to independently commence and conduct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics

### **Content**

Tuition takes the form of an external training course with the student's own training choir for at least 10 lessons lasting at least 45 minutes each. The training choir may be provided in collaboration with a music school, evening class, church, independent ensemble, or similar.

Tuition may include the following themes:

- Method
- Training course
- Conducting technique
- Score technique
- Knowledge of repertoire
- Learning methods

### **Tuition and work formats**

One on one and/or class tuition. In some of the lessons, the student is supervised.

Video and digital learning platforms can be used.

## **Semesters**

One semester

3rd or 4th semester

## **Scope**

5 ECTS

## **Evaluation and examination regulations**

### *Examination content*

By the date communicated by the Study Administration, the student must hand in a written report on his/her work with the training choir. The report must be no longer than 10 pages and must include the following:

- Objective for the training choir
- A description of the choir's practice until now and an assessment of its potential for development
- Choir development during the training course, possibly based on journal entries
- Choice of materials and examples of tuition materials used
- A reflection on the student's role as conductor and choir leader

At the oral examination, the student presents an edited video recording of himself/herself conducting a work, or excerpts from a work, known by the choir as well as the choir learning new material. The new material to be learned is chosen by the teacher and is sent to the student one week prior to the examination.

Total duration of the video recordings: approx. 20 minutes. The student comments on the recordings.

The presentation is supplemented by a short interview where the student answers questions from the examiners regarding the video presentation and the report.

### *Examination format*

Oral examination and written report

Oral examination: 30 minutes. Interview: 10 minutes. Total duration including deliberation: 55 minutes

### *Marking and evaluation*

Internal marking. Grade.

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

## **Ensemble teaching practice – basic module (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Understands and is able to reflect on practice and choice of methods in relation to his/her own artistic practice as well as in relation to tuition and communication courses
- Has mastered musical skills and leadership competences and skills
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Is able to independently commence and conduct musical ensemble playing and interdisciplinary cooperation at a professional level in the musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions

### **Content**

Tuition may include the following themes:

- Method
- Training course
- Conducting technique
- Score technique
- Knowledge of repertoire
- Learning methods

### **Tuition and work formats**

Class tuition

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

**Scope**

10 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.

## **Ensemble teaching practice with the student's own training orchestra (pedagogical elective)**

**Admission requirements: Student must have his/her own training orchestra**

### **Objective**

Upon completion of the course, the student:

- Understands and is able to reflect on practice and choice of methods in relation to his/her own artistic practice as well as in relation to tuition and communication courses
- Has mastered advanced tuition skills as well as musical skills and leadership competences and skills
- Commands critical and analytical approaches to music and musical practice
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Is able to independently commence and conduct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions

### **Content**

Tuition takes the form of an external training course with the student's own training orchestra for at least 10 lessons lasting at least 45 minutes each. The training orchestra may be provided in collaboration with a music school, evening class, church, independent ensemble, or similar.

Tuition may include the following themes:

- Method
- Training course
- Conducting technique
- Score technique
- Knowledge of repertoire
- Learning methods

### **Tuition and work formats**

One on one and/or class tuition. The student is supervised in some lessons with the ensemble.

Video and digital learning platforms can be used.

## **Semesters**

One semester

3rd or 4th semester

## Scope

5 ECTS

## Evaluation and examination regulations

### *Examination content*

By the date communicated by the Study Administration, the student must hand in a written report on his/her work with the training orchestra. The report must be no longer than 10 pages and must include the following:

- Objective for the training orchestra
- A description of the orchestra's practice until now and an assessment of its potential for development
- Orchestra development during the training course, possibly based on journal entries
- Choice of materials and examples of tuition materials used
- A reflection on the student's role as conductor and ensemble leader

At the oral examination, the student presents an edited video recording of himself/herself conducting a work, or excerpts from a work, known by the orchestra as well as the orchestra learning new material. The new material to be learned is chosen by the teacher and is sent to the student one week prior to the examination.

Total duration of the video recordings: approx. 20 minutes. The student comments on the recordings.

The presentation is supplemented by a short interview where the student answers questions from the examiners regarding the video presentation and the report.

### *Examination format*

Oral examination and written report

Oral examination: 30 minutes. Interview: 10 minutes. Total duration including deliberation: 55 minutes

### *Marking and evaluation*

Internal marking. Grade.

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



## **Singing, dancing and playing teaching practice (pedagogical elective)**

**Admission requirements: BMus degree in jazz/pop music and movement (RMB)**

### **Objective**

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical/bodily practice and of relevant pedagogical and didactic concepts and methods
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses
- Is capable of integrating theoretical and practical aspects in the discipline
- Has mastered advanced tuition skills as well as musical and technical/bodily skills and forms of expression
- Commands critical and analytical approaches to the singing, dancing, and playing discipline and its practice
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists
- Is able to handle complex and unpredictable creative challenges within pedagogical processes
- Can independently commence and conduct musical ensemble teaching and interdisciplinary cooperation in a motivational and inspiring way in the musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics
- Is able to independently assume responsibility for his/her own learning needs, specialisation options, and potential for creative development and prioritise and structure his/her time and work efforts

### **Content**

Tuition may include work on the following:

- Bodily, musical, and technical aspects
- Personal expression
- Improvisation
- Interpretation
- Composition and arrangement
- Immersion in selected styles
- Creative and collective processes
- Method
- Pedagogical communication
- Motivation and inspiration



## **Tuition and work formats**

Class tuition and guidance in connection with the student's training course

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

The tuition course is planned jointly by the teachers and students and takes the form of class tuition and guidance in connection with the training courses.

Training courses:

The student plans, arranges, and executes at least 2 intensive courses alone or with a fellow student. These courses can be workshops, courses, musicals, clinics, or similar. This is followed by a training course of at least 10 lessons of 45 minutes each with a class of pupils.

Prior to the examination, the student hands in a report on the courses (scope: 6 to 8 pages).

Some kind of video and audio documentation must be included

### **Scope**

10 ECTS

## **Evaluation and examination regulations**

### *Examination content*

By the date communicated by the Study Administration, the student hands in a report (6-8 pages excluding annexes) describing the completed training courses.

The report must include the following:

- a general description of the classes
- pupil descriptions
- environment and objective(s)
- a description of one or more selected events
- an evaluation of the development of the class, and the course as a whole
- Annexes: a list of titles covered and examples of tuition materials used
- Some kind of video and audio documentation of all training courses must be included (max. duration 15 minutes).

At the examination, the student gets 15 minutes for presenting his/her training courses. During a subsequent interview of approx. 15 minutes, the examiners ask questions based on the presentation, the report, and the documentation.

#### *Examination format*

Report and oral presentation. Total duration including deliberation: 45 minutes

#### *Marking and evaluation*

Internal marking. Grade.

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

## **Singing, dancing and playing (pedagogical elective)**

**Admission requirements: BMus degree in jazz/pop music and movement (RMB)**

### **Objective**

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical/bodily practice
- Understands and is able to reflect on practice and choice of methods in relation to his/her own artistic practice
- Is capable of integrating theoretical and practical aspects in the discipline
- Has mastered musical and technical/bodily skills and forms of expression
- Commands critical and analytical approaches to the singing, dancing, and playing discipline and its practice
- Is capable of making qualified and reflected artistic choices
- Is able to handle complex and unpredictable creative challenges in the realisation of his/her musicianship in a globalised world
- Can independently commence and conduct musical ensemble teaching and interdisciplinary cooperation in a motivational and inspiring way in the musician role
- Is able to independently assume responsibility for his/her own learning needs, specialisation options, and potential for creative development and prioritise and structure his/her time and work efforts

### **Content**

Tuition includes work on the following:

- Bodily, musical, and technical aspects
- Personal expression
- Improvisation
- Interpretation
- Composition and arrangement
- Immersion in selected styles
- Creative and collective processes
- Motivation and inspiration

### **Tuition and work formats**

Class tuition and guidance in connection with the student's concerts, for example at a concert café. Supplementary workshops and courses can be included.

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

**Scope**

10 ECTS

## **Evaluation and examination regulations**

### *Examination content*

The examination takes the form of a 15-minute singing, dancing, and playing performance where the student plays a significant role as musical leader and as a musician.

The assessment focuses on the student's personal expression as well as the technical and artistic level displayed in each of the three elements singing, dancing, and playing. Furthermore, the overall concert experience is emphasised. This is followed by a brief (10-minute) interview about the student's artistic deliberations.

### *Examination format*

Concert and interview. Total duration including deliberation: 40 minutes

### *Marking and evaluation*

Internal marking. Grade.

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

## **Songwriting (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Has acquired songwriting skills at an advanced artistic level
- Possesses in-depth knowledge of artistic and professional songwriting practice
- Has acquired knowledge of aesthetic and technical approaches in modern songwriting
- Commands critical and analytical approaches to songwriting
- Is able to handle complex and unpredictable creative challenges within artistic processes
- Is able to independently assume responsibility for his/her own learning needs, specialisation options, and potential for creative development, and to prioritise and structure his/her time and work efforts

### **Content**

- Guidance during work on the student's songs as well as songs for use in teaching contexts
- Perspectives during analysis of songwriting approaches in a wide selection of jazz/pop styles
- Creativity tuition: developing the student's creativity in practice and by drawing on significant literature

### **Tuition and work formats**

Class tuition and group work

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

Following a general introduction focusing on creative processes and process management, various approaches to songwriting are covered.

### **Scope**

10 ECTS



## **Evaluation and examination regulations**

### *Examination content*

No later than 1 May, the student must hand in six songs written solely by the student during the study period, as well as a report containing a short account of each song and the work with it.

The examination consists of a 40-minute interview on the songs handed in.

### *Examination format*

Report, documentation, and oral presentation. Total duration including deliberation: 60 minutes

### *Marking and evaluation*

Internal marking. Pass/fail.

The assessment must reflect whether the objectives have been achieved at a level corresponding to a Pass.

## **Rhythmic music production (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Has acquired knowledge of aesthetic and technical methods in contemporary sound and music production
- Commands analytical and reflected approaches to jazz/pop sound and music production
- Is able to creatively integrate practical and theoretical skills at an elementary level
- Is capable of reflected decisions and can contribute professional knowledge and skills in creative cooperation with peers
- Is able to structure his/her time and work efforts, and to handle unpredictable and creative challenges in a globalised world
- Is able to assume responsibility for his/her options for specialisation and potential for creative development as regards his/her work as an artist

### **Content**

Tuition includes practical and theoretical work on various disciplines within rhythmic sound and music production:

- Perspectives through theoretical presentations and discussions of subjects and cases relevant to the subject. Relevant literature is included.
- Analysis of various production technical approaches to sound recording and editing
- Communication of deliberations on aesthetics, sound, and other creative methods through reflected presentations and exercises

### **Tuition and work formats**

Class tuition, group work, and possibly guidance

Tuition takes the form of practical exercises and theoretical presentations/discussions.

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

### **Scope**

10 ECTS

## **Evaluation and examination regulations**

### *Examination content*

By the date communicated by the Study Administration, the student must hand in 3-4 productions (total playing time: max. 20 minutes) created solely by the student during the study period, and a report (3 to 6 pages excluding annexes) with a short account of each production and the working process involved.

The productions and the report are to be handed in on a relevant website.

The examination consists of a 20-minute interview on the material handed in.

### *Examination format*

Report, audio documentation, and oral presentation.

Total duration including deliberation: 35 minutes

### *Marking and evaluation*

Internal marking. Pass/fail.

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

## **Classical music production (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Has acquired knowledge of aesthetic and technical methods in contemporary sound and music production
- Commands analytical and reflected approaches to classical sound and music production
- Is able to creatively integrate practical and theoretical skills at an elementary level
- Is capable of reflected decisions and can contribute professional knowledge and skills in creative cooperation with peers
- Is able to structure his/her time and work efforts, and to handle unpredictable and creative challenges in a globalised world
- Is able to assume responsibility for his/her options for specialisation and potential for creative development as regards his/her work as an artist

### **Content**

Tuition includes practical and theoretical work on various disciplines within classical sound and music production:

- Perspectives through theoretical presentations and discussions of subjects and cases relevant to the subject. Relevant literature is included.
- Analysis of various production technical approaches to sound recording and editing
- Communication of deliberations on aesthetics, timbre, and other creative methods through reflected presentations and exercises

### **Tuition and work formats**

Class tuition, group work, and possibly guidance

Tuition takes the form of practical exercises and theoretical presentations/discussions.

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

### **Scope**

10 ECTS

## **Evaluation and examination regulations**

### *Examination content*

By the date communicated by the Study Administration, the student must hand in 3-4 productions (total playing time: max. 20 minutes) created solely by the student during the study period, and a report (3 to 6 pages excluding annexes) with a short account of each production and the working process involved.

The productions and the report are to be handed in on a relevant website.

The examination consists of a 20-minute interview on the material handed in.

### *Examination format*

Report, audio documentation, and oral presentation.

Total duration including deliberation: 35 minutes

### *Marking and evaluation*

Internal marking. Pass/fail.

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

## Electronic music (artistic elective)

**Admission requirements: none**

### Objective

Upon completion of the course, the student:

- Possesses knowledge of technical methods in electronic music
- Possesses knowledge of analytical and reflected approaches to the composition of electronic music
- Is capable of reflected decisions and can contribute professional knowledge and skills in creative cooperation with peers
- Is able to structure his/her time and work efforts and handle unpredictable and creative challenges
- Is able to assume responsibility for his/her options for specialisation and potential for creative development

### Content

Tuition includes practical and theoretical work on various disciplines within electronic music.

- Perspectives through theoretical presentations and discussions of subjects and cases relevant to the subject
- Various approaches to composition, sound generation, and sound processing
- Communication of deliberations on aesthetics, sound, and other creative methods through reflected presentations and exercises
- Practical exercises based in part on student compositions, in part on assignments handed out during classes. Relevant literature is included.

### Tuition and work formats

Class tuition and group work

Tuition takes the form of practical exercises and theoretical presentations/discussions

### Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

### Scope

10 ECTS





## **Evaluation and examination regulations**

### *Examination content*

By the date communicated by the Study Administration, the student must hand in 3-4 productions (total playing time: max. 20 minutes) created solely by the student during the study period, and a report (3 to 6 pages excluding annexes) with a short account of each production and the working process involved.

The productions and the report are to be handed in on a relevant website.

The examination consists of a 20-minute interview on the material handed in.

### *Examination format*

Report, audio documentation, and oral presentation.

Total duration including deliberation: 35 minutes

### *Marking and evaluation*

Internal marking. Pass/fail.

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

## **Songwriting and composition with children (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Is able to facilitate a creative composition process for groups of children
- Possesses practical knowledge of techniques and methods for commencing creative processes with children
- Is conversant with methods for setting up a creative and secure musical space for children
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience
- Is able to make musical and pedagogical choices and assessments
- Is able to acknowledge and handle musical and pedagogical challenges in a creative, investigative, and analytical manner

### **Content**

Tuition includes work on practical composition methods, creative processes, and lyrics writing for children. During tuition, the student develops tuition materials, ideas, and environments for his/her tuition and puts them to the test on at least 2-3 individual training days. In consultation with the teacher, the student determines relevant training sites for the material developed and its target age group. It is the student's responsibility to arrange the training course.

Subsequently, the student's materials, ideas, and concepts are discussed, evaluated, and developed further during classes.

No later than 14 days after the completion of the training course, the student hands in a report (5-6 pages) on the course including the tuition materials developed.

The report must include the following:

- Objectives, environment, and tuition materials for each training day
- A short presentation of the course
- A reflection on the learning outcome for the group of children, and the student's teaching practice
- A list of material covered
- Audio examples of pupil works created during the course can be included

### **Tuition and work formats**

Class tuition, guidance, and individual training course

**Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

**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, that the teacher has approved the report, and that current attendance rules have been followed.

## **Composition teaching practice (pedagogical elective)**

### **Admission requirements: BMus degree in composition**

#### **Objective**

Upon completion of the course, the student:

- Is able to teach pupils at beginner and intermediate levels, and to motivate and inspire through all phases of creative musical processes based on his/her own musicianship
- Is able to reflect on practice and choice of methods in relation to his/her own teaching practice
- Is able to make musical and pedagogical choices and assessments
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience
- Is able to acknowledge and handle artistic and pedagogical challenges in a creative, investigative, and analytical manner
- Is able to identify his/her own learning needs and potential for creative development within composition teaching

#### **Content**

The student teaches a small group of pupils or a solo pupil for 10 x 45 minutes. Tuition may take place at a music school, in evening classes, or similar. Based on the concrete training course, the teacher provides guidance in the form of practical methods, use of pedagogy theories, reflection, and qualified feedback. The student selects a relevant training class in consultation with the teacher and arranges the training course himself/herself.

By the date communicated by the Study Administration, the student hands in a report (5-6 pages) on the course and 10 minutes of video documentation showing examples of tuition.

The report must include the following:

- Objective
- A short presentation of the course
- A reflection on the learning outcome for the pupils, and the student's teaching practice
- A list of material covered
- Examples of tuition materials
- Audio examples of pupil works created during the course can be included

#### **Tuition and work formats**

Guidance, individually and in study groups

**Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

**Scope**

5 ECTS

**Evaluation and examination regulations**

Report and video (as described above) and an oral examination.

Duration of the oral examination: 30 minutes of interview, of which 10 minutes for the student presentation. Total duration including deliberation: 45 minutes

Report: 5 to 6 pages

*Marking and evaluation*

Internal marking. Grade.

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

## Psychoacoustics (artistic elective)

**Admission requirements: none**

### Objective

Upon completion of the course, the student:

- Possesses elementary knowledge of psychoacoustics
- Is able to apply theoretical knowledge of psychoacoustics in an artistic context and has acquired practical experience in this field
- Is able to identify his/her own learning needs and potential for creative development within psychoacoustics
- Is able to communicate technical terminology and issues within psychoacoustics in a way that is relevant to peers

### Content

Developing an understanding of sound, psychoacoustics, perception, and cognition.

Tuition includes studying various theories as well as practical exercises with follow-up practical assignments in relation to the student's compositions.

### Tuition and work formats

Class tuition and group work

### Semesters

One semester

1st, 2nd, 3rd, or 4th semester

### Scope

5 ECTS

### Evaluation and examination regulations

#### *Examination format*

Oral examination with aids. Duration: 30 minutes. The student is given 30 minutes of preparation time. Total duration including deliberation: 45 minutes

#### *Marking and evaluation*

Internal marking. Pass/fail.



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

## **Contemporary music (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses specialist knowledge of internationally recognised artistic and technical practice, contemporary repertoire, methods, and theory
- Has mastered artistic and technical skills and forms of expression
- Commands critical and analytical approaches to contemporary music and contemporary musical practice
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions

### **Content**

Tuition is based on contemporary music. During the course, each student participates in at least one concert per semester where at least one work was written by, or specifically for, the student. These concerts can be the results of themes covered during tuition, for example a specific period, country, aesthetic approach, composer, or similar.

Tuition focuses on trends and tendencies in contemporary music and puts them in a historical context.

### **Tuition and work formats**

Class tuition. Lectures, ensemble performances, and project-related group work.

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

### **Scope**

10 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.

## **Chamber music, ensembles (artistic elective)**

**Admission requirements: The student must be a member of an active chamber music constellation**

### **Objective**

Upon completion of the course, the student:

- Has specialised in artistic and technical skills and forms of expression in relation to chamber music
- Commands critical and analytical approaches to chamber music and chamber music practice
- Has reflected on the role of his/her ensemble in the music business
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions
- Can independently commence and conduct musical ensemble teaching and interdisciplinary cooperation in the chamber musician and communicator roles

### **Content**

Tuition may include the following themes:

- Tuition and supervision of the ensemble while performing chamber music
- Taking analytical, music historical, and/or ear training approaches to the music that the ensemble is working on
- Concert arrangement and execution

### **Tuition and work formats**

Class tuition.

The ensemble performs at a concert by the end of the semester. The programme must be developed and structured as a concert that the ensemble might offer to a concert manager/booker. In addition to the programme, a written in-depth explanation of the programme must be handed in. Scope: 5 pages.

### **Semesters**

One semester

3rd or 4th semester

## **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.

## **Rhythm in a cross-disciplinary perspective (artistic elective)**

**Admission requirements: none**

## **Objective**

Upon completion of the course, the student:

- Can work in practice with jazz/pop composition and advanced rhythms on drums, percussion, and other live instruments
- Can work with basic jazz/pop composition in Ableton Live
- Can use rhythm as a foundation for the creative process, composing in a creative interplay between (manually played) rhythms in Ableton Live and an acoustic set-up

## **Content**

Tuition includes basic drum, percussion, and classical percussion technique, various jazz/pop composition traditions (such as konnakol), the theory and practice of jazz/pop composition in Ableton Live, and advanced polyrhythms.

Tuition includes e-learning in order to accommodate the prerequisites of each individual student in each area, to allow for immersion in particular areas of interest, and to finally coalesce towards a cross-disciplinary target.

The course is concluded with a collective concert/presentation.

## **Tuition and work formats**

Class tuition

## **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

**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.

## **Phonetics, language, and performance practice in vocal music (artistic elective)**

**Admission requirements:** For students with a main study area focusing on vocal music. Examples include singers, choir conductors, organ players, general music teachers, and accompanists/repertoireurs (guitarists and pianists)

### **Objective**

Upon completion of the course, the student:

- Possesses knowledge of and is able to use the phonetic alphabet
- As a minimum knows the pronunciation rules for French, Italian, German, English, and Latin
- Understands and is able to reflect on practice and choice of methods in relation to his/her knowledge of phonetic and linguistic issues
- Possesses knowledge of vocal music performance practice in the Renaissance and Baroque

### **Content**

Tuition includes the phonetic alphabet and pronunciation rules for various languages based on songs/music that the students already use in main study area tuition. The performance practice of the Renaissance and Baroque is covered with a focus on vocal music, including classical song and choir repertoire and their instrumental accompaniment.

### **Tuition and work formats**

Class tuition. Group work. Exercises

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.



## **Musical drama (artistic elective)**

**Admission requirements: BMus degree in classical vocal studies or similar singing and acting skills**

### **Objective**

Upon completion of the course, the student:

- Has mastered dramatic skills and forms of expression
- Commands critical and analytical approaches to music and musical practice
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions

### **Content**

Tuition covers scenes, typically from opera literature, adapted to the type of voice of each individual student. The repertoire will be chosen in order to make students familiar with the varied dramatic expressions characteristic of various periods of music history.

Tuition may include the following themes:

- Role development
- Choreography
- Acting techniques
- Combinations of singing and acting
- Participation in opera excerpt and full opera performances

### **Tuition and work formats**

Class tuition

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

### **Scope**

10 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.

## **Classical style improvisation (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses specialist knowledge of internationally recognised artistic and technical improvisation practice, methods, and theory
- Has mastered artistic and technical skills and forms of expression
- Commands critical and analytical approaches to music and improvisation practice
- Is capable of making qualified and reflected artistic choices
- Is able to independently commence and conduct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles

### **Content**

Tuition covers a wide range of techniques and approaches to the discipline. Style improvisation is covered but the main focus is on the student's personal approach to the discipline and its possibilities for practical application.

Tuition may include the following themes:

- Free improvisation on a set theme
- Improvisation in collaboration with one or more other musicians (from classical, electronic, jazz, folk, or other backgrounds)
- Improvisation for film, theatre, dance performances, and theatre sports
- Improvisation for special church services

### **Tuition and work formats**

One-to-one and class tuition

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

### **Scope**

10 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.

## Harpsichord and figured bass (artistic elective)

**Admission requirements: BMus degree in church music**

### Objective

Upon completion of the subject, the student:

- Possesses specialist knowledge of artistic and technical practice, repertoire, methods, and theory within harpsichord and figured bass performance
- Has mastered artistic and technical skills and forms of expression in relation to harpsichord and figured bass performance
- Commands critical and analytical approaches to music and musical practice
- Commands figured bass performance at a level that allows chamber music practice
- Possesses knowledge of various styles and traditions (German, French, and Italian)

### Content

Tuition covers harpsichord playing and the distinction between harpsichord and organ performance practices. It may include the following:

- Reading and realising figurations in figured bass playing
- Knowledge of styles and traditions in the figured bass period
- Knowledge of key harpsichord repertoire
- Performance practice in relation to concrete works

### Tuition and work formats

One-to-one and class tuition

### Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

### Scope

10 ECTS

### Evaluation and examination regulations

*Examination content*

The examination takes the form of a concert including the following:

- 15 minutes of solo harpsichord performance
- 15 minutes of continuo performance on the harpsichord (possibly also the organ) in sonatas, cantatas, etc. chosen by the student

#### *Examination format*

Practical test. Total duration including deliberation: 45 minutes

#### *Marking and evaluation*

Internal marking. Grade.

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

## **Accompaniment and repetition (pedagogical elective)**

**Admission requirements: BMus degree in piano, guitar, or church music (classical)**

### **Objective**

Upon completion of the course, the student:

- Has mastered artistic and technical skills and forms of expression in relation to accompaniment and repetition
- Commands critical and analytical approaches to music and musical practice
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions
- Can independently commence and conduct musical ensemble teaching and interdisciplinary cooperation in the accompanist and repetiteur roles
- Is able to act professionally as regards responsibilities and ethics

### **Content**

The student receives tuition and supervision in connection with his/her musical practice. The student's ability to lead and participate in a listening and reactive fashion in ensemble playing situations is developed.

Tuition is based on a repertoire covering various genres and languages and a wide selection of periods from music history.

The student works as an accompanist for fellow students on the BMus programme.

## **Tuition and work formats**

Class tuition. Participation in fellow student main subject area classes.

## **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

## **Scope**

10 ECTS

## **Evaluation and examination regulations**

*Examination content*

### Accompaniment:

The student accompanies a singer or instrumentalist for a 20-minute programme. The accompaniment may have been originally composed for the accompanying instrument or be an orchestral reduction.

### Repetition:

Learning and musical guidance in a set assignment with a singer or instrumentalist provided by the Academy. The student organises the movement as needed in order to provide relevant support in the learning process by playing cues, interludes, other parts, or similar. The student handles any necessary corrections of errors in rhythm, notes, intonation, lyrics, or phrasing. Duration: 20 minutes.

The assignment is selected by the internal examiner.

*Examination format*

Practical test. Total duration including deliberation: 55 minutes

*Marking and evaluation*

Internal marking. Grade.

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





## **Musician's health (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Is familiar with theories and techniques for remedying adverse health effects from rehearsals and performance
- Has acquired an ability to critically observe himself/herself and his/her fellow students, and to provide constructive advice on remedying health-related risks associated with rehearsals and performance

### **Content**

Tuition may include the following themes:

- The Alexander technique
- Mindfulness
- Yoga
- Stage anxiety
- Lectures on musician health

### **Tuition and work formats**

Class tuition. Exercises. Lectures.

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.



## **Music and health (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses knowledge of project work in the field of music and health, including a particular focus on socio-musical interventions, healing music, and personalised music performance
- Possesses knowledge of internationally recognised artistic and pedagogical practice, methods, and theory within healing music and personalised music performance
- Commands critical and analytical approaches to healing music and music as a way of boosting health
- Is able to assess and choose from relevant forms of expression and socialising, and to make qualified and reflected artistic and pedagogical choices

### **Content**

Tuition is centred on an individual or group-based training course executed in cooperation with one of the Academy's cooperation partners such as Aarhus municipality or the Aarhus University Hospital. An introduction to the discipline will be provided, and tuition includes supervision and reflection teams.

The training course concludes with the student handing in a short report (3 to 5 pages) with a reflection on the course and the student's personal and professional progression. The report forms the basis of a 15 to 20-minute interview with the teacher.

### **Tuition and work formats**

Class tuition and project-related group work in connection with the training course

### **Semesters**

1st, 2nd, 3rd, or 4th semester

### **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.

## **"My training course" (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Is able to define individual objectives for a training course
- Possesses knowledge of project management and evaluation tools
- Has demonstrated an ability to execute and evaluate a training course defined by the student himself/herself
- Has demonstrated a capacity for critical self-observation and self-evaluation in a forum for critical reflection

### **Content**

Tuition is based on the student's description of the training course which may be founded on the student's pedagogical practice or have the characteristics of artistic entrepreneurship.

The training course concludes with the student handing in a short report (3 to 5 pages) with a reflection on the course and the student's personal and professional progression. The report forms the basis of a 15 to 20-minute interview with the forum for critical reflection consisting of fellow students and the teacher.

### **Tuition and work formats**

Coaching, supervision, forum for critical reflection

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.

## **"My artistic project" (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Is able to define individual objectives for an artistic project
- Possesses knowledge of project management and evaluation tools
- Has demonstrated an ability to execute and evaluate an artistic project defined by the student himself/herself
- Has demonstrated a capacity for critical self-observation and self-evaluation in a forum for critical reflection

### **Content**

Tuition is based on the student's project description which may be founded on the student's artistic practice or have the characteristics of artistic entrepreneurship

### **Tuition and work formats**

Coaching, supervision, forum for critical reflection.

The project concludes with the student handing in a short report (3 to 5 pages) with a reflection on the course and the student's personal and professional progression. The report forms the basis of a 15 to 20-minute interview with the forum for critical reflection consisting of fellow students and the teacher. The report and interview are parts of the tuition course.

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.





## **Artistic Research – student co-research group (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses knowledge of project management in artistic development projects, and of evaluation tools
- Has demonstrated an ability to contribute to the completion and evaluation of a defined artistic development project
- Has demonstrated a capacity for critical observation and evaluation of himself/herself, fellow students, and teachers in a forum for critical reflection

### **Content**

Tuition is based on a teacher's artistic development project. The project has a follower group of one or more students. The content depends on the selected project and will be stated in the project description.

### **Tuition and work formats**

Follower group meetings, coaching, supervision, forum for critical reflection

The follower group work concludes with the student handing in a short report (3 to 5 pages) with a reflection on the course and the student's personal and professional progression. The report forms the basis of a 15 to 20-minute interview with the forum for critical reflection consisting of fellow students and the teacher. The report and interview are parts of the tuition course.

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.

## **Room acoustics (artistic elective)**

**Admission requirements: knowledge of acoustics at BMus level**

### **Objective**

Upon completion of the course, the student:

- Possesses elementary knowledge of room acoustics
- Is able to acknowledge and handle room acoustics-related challenges in a creative, investigative, and analytical manner
- Is able to communicate technical terminology and issues within room acoustics in a way that is relevant to peers

### **Content**

Developing student understanding of acoustics, primarily an understanding and awareness of issues in relation the movement of sound in rooms.

Tuition includes studying various theories as well as practical exercises with follow-up assignments. Among other things, the course includes work in an anechoic chamber as well as practical work on analysing and developing the acoustics of the students' own home studios/workplaces.

### **Tuition and work formats**

Class tuition and group work

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

#### *Examination format*

Oral examination with aids. At the examination, the student also presents a case chosen by the student in collaboration with the teacher. Duration: 30 minutes. The student is given 30 minutes of preparation time.

Total duration including deliberation: 45 minutes.

*Marking and evaluation*

Internal marking. Pass/fail. The assessment must reflect to what extent the objectives have been achieved.

## **Ensemble playing and composition on other instruments (pedagogy and artistic elective)**

**Admission requirements: BMus degree in jazz/pop or BMus degree in composition**

### **Objective**

Upon completion of the course, the student:

- Is able to participate independently and constructively in musical contexts on various instruments or vocals
- Has developed his/her arrangement skills through practical experience with various instruments
- Possesses knowledge of relevant methods for acquiring additional instrument skills based on student needs and interests (including laptops, synthesizers, etc.)
- Is capable of working creatively with composition and arrangement in a band context
- Is able to make artistically relevant choices and assessments

### **Content**

Tuition includes a general practical introduction to the use of various instruments in ensemble playing, and developing and arranging student compositions for the musicians available in the class.

### **Tuition and work formats**

Class tuition

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.

## **Advanced programming (artistic elective)**

Developing specialised digital tools for sound art and music performance

### **Admission requirements: Programming at BMus level**

#### **Objective**

Upon completion of the course, the student:

- Is capable of basic development of personal digital tools that can be used in an artistic context
- Is able to identify his/her own learning needs and potential for creative development within programming

#### **Content**

Tuition is aimed at students with an interest in installation art or in developing personal and dynamic interfaces for performance. It covers music and sound processing in the Max programming environment, focusing on the artistic possibilities in composition, performance, and the development of interactive installations and sound effects.

Tuition includes work on the student's own ideas and musical projects.

#### **Tuition and work formats**

Class tuition

#### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

#### **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.

## **Mixing and mastering (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses knowledge of theory, methods, and practice in mixing and mastering
- Is capable of creating and communicating an individual artistic expression
- Is capable of assessing artistic and communications-related challenges, and of arguing for and selecting qualified creative expressions and solutions
- Is capable of developing, planning, executing, and evaluating projects, both independently and in collaboration with others

### **Content**

Tuition may include the following themes:

- Mixing
- Mastering
- Sound design
- Cooperation and communication
- Communication of the student's artistic expression or those of others
- Reflection on the student's own practice

### **Tuition and work formats**

Class tuition

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.



## **Basic electronics in an artistic context (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Possesses elementary knowledge of the functionality of electronic components
- Is capable of applying elementary knowledge of electronics in an artistic context
- Is able to communicate technical terminology and issues within selected electronic circuits in a way that is relevant to peers

### **Content**

Tuition includes the study of various theories on electronic circuits and practical exercises. It is based on the student's artistic works and includes an introduction to components, simple construction kits, soldering, modifications to electronics, and understanding diagrams.

### **Tuition and work formats**

Class tuition and group work

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.

## **Creative sampling in Ableton Live (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Is capable of using the sampler as an instrument and compositional tool
- Has experience with sampling sources such as vinyl records, and with re-pitching, stretching, and reversing sounds
- Has experience with field recordings and foleys
- Is familiar with methods such as flipping, remix, and homage and is able to use these methods artistically in his/her musical practice
- Is conversant with conventions and practice as regards copyrights and the use of samples

### **Content**

Through practical exercises, listening exercises, and assignments, the student is introduced to working with sampling in Ableton Live. Tuition includes practical work with the programme and its artistic possibilities. In addition, the student is introduced to legislation, regulations, and culture regarding copyrights as well as "decent behaviour" when working with recordings and samples.

### **Tuition and work formats**

Class tuition

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.

## **Co-writing (artistic elective)**

**Admission requirements: BMus degree in songwriting or electronic composition, or special admission**

### **Objective**

Upon completion of the course, the student:

- Has acquired experience with various themes within co-writing sessions
- Is able to work in a team and create lyrics, music, and/or sound at a given session
- Has acquired experience with lyrics, toplining, and production in co-writing sessions
- Is able to reflect on creative processes, both as regards his/her own qualities and those of colleagues

### **Content**

Tuition includes co-writing sessions and songwriting/production based on commercial songwriting. The student participates constructively in a collaboration situation, learns to assume responsibility in the process, and develops the ability to create and contribute by a given deadline and within a given content framework.

In a session, students work in groups of 2 to 4 persons with delegated roles (often topliner, lyricist, and producer). The objective of each session is to finish a song. The sessions are facilitated by the teacher and may be based on writing for another artist or writing from a particular compositional, lyrics-related, or sound-related starting point.

### **Tuition and work formats**

Class tuition and group work

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.

## **Augmented Orchestra (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Is capable of composing and arranging with a personal expression for acoustic instruments with electronic accompaniment
- Possesses elementary knowledge of orchestra instruments, timbral possibilities, and playing techniques
- Possesses elementary knowledge of electronic live processing in applications such as Ableton Live and Max
- Is capable of working artistically with acoustic and electronic sound in various physical spaces
- Is able to apply and reflect on technical and theoretical knowledge about arrangement in his/her artistic practice
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience

### **Content**

Tuition includes the following:

- Composition techniques including instrumentation, arrangement, and programming
- Instrument knowledge (elementary knowledge of wind instruments and strings)
- Electronic composition (including elementary knowledge of Ableton Live and Max)
- Developing the student's capacity for critical reflection on his/her own works and those of others

During the spring semester, the student must complete at least one work. It must be handed in as a score and will be performed at a joint final concert after the course.

### **Tuition and work formats**

Class tuition, individual guidance, rehearsal and concert process, and peer feedback

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.

## Other instrument (artistic elective)

### Admission requirements: motivated application

#### Objective

Upon completion of the course, the student:

- Possesses advanced musical and technical skills on the instrument(s)
- Possesses knowledge of artistic and instrument technical practice, forms of expression, repertoire, methods, and theory
- Is able to reflect on his/her practice and choice of methods in relation to various communication situations

#### Content

Tuition on the chosen instrument. The instrument is not the student's main instrument(s). Singers, for example, might choose accompanying instruments such as piano, guitar, and similar.

Tuition covers subjects such as the following:

- Instrument technique
- Instrument idiomatic possibilities and limitations
- Accompaniment
- Improvisation
- Composition

#### Tuition and work formats

Class tuition and group work

#### Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

#### Scope

10 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.



## **Ear training for classical choir and ensemble conductors (pedagogical elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Has further developed the musical imagination, memory, and awareness required to perform work with choirs and ensembles at a professionally and artistically high level
- Has strengthened his/her auditive, visual, analytical, and practical skills enabling the student to hear, read, understand, and reproduce the melodic, harmonic, and rhythmic unities in music

### **Content**

Based on concrete main study area works, tuition may include the following:

- Melody and rhythm
- Harmonic analysis
- Correction
- Intonation
- Score reading and score playing

### **Tuition and work formats**

Class tuition

Tuition

- Is closely associated with the main study area and is designed to strengthen the student's ability to combine a visual/analytical approach with an auditive one
- Is supported by examples from main study area literature to a considerable extent
- Can be arranged taking individual main study area requirements into consideration

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.

## **Experimental music (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Is able to reflect on the compositional, political, and aesthetic aspects of experimental music
- Can analyse and communicate experimental music
- Is able to achieve an overview of artistic trends
- Is able to identify the consequences of geopolitical events on the artistic landscape
- Is able to discuss concepts such as artistic quality, art for art's sake, and historical necessity

### **Content**

Tuition focuses on trends and tendencies in contemporary music with a focus on inaugural performances at festivals for experimental music. Selected works are analysed and discussed. The students contribute to selecting which festivals and inaugural performances to focus on in classes, and they contribute presentations on the selected works.

### **Tuition and work formats**

Class tuition, student presentations, and discussion

The course ends with the student handing in a 10 to 15-minute video presentation about a work, an artist, or a trend.

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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, that the teacher has approved the video presentation, and that current attendance rules have been followed.

## **Alternative instrumentation (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Is able to reflect on the characteristics and uses of various musical instruments
- Is able to distinguish between various levels of idiomatic and non-idiomatic use of musical instruments
- Is able to account for the significance of musical instruments in a composition
- Is able to learn new instruments and their possibilities
- Is able to work with experimental notation

### **Content**

Presentation, analysis, and discussion of selected works, instruments, and scores with a focus on an alternative approach to instruments, musicians, and scores. The focus is on the individual instrument rather than the collective effect of all instruments (orchestration). The students are involved in selecting works and instruments, and they contribute presentations on selected works/instruments.

### **Tuition and work formats**

Class tuition, student presentations, and discussion

The course ends with the student selecting and handing in one of the following:

- A 10 to 15-minute video presentation about a new or unknown instrument
- A 10 to 15-minute video presentation about an alternative approach to an instrument
- A small composition demonstrating an alternative approach to instrumentation
- A recording of a small composition with an alternative approach to instrumentation

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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, that the teacher has approved the assignment handed in, and that current attendance rules have been followed.

## **Children's choir, classical (pedagogical elective)**

**Admission requirements: BMus degree in church music or general music teacher, or other relevant choir experience**

### **Objective**

Upon completion of the course, the student:

- Has mastered tuition skills as well as musical skills and forms of expression in relation to the children's choir discipline
- Is able to act professionally as regards responsibilities and ethics
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions

### **Content**

1st semester tuition focuses on elementary work with children's voices.

2nd semester tuition focuses on a choir training course and repertoire.

Tuition may include the following themes:

- Method
- Solfège
- Arrangement techniques
- Scheduling a pedagogical progression
- Supervised training course with beginner level pupils provided by the Academy
- Repertoire
- Rehearsal technique
- Training course with the Academy Girls' Choir

### **Tuition and work formats**

Class tuition. Training.

A training practice course of at least 10 lessons of 20 minutes each is arranged with the Academy Girls' Choir.

Video and digital learning platforms can be used.

### **Semesters**

Two semesters

1st to 2nd semester or 3rd to 4th semester

## Scope

10 ECTS

## Evaluation and examination regulations

### *Examination content*

#### Examination with the Academy Girls' Choir

- 20 minutes of rehearsal on a work from the choir's repertoire. The work is chosen by the internal examiner; the student is notified of the decision one week prior to the examination.
- 20 minutes of learning a work unknown to the choir. The assignment is chosen by the internal examiner; the student is notified of the decision one week prior to the examination.

The student writes an 8 to 10-page report on the training course containing the following:

- A presentation of the choir: number of singers, age, level, history, et cetera
- A journal of training course lessons with reflections on pedagogical subjects of particular relevance to children's choir
- An overview of repertoire used during the training course

The report must be handed in by the date communicated by the Study Administration.

The examination lasts 40 minutes. Interview on the course and the report: 10 minutes

Total duration including deliberation: 65 minutes

### *Examination format*

Practical test and written report

### *Marking and evaluation*

Internal marking. Grade.

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



## **Rehearsal in theory and practice (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Has acquired specialist knowledge about physical and mental phenomena relating to the rehearsal and performance of classical music
- Is familiar with various strategies for optimising rehearsal and performance on a classical instrument or singing
- Is able to handle issues and resolve challenges relating to his/her own rehearsals
- Is capable of constructive reflection on working processes in chamber music and other ensemble playing contexts
- Is able to discuss individual and general issues with peers

### **Content**

Tuition may include the following themes:

- Planning and structuring rehearsals
- Cognitive strategies in the rehearsal situation
- Bodily stress and restitution
- Motivation and mindset
- Methods for reflection for evaluating and optimising the student's own rehearsals
- Group dynamics and rehearsal situations in chamber music/ensemble playing

### **Tuition and work formats**

Class tuition

Methods and results from research and practical experience/studies in the field are studied and discussed.

Individual and group reflections and sparring, for example using video recordings of student rehearsals.

The course is concluded with a short written assignment of 3 to 5 pages based on a theme from class tuition chosen by the student.

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

**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, that the teacher has approved the assignment handed in, and that current attendance rules have been followed.

## Cross-disciplinary ensemble playing (artistic elective)

**Admission requirements: none**

### Objective

Upon completion of the course, the *classical* student:

- Has acquired elementary knowledge of various forms of jazz/pop development and performance practice
- Has acquired experience with improvisation and composition on his/her main instrument
- Has acquired experience arranging for his/her own instrument and others
- Can participate actively in an artistic cross-disciplinary development process

Upon completion of the course, the *jazz/pop* student:

- Has acquired elementary knowledge of the rehearsal and performance practice of chamber and orchestral music
- Has acquired experience arranging for orchestra instruments
- Has acquired elementary knowledge of classical instrumentation, characteristics, and idiom
- Can participate actively in an artistic cross-disciplinary development process

### Content

Through ensemble playing, co-creation, and knowledge sharing, students work on studying each other's ensemble playing practices. This is supported by knowledge of arrangement and instrumentation.

### Tuition and work formats

Class tuition and group work

### Semesters

One semester

1st, 2nd, 3rd, or 4th semester

### 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.

## **Synthesizer (artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Has acquired an basic understanding of subtractive synthesis (tone generation, filtering, enveloping, and modulation)
- Has acquired practical experience working with synthesizers
- Has acquired an elementary understanding of the use of synthesizers in music
- Has participated in and contributed to musical contexts on a synthesizer

### **Content**

The objective of this elective is to provide an elementary understanding of the synthesizer as a practical instrument. An understanding of synthetic sound and experience programming sound contributes to the student's general aesthetics of music and artistic sense of self. It also supplements the student's arrangement and production skills and provides a perspective on the student's approach to his/her main instrument.

Tuition consists of an elementary introduction to the instrument on a practical, theoretical, and historical level including listening and imitation, and of modules resembling ensemble playing where students complete collective assignments and use the skills acquired in a practical and musical context. The course is concluded with a joint concert, installation, or similar presentation.

### **Tuition and work formats**

Class tuition and group work

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **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.

## **News from Musicology (pedagogy and artistic elective)**

**Admission requirements: none**

### **Objective**

Upon completion of the course, the student:

- Is able to identify and engage fully in contemporary discourses within musicology
- Is able to provide perspectives from issues of musicology to his/her own musical practice
- Is able to communicate elementary problems of music and musicology in teaching situations and in his/her own musical practice

### **Content**

Tuition may include the following themes:

- Music and identity (e.g. sexuality, gender, race, and nationality)
- Philosophical and aesthetic perspectives
- Listening practices

### **Tuition and work formats**

Class tuition

### **Semesters**

One semester

1st, 2nd, 3rd, or 4th semester

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

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## **Multi-channel audio for concerts and audio installations (artistic elective)**

### **Admission requirements**

BA

### **Learning Objectives**

That the student at the end of the course:

- Can compose and produce original multi-channel material for playback or live performance
- Knows the possibilities of different spatialization methods
- Is familiar with the basic principles of psychoacoustics in connection with spatial sound
- Can analyze, describe and identify techniques and methods used in spatial composition and sound design
- Is experienced with different forms of sound spatialization in artistic projects

### **Contents**

The class combines practical and theoretical aspects of working with multichannel audio. The student is introduced to the use of multi-channel sound at live concerts and audio installations.

- The topics are introduced in a historical context and include spatial hearing, psychoacoustics, panning modes (theory, implementation, limitations) and current panning tools
- Different techniques and methods are presented from both a practical and a theoretical point of view
- Using amongst others the 36-channel speaker arrangement at 'Klubscenen' practical experience is gained from creating acusmatic works as well as live performances
- The teaching is a combination of presentations, review of software and hardware, listening sessions and critique sessions on the students' work

### **Tuition and work formats**

Class tuition

### **Semesters**

One semester

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, or 4<sup>th</sup> semester

### **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.