

# COURSE DESCRIPTIONS AND EXAMINATION REGULATIONS

## **ELECTIVES BMUS PROGRAMMES**

Aarhus

Effective as of 2023

**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.

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## **Ableton Live: Advanced (Artistic)**

### **Participation requirements**

For students already working with Ableton Live. It is expected that you have completed several musical projects using the program and that you have a knowledge of working with concepts such as MIDI, synthesis, sampling, automation and mixing.

Students must bring headphones as well as their own computer with the Ableton Live Suite.

Teacher: Merlyn Luke Perez-Silva

### **Objective**

Upon completion of the course the student:

- Has acquired an advanced understanding of Live Devices
- Has experience with advanced sound design techniques
- Is familiar with Max For Live and can implement its basic modulation tools
- Has been introduced to different ways of using Ableton Live in a concert situation
- Is able to use 'follow actions' and 'dummy clips' to create algorithmic compositions.

### **Content**

We will work with a selection of advanced techniques in sound design, instrument building and composition in Ableton Live. The course is both practical and theoretical, and work is being done to integrate the skills in the work with own your music.

The course is in English.

### **Tuition and work formats**

Class tuition.

At the end of the course, a music project is submitted in Ableton Live, which shows a thorough knowledge of the program and ensures that the objectives are met.

### **Semesters**

One.

2nd, 4th or 6th 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 assignment is approved by the teacher, and that current attendance rules have been followed.

## Ableton Live: Intro (Artistic)

### Participation requirements

None.

You need to bring headphones and your own computer with Ableton Live installed. You can purchase the Intro, Standard or Suite package or use a demo version from [ableton.com](https://www.ableton.com).

Teacher: Nanna Schannong

### Objective

Upon completion of the course the student:

- Possesses a basic understanding of Ableton Live's interface, features and capabilities
- Is able to record audio and MIDI
- Is able to transform a musical idea into a simple project in the Ableton Live program.

### Content

The course starts with a joint, basic set up of Ableton Live. During the course you will learn how to use the program for your own music production using e.g., effects and automation.

At the end of the course, a smaller music production must be handed in Ableton Live showing that the objectives have been met.

The subject is taught in English.

### Tuition and work formats

Class tuition

### Semesters

One.

2nd, 4th or 6th 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 assignment is approved by the teacher, and that current attendance rules have been followed.

## **Advanced ear training for classical students NOTE: ONLY FOR STUDENTS AT BA2 (Artistic)**

### **Participation requirements**

Only available for classical students studying at their 4th semester on BA2 level, or students with a corresponding level.

Teacher: Kaja Daugaard Christensen

### **Objective**

Upon completion of the course the student:

- Has developed their musical imagination, memory and awareness required to be able to perform music on a high level professional and artistically
- Has developed the auditory, visual and analytical skills to be able to listen, read, understand and reproduce music melodically, harmonically, and rhythmically, generally and within the main subject

### **Content**

Tuition is largely supported by examples from the music literature and can be organized with individual considerations in relation to the main subject.

Tuition includes:

- Melody training (auditory and visual): extended tonal and atonal prima-vista singing
- Rhythm training (auditory and visual): extended rhythm repertoire
- Auditory analysis
- Harmonic analysis and dictation

### **Tuition and work formats**

Class tuition in small groups. Tuition may be supported by digital platforms.

### **Semesters**

One semester  
4th semester.

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

Final exam after the 4th semester. Therefore the course is not completed after the 3rd semester as usual.

*Exam content*

After the 4th semester: Final exam

Oral test

- Rhythm reading

- Melody reading/prima vista singing
- Harmonic analysis
- Auditory analysis

Written examination

- Auditory analysis music dictation

*Examination format*

Oral examination:

Two weeks before the examination, the student must choose the exam assignments. However, at least 1 assignment must be included from each of the areas of rhythm and melody. Auditory analysis is mandatory.

Written examination:

- 3 homework assignments
- individual trial under clause

Duration of the oral test: 30 minutes. Preparation 30 minutes.

Duration of the written test: 2 hours.

*Marking and evaluation*

Internal marking: Teacher and internal examiner. Two grades. The assessment must reflect the extent to which the learning objectives have been met. The oral and written parts of the exam are assessed separately. Both tests must be passed. If a test is not passed, re-examination is done at the end of the same semester.

## Advanced ear training, jazz/pop (Artistic)

### Participation requirements

Only available for jazz/pop students studying at their 4th semester, or students with a corresponding level.

Teachers: Christian Vuust and Søren Nørbo

### Objective

Upon completion of the course the student:

- Has further developed their knowledge of the use of ear training in the field of rhythmic music
- Possess advanced ear training skills that support a professional work, both executive and creative as well as pedagogical
- Is able to work creatively, investigating and analytically in a musical context
- Is able to identify own learning needs and creative development potentials as well as prioritize time and structure work effort in relation to these

### Content

The course may include: melodic and rhythmic imitation, step perception, intervals/interval structures, chords, scales, sheet music, reading rhythms, musical expression (e.g., dynamics, phrasing and paraphrasing), improvisation, composition, auditory study, auditory and visual analysis, transcriptions and dictations.

### Tuition and work formats

Class tuition

### Semesters

One semester.

4th semester.

### Scope

5 ECTS

Evaluation and examination regulations

Final exam after the 4th semester. Therefore the subject is not concluded after the 3rd semester as usual.

### *Examination content*

Written test

- Interval dictation
- Triad dictation
- Chord dictation
- Rhythmic dictation
- Scale dictation
- Melodic / harmonic dictation
- Step dictation



Oral test (with 20 minutes preparation)

- Reproduction of a one-part rhythmic sequence
- Second save sheet song (unaccompanied)

Oral test (without preparation)

- Vocal rendering of pre-played melodic phrases
- Reproduction of pre-played rhythmic phrases
- Sung improvisation (accompanied)

*Examination content*

Written and oral test.

Duration of the written test: 1 hour.

Duration of the oral test: 20 minutes preparation, 20 minutes examination, short interview.

Total duration incl. voting: 35 minutes.

*Marking and evaluation*

Internal marking: one combined grade. The assessment must reflect the extent to which the learning objectives have been met.

## Arrangement, choir (Artistic)

### Participation requirements

None.

Teacher: Malene Rigrtrup

### Objective

Upon completion of the course the student:

- Is able to arrange pieces for both classical as well as jazz/pop choirs and vocal ensembles on a basic level
- Possess knowledge of and experience with notation and notation forms
- Is able to reflect on practice and choice of method in relation to own artistic practice
- Is able to make artistic choices and assessments

### Content

Based on the students' prerequisites, work is done with arrangements for choir and smaller vocal ensembles.

The course can include:

- Presentations concerning working with arrangement for choir
- Collection of ideas from choral pieces and arrangements
- Voice leading
- Voice types, characteristics, and ambitus
- Different types of arrangements
- Notation and layout

### Tuition and work formats

Class tuition

### Semesters

One.

2nd, 4th or 6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

During the course, on a set date from the teacher, the student submits 3 arrangements. The arrangements must all be available in writing (pdf). Individual feedback is given based on the arrangements.

#### *Marking and evaluation*

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

## Arrangement, jazz/pop ensemble (Artistic)

### Participation requirements

None.

The course is available for alle students regardless of the their department.

### Objective

Upon completion of the course the student:

- Possess knowledge of arrangement and the process in relation to musical and technical practice within relevant repertoire, methods, and theory
- Possess knowledge of and experience with notation and notation forms
- Is able to reflect on practice and method choices in relation to the work with own arrangements
- Has acquired and can apply technical and musical skills and forms of expression before working with arrangements

### Content

The course consist of working with specific arrangement methods in relation to e.g. melody, rhythm, harmony and form. Other topics included can be forms of notation, voicings, etc. The course will work with various musical ensembles.

The conclude the course, the student will arrange a musical piece for an ensemble consisting of the students participating in the course.

### Tuition and work formats

Class tuition

### Semesters

One semester

4th or 6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

At the end of the course, on a set date from the teacher, the student submits 3 arrangements. The arrangements must all be available in writing (pdf). Individual feedback is given on the events.

#### *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, that the assignment is approved by the teacher, and that current attendance rules have been followed.

## **Auditory analysis (Pedagogical)**

### **Participation requirements**

None.

Teacher: Thorkil Mølle

### **Objective**

Upon completion of the course the student:

- Has acquired a number of techniques for auditory analysis
- Is able to frame and discuss the techniques in speech and writing
- Is able to apply the acquired knowledge in their own performing practice
- Is able to apply the acquired knowledge in their own pedagogical practice

### **Content**

The course offers insight into basic structures such as melody, harmony, form, etc., to help the student be aware of the parts of the music that the composer has very clearly noted in the score.

### **Tuition and work formats**

Class tuition.

Auditory analysis consists of a variety of exercises in e.g., being able to decide where you are in a musical process. The aural exercises are supplemented with discussions about what is easy and difficult, but also what makes sense and why.

During the course, we will jointly design a logbook containing the most important observations and conclusions as well as templates for teaching courses that is usable in our own future teaching practice.

During the course, the student actively participates through participation in listening exercises and discussions, in analyzes, by bringing appropriate "listening topics" as well as preparation of material to the logbook of the course.

### **Semesters**

One semester.

2nd, 4th or 6th semester.

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

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

## Basic piano for classical students (Pedagogical)

### Participation requirements

None.

### Objective

Upon completion of the course the student:

- Possesses basic skills in piano
- Is able to use the piano as a tool in practical pedagogical situations

### Content

The course is organized in consultation with the student in order to include relevant subjects.

The course may include:

- Playing various cadences
- Harmonising by ear
- Playing from chord symbols
- Playing from sheet music

### Tuition and work formats

Class tuition.

### Semesters

One semester

2nd, 4th or 6th 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 piano, singing or guitar in teams for jazz/pop students (Artistic)**

### **Participation requirements**

None

### **Objective**

Upon completion of the course the student:

- Possesses basic knowledge of methods to acquire new material
- Possesses basic knowledge of musical and technical practice that supports a musical practice
- Is able to use the elected instrument to support their artistic practice
- Is able to use the elected instrument as a tool in practical pedagogical situations
- Is able to identify own learning needs and creative development potential

### **Content**

The course is organized to some extent in consultation with the students.

The course may include:

- Knowledge of a wide repertoire
- Knowledge of the role of the instrument in a musical context

### **Tuition and work formats**

Class tuition

### **Semesters**

One semester

2nd, 4th or 6th 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.

## Chamber music (Artistic)

### Participation requirements

None

### Objective

Upon completion of the course the student:

- Possesses extensive knowledge of chamber musical repertoire as well as the musical and technical practice
- Can participate in chamber musical contexts in a natural manner
- Can make artistic choices and assessments
- Can use communication processes that form the foundation of chamber musical musicianship.

### Content

The student is taught and supervised performing chamber music. The repertoire includes both core repertoire for the student's instrument group as well as a selection of works covering the history of music.

### Tuition and work formats

Class tuition.

A minimum of two concerts are held at the end of the course's two semesters, where the student participates as a musician playing a program (duration minimum 15 minutes). Half of the program should include works for more than two musicians. Repertoire lists are to be submitted by 15 September and 1 February.

### Semesters

Two semesters.

5th and 6th 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.

## Children's choir conducting (Pedagogical)

### Participation requirements

None.

Teacher: Maria Burgård

### Objective

Upon completion of the course the student:

- Has acquired knowledge about children voices
- Has acquired basic skills in composing and conducting a warm-up with children's choirs at various levels
- Has received an introduction to educational progression in relation to polyphony
- Has acquired knowledge of repertoire, rehearsal technique and related contextual topics.

### Content

The course may include the following themes:

- Introduction to basic singing technique for children voices
- Warm-up programs
- Introduction to the dissemination of solfege in children's choir contexts. Facilitating educational progression
- Repertoire review
- Practical matters related to leading a children's choir
- Observation, training course

### Tuition and work formats

Class tuition.

If possible, a children's practice choir will be established. Alternatively, fellow students will act as a children's choir during practical exercises.

### Semesters

One semester

2nd, 4th or 6th 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.



## Choir conducting, jazz/pop (Pedagogical)

### Participation requirements

None

### Objective

Upon completion of the course the student:

- Has acquired relevant basic pedagogical terms and methods withing choir conducting in the field of jazz/pop.
- Has acquired basic teaching skills withing choir conducting in the field of jazz/pop.
- Is able to reflect on choice of methods in relation to harmony and forms of expression.
- Has acquired knowledge of relevant repertoire and related contextual topics

### Content

The course may include the following topics:

- Knowledge of repertoire and styles
- Rehearsal methodology
- Conducting
- Accompaniment
- Intonation, choral voice formation and tone perception
- Warm up and common tone
- Singing techniques
- Groove, pulse, feeling and phrasing
- Improvisation

### Tuition and work formats

Class tuition

Practice teams may be included in the course. Alternatively, the fellow students in the class are the acting choir in practical exercises.

### Semesters

One semester

2nd, 4th or 6th 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.

## **Class tuition, teaching course \* (Pedagogical)**

### **Participation requirements**

The course is aimed at students from all programs at BA3.

### **Objective**

Upon completion of the course the student:

- Can based on their own musicianship motivate and inspire in various phases of the creative musical processes (e.g. instruction, direction, improvisation, composition and/or production)
- Has acquired and can use pedagogical skills and forms of expression within a broad spectrum of relevant musical practices.
- Can convey musical and artistic expressions in a relevant way for a given target audience.
- Can recognize and handle artistic and educational challenges in a creative, investigative, and analytical way.

### **Content**

In the teaching course the students work with class tuition. The students can e.g. work with ensemble teaching, ensemble conducting, Big Band conducting, rhythmic choir conducting, classical choir conducting, ear teaching, teaching songwriting/composition or SDS conducting. In the classical department, the teaching course must supplement the mandatory teaching course the study programs.

Different pedagogical and didactic methods, relevant group management theory and societal structural currents which are important for modern teaching practice are studied, discussed, and exemplified in classes.

At the same time, the student, in collaboration with a supervisor and preferably together with a fellow student, establishes a teaching course, where the students work with an introductory course, where repertoire and pedagogical progression are adapted to the level and composition of the teaching course class. It is the student themselves who is responsible for finding and putting together the teaching course class.

### **Tuition and work formats**

Class tuition and guidance in connection with internships.

The student completes a teaching course alone or in collaboration with a fellow student, where each of the students in a teaching course of a minimum of 12 times teaches a relevant class of students in lessons of a minimum duration of 50 minutes.

The teaching course ends with the student:

In a conversation with the supervisor is commenting on the teaching course and the progress of the lessons. This is conducted as part of the last teaching course class.

submits a written report (7-9 pages excluding appendices) in which the teaching course and the personal and professional progression are reflected.

The report must contain:

- A description of the completed teaching course
- Student descriptions
- A description of objectives
- A description of one or more selected teaching lessons
- An evaluation of the teaching course
- As an attachment: List of material reviewed and examples of material.

### **Semesters**

One

5th semester. Optionally, the 6th semester up to week 7 can be included.

### **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, that the assignment is approved by the teacher, and that current attendance rules have been followed.

## Collaborative musician, classical \* (Pedagogical)

### Participation requirements

For classical piano player, guitarist, organ players or student with these main instruments from the General Music Teacher Education

### Objective

Upon completion of the course the student:

- Possesses knowledge of musical and technical practice in relation to accompaniment
- Has acquired and can use accompanist skills.
- Has acquired and can use the subject of accompaniment in a pedagogical practice.
- Can identify own learning needs, creative development potential and prioritize time and structure work effort.

### Content

In the course, focus is on strengthening the student's own artistic practice in relation to the collaborative part of playing the main instrument. The student must be an accompanying performer in a joint musical performance where other musicians are included.

At the same time the student works with guidance and instruction of a small ensemble in a pedagogical teaching course.

#### The internship as an accompanying performer:

The focal point of the course is one or more internships arranged by the student and approved by the teacher. Indicative time consumption is one week's full-time internship.

This can e.g. be:

- Taking part in a symphony orchestra's rehearsal and concert on orchestral piano/harpsichord/celeste/organ/guitar
- Taking part in an ensemble's rehearsal and concert (sinfonietta size)
- Accompanying an instrumentalist to a competition (e.g. the soloist competition at DJM) with prior rehearsals
- To accompany a choir for rehearsals and concerts
- Accompanying a singer for a series of singing lessons and subsequent concert at the conservatory
- Accompanying students at a music school for a student concert with prior rehearsals.

Through supervision and sparring, the internship repertoire is prepared together with the teacher and fellow students.

After the internship, the students and the teacher participate in a dialogic critique forum, where students, in collaboration with the teacher, reflect on each other's internships, and practice conveying artistic feedback.

#### Pedagogical teaching course:

During the course, a minimum of 5 teaching lessons are completed, where the student oversees concert preparation and rehearsal of a few works for a concert performance. Participants can be fellow students or external trainees/groups.

The course is a 10 ECTS-course, of which 5 ECTS are pedagogical and 5 are artistic.

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

Class tuition

At the end of the course, a written assignment is handed in (7-9 pages excluding appendices). The report reflects on the internship course and the artistic and pedagogical learning outcomes.

The report must include:

- A brief introduction to each the executive and pedagogical internship course
- Objectives for the internship and teaching course
- A reflection on learning outcomes for the student and for the student/class
- A reflection on collaborations and the role of a collaborative musician
- A reflection on the artistic benefit of the internships and teaching course
- A reflection on the pedagogical benefits of the teaching course
- Examples of the music that has been worked on in the internship and teaching course are attached as an appendix.

The course ends with an individual conversation with the teacher about the course, the report, the presentation, and reflection/perspective

#### **Semesters**

One

5th semester. Optionally, the 6th semester up to week 7 can be included.

#### **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, that the assignment is approved by the teacher, and that current attendance rules have been followed.

## **Communication - Contemporary Art (Internship abroad) (Pedagogical)**

### **Participation requirements**

The course is aimed at students with an active artistic practice within songwriting/composition.

Please note: the internship involves a 2-3 week stay in the Faroe Islands, Greenland or Iceland and is held in English. Date and time of the internship is announced no later than 4 months in advance.

### **Objective**

Upon completion of the course the student:

- Is able to communicate verbally and musically to students at basic and intermediate level
- Is able to reflect on pedagogical practice and choice of methods in relation to teaching
- Possesses knowledge of concepts, tendencies, and viewpoints in contemporary music, and can relate this to their own artistic practice
- Possesses insight into the relation between artist, work, and recipient/audience
- Is able to reflect on and communicate the experiences gained from the internship in a relevant way in a media production for non-professional colleagues

### **Content**

Developing the student's ability to communicate and teach composition, both on a theoretical and practical level.

The course will consist of working with various subject areas of communication:

- Communication of both own music as well as existing music and working methods by other artists through presentations and practical exercises
- Planning and conducting an educational course that motivates participants to create, experiment and develop their artistic expression
- Methods for feedback and reflection
- Methods for communicating experiences and reflections on the internship course

During a 2-week period, the students will teach composition at an art- or music school abroad.

During the first week of the internship, the students will teach a course that can include a presentation of both their own and other artists' work and practices. Relevant literature is included, and the works will be examined in relation to the history of music and the contemporary music scene. In addition, the students facilitate a creative process whereby students, through assignments and presentations, work in practice

with composition in relation to the tuition, just as the students facilitate a critique class as a forum for reflection and artistic development.

The students are supervised by a teacher from the internship site and the internship ends with an evaluation.

After the internship, the student reflects on the course with the class, and each student will present their experiences in a media production about the internship (duration 15-30 minutes). Field recordings from the internship can be included in the production. The production can include:

- Goals
- Brief account of the process
- Reflection on learning objectives for the participants and for their own educational practice
- Examples of reviewed material
- Examples of teaching material

### **Tuition and work formats**

Class tuition and internship.

Media production of e.g., podcast or video.

### **Semesters**

One.

4th or 6th 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 media production is approved by the teacher, and that current attendance rules have been followed.

## Composition (Artistic)

### Participation requirements

None.

Teacher: Søren Nørbo

### Objective

Upon completion of the course the student:

- Possesses experience with composition work and creative processes
- Possesses a greater awareness of their own process as a composer and/or creative musician
- Possesses insight into other composers' works and working methods
- Is able to convey one's own music, e.g., on sheet music, graphic notation, lead sheets or as electronic sound

### Content

Through practical work, the student develops one's own personal way of working with composition. The tuition includes listening, testing new methods and analysis of other composers works in relation to the student's own compositional works. The students will work with composition exercises, reflective conversations and a mix between practical work and discussions about e.g., aesthetics, method and contemporary relevance. The course can be used to prepare an application for the master's program in rhythmic composition.

### Tuition and work formats

Class tuition

### Semesters

One semester

4th or 6th 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.



## **Contemporary electronic music: culture, history and technology (Artistic)**

### **Participation requirements**

None.

It is recommended that the student has basic knowledge of one of the following programs: Logic, Garage Band, Ableton Live or similar DAW.

### **Objective**

Upon completion of the course the student:

- Possesses knowledge of influential sub-genres in modern electronic music from 1970 to now
- Is able to critically reflect on the aesthetic, musical and cultural identity of this music
- Has insight into how technology, politics and cultural phenomena have influenced electronic music in the last decades

### **Content**

This course will introduce the student to a historic narrative within a wider genre of electronic music in the years 1970 to now. The student is introduced to the cultural and technological background of the genre, listen to music, and reflect on the production and composition methods used. Furthermore, it discusses how the genres relate to current trends in electronic music today, including the students' own music production.

To conclude the course, the student immerses oneself in a self-selected sub-genre and submits a written reflection assignment as well as a playlist that exemplifies the chosen genre.

### **Tuition and work formats**

Class tuition as well as written reflection assignments.

### **Semesters**

One.

2nd, 4th or 6th 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 assignment is approved by the teacher, and that current attendance rules have been followed.

## Contemporary music (Artistic)

### Participation requirements

None.

Teacher: Frederik Munk Larsen

### Objective

Upon completion of the course the student:

- Possesses artistic and technical skills and modes of expressions within the field of contemporary music
- Has insight into critical and analytical approaches to contemporary music and contemporary musical practice
- Is able to evaluate and choose between modes of artistic expression and make qualified choices.

### Content

The course is based on the forms of expression of contemporary music in a broad sense and includes work on musical and cross-aesthetic works with backgrounds in different genres and compositional expressions. The team works collectively and individually on selected topics and works. For example, based on various improvisational forms, classical sheet music, graphic scores or electronic music. Part of the teaching will be in workshops with the participation of composition students or externally affiliated composers.

During the course, the student participates in at least one concert or event where one or more themes from the course are presented.

### Tuition and work formats

Class tuition, workshops and ensemble playing.

### Semesters

One.

2nd, 4th or 6th 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.

## Deep Practice - Peak Performance (Pedagogical)

### Participation requirements

Primarily aimed at classical students or students of similar instrumental/vocal level.

Teacher: Kristian Steenstrup

### Objective

Upon completion of the course the student:

- Can describe practice strategies for own playing from a scientifically based approach.
- Can describe strategies for and implementation of performance preparation from a scientifically based approach, as well as the ability to implement this in one's own playing and when teaching one's own students.
- Can relate practically and concretely to strategies regarding pressure during performance in relation to own playing and teaching of own students at music school level.

### Content

Practice methodology based on recent years' results in brain research and research in pedagogical teaching psychology, as well as how this knowledge is put into practice.

Performance preparation with a theoretical review of research-based interventions from sports and performance psychology to prevent performance anxiety, as well as practical implementation thereof.

### Tuition and work formats

Class tuition. Theoretical lectures and practical exercises

### Semesters

One.

2nd, 4th or 6th 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 assignment is approved by the teacher, and that current attendance rules have been followed.

## Ensemble singing, classical (Artistic)

### Participation requirements

Primarily for classical singers.

### Objective

Upon completion of the course the student:

- Is able to convey musical and artistic expression in a relevant way to a specific target group
- Is able to make artistic choices and assessments.
- Is able to identify own learning needs and creative development potential within the ensemble as well as prioritize time and structure work efforts – for example in relation to own practice needs and joint rehearsal.
- Has acquired knowledge of the communication process that forms the foundation of an ensemble musicianship
- Possesses basic knowledge of ensemble repertoire as well as musical and technical practice
- Is able to independently be a part of different musical contexts

### Content

Tuition includes learning ensemble repertoire from classical song literature as well as training in the special aspects of ensemble singing, such as:

- Coordination of sound
- Intonation
- Phrasing
- Articulation

### Tuition and work formats

Class tuition

### Semesters

One semester

2nd, 4th or 6th 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.

## **Enunciation in classical vocal music, introduction (Pedagogical)**

### **Participation requirements**

None.

Teacher: Peter Pade

### **Objective**

Upon completion of the course the student:

- Has knowledge of basic pronunciation rules in Italian, German and French.
- Is able to apply pronunciation rules in their pedagogical practice.
- Has been introduced to the International Phonetic Alphabet (IPA) and is able to use relevant manuals.

### **Content**

The course will consist of work with pronunciations rules in the primary languages used in classical vocal music (Italian, German and French). Additionally, the course will work with the necessary modifications when the spoken language transforms into song.

### **Tuition and work formats**

Class tuition.

Practical work with lyrics – reading, singing, transcription – involving audio and music samples.

Parts of tuition are organized as a workshop where the participants – under supervision – correct each other's pronunciation. Here the participants' own repertoire can be included.

### **Semesters**

One.

2nd, 4th or 6th 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.

## Guitar-didactics (Pedagogical)

### Participation requirements

Only available for students with guitar as their main instrument from jazz/pop department or classical department.

Teacher: Morten Skott

### Objective

Upon completion of the course the student:

- Is familiar with ethics and responsibility in relation to the role of teacher/intermediary
- Is able to reflect on practice and method choices in relation to various teaching and dissemination situations
- Possesses basic instrumental and teaching skills in a genre-wide field of classical and rhythmic music
- Is able to use a wide range of educational and methodological repertoire
- Is able to prepare educational courses
- Is able to communicate verbally and musically to students and other non-specialists
- Is able to recognize and manage educational challenges in a creative, investigative, and analytical way
- Is able to identify own learning needs and creative development potentials in the educational field and prioritize time

### Content

A didactic and pedagogical elective with a wide musical range.

The student is introduced to basic guitar methodology and instrumental practice with the aim of being able to carry out teaching at beginner level, with a stylistic breadth in both the rhythmic and classical areas.

During the course, the student observes relevant teaching situations, which include teaching on larger teams or in classrooms. In consultation with the teacher, the student organizes a teaching course of at least 7 lessons with a solo student or team.

At the end of the elective, a shorter report is prepared, on 3-5 pages, describing the content, the course, and the reflections on the teaching.

### Tuition and work formats

Class tuition and individual supervision.

### Semesters

One semester  
4th or 6th 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.

## Improvisation for classical students (Artistic)

### Participation requirements

Only available for students from classical department.

Teacher: Søren Nørbo

### Objective

Upon completion of the course the student:

- Possess knowledge of improvisation and the process in relation to musical and technical practice, repertoire, methods and theory
- Is able to reflect on practice and choice of method in relation to own artistic practice
- Has acquired and can use technical and musical skills and expressions in the main field
- Is able to make artistic choices and judgments

### Content

The work with and development within improvisation is based on the individual's musicality and background. The subject aims to strengthen the ability to act effortlessly, vividly and present in all possible musical situations, also in classical music. Among other things, we will work with intuition, listening and hearing, communication, movement and direction, intensity, intention, melody, tonal and harmonic approaches and principles, imitation, imagery, narratives, moods, abstraction, complementary improvisation and with your ability to have such a sensual connection with the music through your instrument as possible. The tools and approaches presented may be general or directed specifically at you. A new approach to improvisation will be presented each time. The intention of the subject is first and foremost to get closer to expressing oneself wholeheartedly and wholeheartedly with its instrument in the music you are passionate about.

### Tuition and work formats

Class tuition

### Semesters

One semester.

2nd,4th or 6th 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.



## Inspiration - and practice (Artistic)

### Participation requirements

None.

Teacher: Søren Nørbo

### Objective

Upon completion of the course the student has worked with the following in relation to practice:

- Worked with preoccupation, commitment, curiosity and expanding their own horizon in relation to their own practice
- Worked with presence and focus in relation to their own practice
- Worked with concentration and patience in relation to their own practice
- Worked with strength and endurance in relation to their own practice
- Worked with body awareness in relation to their own practice
- Worked with flow in relation to their own practice
- Worked with sound and dynamics in relation to their own practice

### Content

Tuition helps stimulate the students to practice in an active and concentrated manner, and thus to find new approaches to practicing. The aim is to lay a foundation for finding lifelong joy in practicing. Furthermore, focus is on the quality of practicing, including practice in relation to others.

### Tuition and work formats

Class tuition

### Semesters

One semester

2nd, 4th or 6th 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.

## **Internship, musician \* (pedagogical and artistic elective)**

### **Participation requirements**

The course is aimed at students from all programs at BA3. During the course, you will receive teaching in your main instrument and participate online in entrepreneurship teaching.

Internship 6-8 weeks

NOTE! The is in general held from august to week 41 and must have a duration of minimum 6 weeks.

### **Objective**

Upon completion of the course the student:

- Has practical experience as a musician in a professional collaborative environment.
- Can identify own learning needs and prioritize time and structure work efforts in relation to these.
- Can reflect on own practice and development in relation to being a full-time musician in a professional orchestra, band, or ensemble.
- Possesses knowledge of concepts, viewpoints and working conditions within the current music industry, and can relate own practice to this.
- Can reflect on and pass on the experience gained from the internship in a relevant way for both colleagues and non-professionals.
- Can creatively develop a pedagogical framework for the dissemination of artistic work.

### **Content**

For a duration of minimum 6 weeks, the student works full-time with an orchestra, ensemble, or an established band. During the period, the student also receives main instrument teaching and follows entrepreneurship teaching online. In entrepreneurship, the students together with other students who are in a musician internship work with and reflect on, among other things, experiences from the internship.

During the internship, the student develops a communication course (workshops, presentations, or a shorter teaching course), where experiences and topics from the internship are communicated. The student themselves are responsible for arranging these courses and is encouraged to think entrepreneurially and creatively in developing them.

After the internship, the student conveys own reflections on the internship in a written assignment (3-5 pages excluding appendices) and in a presentation of the work in one of the following ways:

- Video. Scope: 5-10 minutes incl. sound, music, and examples from the internship
- Podcast. Scope: 10-15 minutes incl. music, speak, and sound recordings

- Music. Scope: 5-10 minutes incl examples from the internship.

The assignment and video/podcast/music must altogether include:

- A brief introduction to the internship, the ensemble/orchestra/band that has had the student as an intern as well as a description of the framework and purpose of the pedagogical communication.
- The objective with the internship
- A reflection on learning outcomes for the student
- Examples of music played during the internship.
- Reflection on entrepreneurial experiences in relation to working in an ensemble/orchestra/ban.
- Reflection on how the work has been done with artistic communication and on how the student experienced the interaction with the audience/target audience.
- As an attachment: List of material reviewed and examples of material.

The Assignment, film/podcast/music recording is evaluated with the team and a teacher after the internship.

the course is a 10 ETCS-course, of which 5 ECTS are pedagogical and 5 are artistic.

5 pedagogical ECTS: In the internship work is done with communication to non-professional colleagues both in relation to collaborations and creative processes as well as in relation to communication of an artistic result. During the internship, the student makes a workshop, presentation, or shorter course in relation to the internship

5 artistic ECTS: In the internship, work is done on developing the student's artistic profile in a collaborative and entrepreneurial context.

NOTE! For this elective, the student must have at least one other elective with 5 pedagogical ECTS during their studies.

### **Tuition and work formats**

Internship with supervision

Assignment and film/podcast/music

### **Semesters**

One

5th semester. Optionally, the 6th semester up to week 7 can be included.

### **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, that the assignment and video/podcast/music is approved by the teacher, and that current attendance rules have been followed.

## Internship, teacher \* (Pedagogical)

### Participation requirements

The course is aimed at students from all programs at BA3. During the course, you will receive teaching in your main instrument and participate online in entrepreneurship teaching.

Internship 6-8 weeks

NOTE! The is in general held from august to week 41 and must have a duration of minimum 6 weeks.

### Objective

Upon completion of the course the student:

- Can facilitate and communicate in a wide range of musical situations
- Can based on their own musicianship motivate and inspire in various phases of the creative musical processes (e.g. instruction, direction, improvisation, composition and/or production)
- Can convey musical and artistic expressions in a relevant way for a given target audience.
- Can recognize and handle artistic and educational challenges in a creative, investigative, and analytical way.

### Content

For a duration of minimum 6 weeks, the student works full-time in an internship with an external partner. Collaborative partners can be, for example, music schools, colleges, refugee centers, libraries etc., or you can establish an internship abroad.

During the period, the student also receives main instrument teaching and follows entrepreneurship teaching online. In entrepreneurship, the students together with other students who are in a teacher internship work with and reflect on, among other things, experiences from the internship. At the same time, the student receives supervision from a pedagogical teacher.

After the internship, the student conveys own reflections on the internship in a written assignment (3-5 pages excluding appendices) and in a presentation of the work in one of the following ways:

- Video. Scope: 5-10 minutes incl. sound, music, and examples from the internship
- Podcast. Scope: 10-15 minutes incl. music, speak, and sound recordings
- Music. Scope: 5-10 minutes incl examples from the internship.

The assignment and video/podcast/music must altogether include:

- A brief introduction to the internship, the location, and to the target audience which student has worked with in the internship.
- The objective with the internship
- A reflection on learning outcomes for the student

- A reflection on learning outcomes for pupils taught and external partner.
- A Description of one or more selected teaching lessons
- An evaluation of the internship.
- As an attachment: List of material reviewed and examples of material.

The Assignment, film/podcast/music recording is evaluated with the team and a teacher after the internship.

### **Tuition and work formats**

Internship with supervision

Assignment and film/podcast/music

### **Semesters**

One

5th semester. Optionally, the 6th semester up to week 7 can be included.

### **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, that the assignment and video/podcast/music is approved by the teacher, and that current attendance rules have been followed.

## Internship, creative \* (pedagogical and artistic elective)

### Participation requirements

The course is primarily aimed at students from the creative department. During the course, entrepreneurship teaching and majors are taken online.

Internship 6-8 weeks

NOTE! The is in general held from august to week 41 and must have a duration of minimum 6 weeks.

### Objective

Upon completion of the course the student:

- Possess practical experience with creative processes in a professional collaborative environment.
- Can identify own learning needs as well as prioritize time and structure work effort in relation to these.
- Can reflect on own practice and ethical issues in relation to external partners.
- Can communicate own practice to non-collaborators and non-peers.
- Possess knowledge of concepts, currents and views within the current music industry and can put their own practice in relation to this.
- Can reflect on and disseminate the experience gained from the internship in a relevant way.

### Content

We work with different subject areas within creative work, both artistically, entrepreneurially, and pedagogically.

For a period of minimum 6 weeks, the student works full time with an external partner. During the internship, the student is supervised weekly by their own supervisor and a study group, just as the student actively contributes with sparring and feedback on fellow students' projects. Interdisciplinary work is done with both an artistic, entrepreneurial, and pedagogical focus in the guidance.

During the internship, the student develops a communication course (workshops, presentations, or a shorter teaching course), where experiences and topics from the internship are communicated. The student themselves are responsible for arranging these courses and is encouraged to think entrepreneurially and creatively in developing them.

After the internship, the student conveys own reflections on the internship in a written assignment (3-5 pages excluding appendices) and in a presentation of the work in one of the following ways:

- Video. Scope: 5-10 minutes incl. sound, music, and examples from the internship
- Podcast. Scope: 10-15 minutes incl. music, speak, and sound recordings
- Music. Scope: 5-10 minutes incl examples from the internship.

The assignment and video/podcast/music must altogether include:

- A brief introduction to the internship or project as well as the framework and purpose of the artistic communication
- The objective with the internship. A reflection on learning outcomes for the student
- Examples of material developed during the internship.
- A reflection on entrepreneurial experiences in relation to the creative work in the internship.
- A reflection on how the work has been done with artistic communication and on how the student experienced the interaction with the audience/target audience.
- A reflection on ethical issues and cooperation with non-peers

After the internship, the students are gathered for a joint presentation and evaluation with the supervisor.

The course is a 10 ECTS-course, of which 5 ECTS are pedagogical and 5 are artistic.

5 pedagogical ECTS: In the internship work is done with communication to non-professional colleagues both in relation to collaborations and creative processes as well as in relation to communication of an artistic result. During the internship, the student makes a workshop, presentation, or shorter course in relation to the internship.

5 artistic ECTS: In the internship, work is done on developing the student's artistic profile in a collaborative and entrepreneurial context.

NOTE! For this elective, the student must have at least one other elective with 5 pedagogical ECTS during their studies.

### **Tuition and work formats**

Internship and group supervision

Assignment, oral presentation, and film/podcast/music

### **Semesters**

One

5th semester. Optionally, the 6th semester up to week 7 can be included.

### **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, that the assignment and video/podcast/music is approved by the teacher, and that current attendance rules have been followed.

## Live sound (Artistic)

### Participation requirements

None. Primarily for electronic and pop/jazz musicians/songwriters.

### Objective

Upon completion of the course the student:

- Possesses basic knowledge of technical practice, methods and theory within sound engineering at live concerts
- Is able to, as a live musician, engage in musical interaction and professional collaboration with a sound artist
- Is able to understand and reflect on the practicalities of sound that apply to a musician at live concerts
- Has acquired and can apply technical skills within audio engineering and live audio
- Is able to identify own learning needs in sound engineering and live sound as well as prioritize time and structure work in relation to these.

### Content

Development of the student's theoretical knowledge and practical experience with live sound.

Practical exercises can be different types of live productions under supervision, where the student specializes in live sound with either electronic or pop/jazz music.

### Tuition and work formats

Class tuition as well as practical experience with live sound under supervision.

### Semesters

One.

2nd, 4th or 6th 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)

### Participation requirements

None.

Teacher: Margrethe Langer Bro

### Objective

Upon completion of the course the student:

- Possesses basic knowledge of project work in the field of music and health, including special focus on socio-musical interventions, health music and personalized music performance
- Possesses knowledge of recognized artistic and pedagogical practice, methods and theory within health music and personalized music performance
- Is able to evaluate and choose from relevant forms of expression and interaction, as well as make qualified and reflected artistic and educational choices.

### Content

The focal point of the course is an individual or group-based internship that takes place in collaboration with one of the conservatory's partners, such as Aarhus Municipality or Aarhus University Hospital. There will be an introduction to the field of work, and there will be supervision and reflection teams. Parts of the course can be read along with graduate students from DJM and other institutions.

The internship ends with the student submitting a short paper (3-5 pages), reflecting on the course and the personal and professional progression. The paper forms the basis for a conversation (15-20 minutes) with the teacher.

### Tuition and work formats

Class tuition and project-oriented group work in relation to the internship.

### Semesters

One semester.

2nd, 4th or 6th 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)

### Participation requirements

None

Teacher: Margrethe Langer Bro

### Objective

Upon completion of the course the student:

- Possesses basic knowledge of project work in the field of music and health, including special focus on socio-musical interventions, health music and personalized music performance.
- Possesses knowledge of recognized artistic and pedagogical practice, methods and theory within health music and personalized music performance.
- Can evaluate and choose from relevant forms of expression and interaction, as well as make qualified and reflected artistic and educational choices.
- Can reflect on and discuss health music and personalized music practice with colleagues.

### Content

The focal point of the course is an individual or group-based internship that takes place in collaboration with one of the conservatory's partners, such as Aarhus Municipality or Aarhus University Hospital. There will be an introduction to the field of work, just as there will be individual supervision, a dialogue meeting with the internship host and a reflection team.

### Tuition and work formats

Class tuition and project-oriented group work in relation to the internship.

The internship ends with the student:

- hand in a report (7-9 pages) in which the student reflects on the process and the personal and professional progression.
- makes an oral presentation for the class (approx. 10 minutes). The presentation must contain a description of the development and implementation of the internship as well as highlight strengths and possible challenges in the subject. Afterwards a joint reflection and perspective based on the presentations.
- have an individual conversation with the teacher about the course, the report, the presentation, and reflection/perspective.

### Semesters

One

5th semester. Optionally, the 6th semester up to week 7 can be included.

### 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.

## Music production, jazz/pop (Artistic)

### Participation requirements

None.

Teacher: Nanna Schannong

### Objective

Upon completion of the course the student:

- Possesses basic knowledge of various tools in contemporary sound and music production
- Is able to reflect on their own practice in relation to pop/jazz sound and music production
- Manages to creatively integrate practical skills at a basic level
- Is able to make reflected choices and put her/his own professional skills into play in a creative collaboration with colleagues
- Is able to independently take responsibility for her/his own learning needs, creative development potential and structure time and work

### Content

Practical work is done on various subject areas within pop/jazz sound and music production at a basic level: Tuition contains subject-relevant cases, where work is done on analysis of different production technical approaches for sound recording and processing. The student is challenged in relation to reflections on aesthetics, sound and other creative tools through reflected presentations and exercises. Relevant literature is included.

### Tuition and work formats

Class tuition, group work and individual guidance.

### Semesters

One semester.

4th or 6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

#### *Exam content*

On a date announced by the teacher, 2 productions are submitted – independently prepared by the student in connection with the course of the teaching and a paper (2-4 pages) that briefly explains each song and the work done.

#### *Exam format*

Evaluation in the form of a 20-minute conversation about the submitted productions and the accompanying report. Finally, the evaluation is part of the course.

#### *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.

## Musical drama (Artistic)

### Participation requirements

For classical singers

Teacher: Jens Krogsgaard

### Objective

Upon completion of the course the student:

- Has abilities in terms of role building for use in musical drama.
- Can create credibility in the portrayal of roles in excerpts from music-dramatic works.
- Has developed spontaneous dramatic expressiveness.
- Can combine the singing and dramatic expression in roles from opera and operetta literature.

### Content

The course wants to provide the student with abilities in the musical drama, which is the crossroads between acting technique and the art of singing. We work with excerpts mainly from opera and operetta literature. The focus will be on ensemble scenes, but work with songs or arias can be included. Among other things, you can work with themes such as:

- The acting approach to text and content
- Development of spontaneous expressiveness
- Balancing the spontaneous scenic expression and the inner psychological-musically conditioned emotional expression
- Role building
- The interaction between roles in the ensemble
- Work with recitatives
- The combination of the scenic and the singing

### Tuition and work formats

Class tuition. Projects, including participation in opera productions or excerpts where the student show that they have learned an audience.

### Semesters

One.

6th semester.

Note: Parts of the course can be placed in the 5th semester depending on the planning of productions/excerpts.

### 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

assignment is approved by the teacher, and that current attendance rules have been followed.

## Musical drama and acting technique (Artistic)

### Participation requirements

The course is aimed at classical singers and others with musical dramatic/acting preconditions.

Teacher: Sascha World

### Objective

Upon completion of the course the student:

- Has acquired acting skills that can be used in the field of musical drama
- Has a basic understanding of character embodiment
- Has knowledge of basic acting tools and working methods
- Is familiar with different acting styles
- Is able to make creative and artistic choices working on role development

### Content

The course builds on the basic musical dramatic introduction that classical singers get at BA1 and provides acting tools to combine acting with classical song in excerpts of operas, operettas and musicals, as in the elective course of "Musical drama". This course isolates the acting techniques and can therefore be chosen by all students working with acting – not just classical singers.

The course will focus on the actor's approach to character embodiment with the aim to create authentic and present interpretations of e.g., a role, a text, or a song/aria. The course is based on a technical understanding of acting but also aims to link to music/song, in an improvisational or reproductive manner.

The course may include the following topics:

- The concept of status
- The body and psyche of the role – including age, gender, speed, mobility, temperament, and sensation
- Interplay between roles
- Storytelling with body and voice
- Masks
- Working with props
- Styles, e.g., comedy / tragedy and Commedia dell'arte

The course concludes with a presentation where focus is on credibility in the role design and the interaction of roles with each other.

### Tuition and work formats

Class tuition, practical exercises, observation of fellow students' work and reflection on this.



**Semesters**

One.

4th or 6th 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 (Artistic)

### Participation requirements

None.

Teacher: Birgitte Due

### Objective

Upon completion of the course the student:

- Is familiar with basic theories and techniques that can alleviate harmful health effects of practice and performance
- Has been introduced to ways to observe and correct him or herself

### Content

The aim of the course is to give the student body awareness, to learn about the basic anatomy of the body, about breathing, about the natural movement patterns, about the body's function, to learn about warming up, stretching, strength, relaxation and to be able to translate this into their own musical performance.

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

Tuition 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 and presentations.

### Semesters

One semester

2nd, 4th or 6th 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.

## Optimize your voice (Artistic)

### Participation requirements

None.

Teacher: Bebiane Bøje

### Objective

Upon completion of the course the student:

- Possesses knowledge and understanding of appropriate use of voice in song and speech
- Possesses basic knowledge of musical and technical practice in song
- Possesses basic knowledge of relevant repertoire
- Possesses musical and technical skills that support a professional work
- Possess insight into and methods for use in educational work
- Is able to express themselves with an independent singing expression
- Is able to identify own learning needs and creative development potentials as well as prioritize time and structure work efforts in relation to these

### Content

Based on the individual voice and the musical expression of the individual, the course works with strengthening the voice so that it becomes strong and useful in the dissemination of music.

Participants will be given tools to perform tasks that include voice use and will be able to avoid problems such as: hoarseness, fatigue, lack of ambitus and lack of dynamic competence/output. We must work with physical singer training, singing technique linked to performance, and emergency help for the voice.

The topics that can be advantageously worked on in teams such as posture etc we will work with as a group, while the more individual needs are addressed in solo sessions.

In short, the subject will include awareness of the voice function, based on various songs and exercises.

You may also be taught warm-up exercises, phrasing, sound, dynamics, vibrato, intonation, multi-voice singing, voice registers, etc.

### Tuition and work formats

Class tuition and/or solo lessons

### Semesters

One semester.

2nd, 4th or 6th semester.

### Scope

5 ECTS

### **Evaluation and examination regulations**

The course concludes with an internal concert for the students participating. For the concert, two songs selected from a repertoire list of 5 songs will be performed. 1 song is chosen by the student and 1 song is chosen by the teacher.

The title of the teacher-selected assignment is announced to the student one week before the concert.

The student must provide an accompaniment for the two songs. Repertoire list must be submitted no later than 14 days before the concert.

#### *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.

## Optional instrument for composition students (Artistic)

### Participation requirements

For students from composition department.

### Objective

Upon completion of the course the student:

- Possesses basic knowledge of methods to acquire new material
- Possess basic knowledge of musical and technical practice that supports a musical practice
- Is able to use the elected instrument to support their artistic practice
- Is able to use the elected instrument as a tool in practical pedagogical situations
- Is able to identify own learning needs and creative development potential

### Content

The course is organized in consultation with the student in order to include relevant subjects.

The course may include:

- Knowledge of a wide repertoire
- Knowledge of the role of the instrument in a musical context

### Tuition and work formats

Class tuition and/or solo lessons.

### Semesters

One semester

4th or 6th 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.

## Practical ear training (Artistic)

### Participation requirements

None.

### Objective

Upon completion of the course the student:

- Possesses an extended knowledge and experience in relation to learning by ear (repertoire)
- Possesses an extended knowledge and experience in relation to imitation and melodic language
- Possesses an extended knowledge and experience in relation to theme interpretation
- Possesses an extended knowledge and experience in relation to auditory dictation

### Content

Developing the student's ability for practical ear training. Developing and working with exercises and approaches within this field. During tuition, the student will use the main instrument, song and partly piano. The course may include ear training in relation to improvisation and interplay, imitation and melodic language, theme interpretation and listening.

### Tuition and work formats

Class tuition

### Semesters

One semester.

4th or 6th 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.

## Practice and performance (Artistic)

### Participation requirements

None.

Teachers: Søren Rastogi and Frederik Munk Larsen

### Objective

Upon completion of the course the student:

- Possesses theoretical knowledge about topics within practice, musical interaction, and concert performance
- Is able to analyze and reflect on own and others' approach to the practicing for a concert situation
- Possesses the tools and experience to provide constructively qualified sparring and feedback

### Content

Presentation of texts and theoretical knowledge regarding practice, performance, and feedback. Video recordings of rehearsal and performance situations will be made. Performance workshops with feedback and reflection exercises.

The course concludes with a presentation to the team of a central topic from the course.

### Tuition and work formats

Class tuition

### Semesters

One semester.

2nd, 4th or 6th 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.

## Programming 1 (Artistic)

### Participation requirements

None.

Teacher: Morten Elkjær

### Objective

Upon completion of the course the student:

- Is able to use programming creatively in their own artistic practice
- Is familiar with programming in Max
- Is able to identify their own learning needs and creative potential regarding basic programming

### Content

The course aims to develop specialized tools for sound art and musical performance by means of simple programming. The focus is on artistic possibilities in composition and the development of interactive installations.

### Tuition and work formats

Class tuition

### Semesters

One.

2nd, 4th or 6th 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.



## Programming 2 (Artistic)

### Participation requirements

Participation in “Programming 1” or similar programming experience.

Teacher: Morten Elkjær

### Objective

Upon completion of the course the student:

- Is able to use programming creatively in their own artistic practice
- Is familiar with programming in Max at intermediate level
- Understands signal flow in Max
- Is able to identify their own learning needs and creative development potential in higher education

### Content

The course continues to focus on working with programming in i.a. Max, and the student are introduced, among other things, to video processing as well as 3D graphics.

Based on the student’s own practice in programming, tuition can eg. include:

- Algorithmic and generative techniques
- Cross-modal mapping (where video controls audio and vice versa)
- Arduino and sensors
- Structuring patches for live performance
- Multimedia installations

### Tuition and work formats

Class tuition

### Semesters

One.

2nd, 4th or 6th 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 multidisciplinary perspective (Artistic)

### Participation requirements

None.

Teachers: Merlyn Lake Perez-Silva & Henrik Knarborg

### Objective

Upon completion of the course the student on a basic level:

- Is able to work practically with rhythm including advanced rhythm, polyrhythms, claves, different rhythms etc., on percussion instruments as well as other live instruments, and body percussion
- Is able to work fundamentally with composition based on rhythms (e.g., notation, improvisations based or by using electronic software)
- Is able to, with rhythm as a basic foundation work with the creative processes and interdisciplinary between different music disciplines.

### Content

The course is based on the student's different interests in rhythm as a concept within different genres, traditions, and cultures. The course can e.g., include:

- Sound, dynamics and timing from drums and classical percussion
- Introduction to theory and practice of composition in relevant software
- Introduction to advanced polyrhythmic
- Composition methods related to rhythm (e.g., konnakol)

The tuition is organized with a broad professional approach, with the inclusion of e-learning, so that the individual student's prerequisites in each area are met with the opportunity for specialization in specific areas of interest and mutual sparring. objective. The course concludes with an overall concert / presentation, that demonstrates an interdisciplinary goal.

### Tuition and work formats

Class tuition.

### Semesters

One semester

2nd, 4th or 6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

On a date announced by the teacher, a concert is played with the participants on the elective team. The student appears at the concert as responsible for presenting one composition that explains the student's specific area of interest. The student is also included in the other students' compositions at the concert.

*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.

## Romantic harmonic analysis (Pedagogical)

### Participation requirements

None.

Teacher: Thorkil Mølle

### Objective

Upon completion of the course the student:

- Has acquired a basic knowledge of the romantic harmonic style
- Is able to observe and explain these specific harmonic style features
- Has acquired a solid and versatile analytical readiness
- Is able to apply his knowledge in an interpretation of the music
- Is able to harmonize simple movements in a romantic style

### Content

This elective offers insight into the world of romantic music through analysis, exercises and, not least, discussions about music and its instruments.

### Tuition and work formats

Class tuition.

Tuition takes place as a mixture of lectures, analyzes, discussions, exercises, student presentations, etc. During the course, we will jointly design a logbook containing the most important observations and conclusions as well as templates for teaching courses that can be used in our own future teaching practice.

During the course, the student participates actively through the submission of course exercises, analysis, participation in discussions and preparation of material for the electoral logbook

### Semesters

One semester

2nd, 4th or 6th 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.

## Rotation and arrangement for classical students (Pedagogical)

### Participation requirements

For classical students.

### Objective

Upon completion of the course the student:

- Possesses basic knowledge of the function of the various instruments in ensemble playing
- Possesses basic musical and technical skills in following instruments: guitar, bass guitar, keyboard, drums, percussion, and amplified singing on a level that supports a professional practice
- Possesses knowledge about and experience with notation and arrangement
- Is able to work in a musical context in a creative, investigative, and analytical way
- Is able to participate independently and constructively in various musical contexts

### Content

The course consists of a general introduction to the use of the instruments, including typical figures of various styles, ostinatos, riffs, instrument usage, playing techniques, notation, adjustment of instrumental assignments, simple improvisation, and vocal harmony.

Furthermore, the course will consist of working with and preparing arrangements.

### Tuition and work formats

Class tuition up to 8 students.

### Semesters

One semester

2nd, 4th or 6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

At the end of the course, on a fixed date from the teacher, the student submits 2 arrangements of which at least one must be recorded. The arrangements must all be in written form (pdf).

#### *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.

## Rotation and arrangement for jazz/pop students (Pedagogical)

### Participation requirements

None.

Teacher: Kristian Lassen

### Objective

Upon completion of the course the student:

- Possesses basic knowledge of the function of the various instruments in ensemble playing
- Possesses basic musical and technical skills in following instruments: guitar, bass guitar, keyboard, drums, percussion, and amplified singing on a level that supports a professional practice
- Possesses knowledge about and experience with notation and arrangement
- Is able to work in a musical context in a creative, investigative, and analytical way
- Is able to participate independently and constructively in various musical contexts

### Content

The course consists of a general introduction to the use of the instruments, including typical figures of various styles, ostinatos, riffs, instrument usage, playing techniques, notation, adjustment of instrumental assignments, simple improvisation, and vocal harmony.

Furthermore, the course will consist of working with and preparing arrangements.

### Tuition and work formats

Class tuition of up to 8 students.

### Semesters

One semester.

2nd, 4th or 6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

At the end of the course, on a fixed date form the teacher, the student submits 2 arrangements of which at least one must be recorded. The arrangements must all be in written form (pdf).

#### *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.

## Rotation and arrangement without sheet music (Pedagogical)

### Participation requirements

None

### Objective

Upon completion of the course the student:

- Possesses basic knowledge of the function of the various instruments in ensemble playing
- Understands the individual roles of the instruments in ensemble playing
- Possesses basic musical and technical skills in following instruments: guitar, bass guitar, keyboard, drums, percussion, and amplified singing on a level that supports a professional practice
- Possesses knowledge about and experience with arrangement
- Is able to make relevant musical choices and assessments
- Is able to work in a musical context in a creative, investigative, and analytical way

### Content

The course consists of a general introduction to the use of the instruments, including typical figures of various styles, ostinatos, riffs, instrument usage, playing techniques, notation, adjustment of instrumental assignments, simple improvisation, and vocal harmony.

Furthermore, the course will consist of working with and preparing arrangements and how these can be communicated without sheet music.

### Tuition and work formats

Class tuition up to 8 students.

### Semesters

One semester

2nd, 4th or 6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

At the end of the course, on a fixed date form the teacher, the student submits 2 arrangements for acoustic instruments. The arrangements must be in either written-, visual- or audio form.

#### *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.

## Salon in Danish (Pedagogical)

### Participation requirements

None

Teacher: Thorkil Mølle

The course is in Danish

### Objective

Upon completion of the course the student:

- Has acquired new cultural insights and has been challenged and developed in their attitude and perspectives.
- Has developed skills in focused and meaningful discussion.
- Has found new ways to develop creatively and operationally.
- Is able to initiate and conduct a discussion as well as write a summary.
- Is able to communicate their case in a nuance language to peers and non-professionals.
- Has nuanced their vision of their future role as a musician, educator and “person of culture”.

### Content

A salon is a “place where a circle of people with artistic, literary or political interests meet for reading, musical entertainment, discussion and socializing”. Here we get together to share ideas and views, to be inspired and to inspire others. Here one can freely discuss and agree or disagree – to gain knowledge about oneself and others. Writing will be included in the form of short essays, manifestos, or poetry. In addition, during the elective course, we will jointly design a logbook with the most important observations and conclusions as well as templates for teaching courses that can be used in our own future teaching practice. During the course, the student actively participates through presentations, submission of small texts, analysis, participation in discussions and preparation of material for the Elective’s logbook.

### Tuition and work formats

Class tuition.

There is no agenda other than, naturally, tuition includes subjects of music, art, culture, and society. As a starting point, based on several examples and texts, we will discuss aspects of the different types of art where ideas “meet”. But the intention is that everyone should be invited in with e.g., a text, a picture, a piece of music.

### Semesters

One semester.

2nd, 4th or 6th semester.

### Scope

5 ECTS



### **Evaluation and examination regulations**

On a date announced by the teacher, a report 3-5 pages is handed in, which, based on the elective subject's logbook and own reflection, indicates a teaching course based on the subject's topics. The course must be progressively planned, intended to extend over 3-5 lessons and be able to be used in one's own future teaching practice.

#### *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.

## Salon in English (Pedagogical)

### Participation requirements

None.

The course is in English.

Teacher: Juliana Hodkinson

### Objective

Upon completion of the course the student:

- Has acquired new cultural insights and has been challenged and developed in their attitude and perspectives.
- Has developed skills in focused and meaningful discussion.
- Has found new ways to develop creatively and operationally.
- Is able to initiate and conduct a discussion as well as write a summary.
- Is able to communicate their case in a nuance language to peers and non-professionals.
- Has nuanced their vision of their future role as a musician, educator and “person of culture”

### Content

A salon is a “place where a circle of people with artistic, literary or political interests meet for reading, musical entertainment, discussion and socializing”. Here we get together to share ideas and views, to be inspired and to inspire others. Here one can freely discuss and agree or disagree – to gain knowledge about oneself and others. Writing will be included in the form of short essays, manifestos, or poetry. In addition, during the elective course, we will jointly design a logbook with the most important observations and conclusions as well as templates for teaching courses that can be used in our own future teaching practice.

During the course, the student actively participates through presentations, submission of small texts, analysis, participation in discussions and preparation of material for the elective’s logbook.

### Tuition and work formats

Class tuition, both in person and on Zoom.

### Semesters

One semester

2nd, 4th or 6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

On a date announced by the teacher, a report 3-5 pages is handed in, which, based on the elective subject’s logbook and own reflection, indicates a teaching course based on

the subject's topics. The course must be progressively planned, intended to extend over 3-5 lessons and be able to be used in one's own future teaching practice.

*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.

## Singing, dancing and playing – SDS (Artistic)

### Participation requirements

None. Not available to students studying on the jazz/pop music and movement programme.

### Objective

Upon completion of the course the student:

- Possess basic knowledge of artistic and technical/physical practice
- Is able to understand and reflect on practice and method choice in relation to own artistic practice
- Has ability to integrate theoretical and practical aspects of the subject
- Has acquired musical and technical/physical skills and forms of expression
- Is able to make qualified and reflected artistic choices
- Is able to handle complex and unpredictable, creative challenges in developing a musicianship in a globalized world
- Is able to independently initiate and lead musical interplay and interdisciplinary collaboration in a motivating and inspiring way in the role of musician
- Is able to independently take responsibility for own learning needs, specialization opportunities and creative development potential, as well as structure time and work effort

### Content

The course is based on the close connection between body, music and man. We work with our own skills as well as musical, physical and educational tools, which can be differentiated to all levels and group sizes.

The course may include:

- Anchoring in the body
- Groove, bodily and musical
- Various percussion instruments
- Communication and the relational
- Creativity and improvisation

### Tuition and work formats

Class tuition.

### Semesters

One semester.

2nd, 4th or 6th semester.

### Scope

5 ETCS

### 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.

## Songwriting (Artistic)

### Participation requirements

None. Not available for students studying on the songwriting programme.

Teacher: Turid Nørlund Christensen

### Objective

Upon completion of the course the student:

- Possesses songwriting skills at a basic artistic level
- Possess knowledge of artistic professional practice in songwriting
- Possesses knowledge of aesthetic and technical approaches in modern songwriting
- Is able to apply critical and analytical approaches to songwriting
- Is able to handle complex and unpredictable, creative challenges in artistic processes
- Is able to independently take responsibility for own learning needs, specialization opportunities and creative development potential, as well as structure time and work effort.

### Content

Basic tools in songwriting are used, including text, melody, harmonization, and chords. Practical work is done on songwriting and collegial supervision and feedback is provided. During the course the student must hand in 3 songs written by student themselves.

### Tuition and work formats

Class tuition and group work.

### Semesters

One semester

2nd, 4th or 6th 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.

## Songwriting focusing on lyrics (Artistic)

### Participation requirements

None.

Teacher: Kristina Holgersen

### Objective

Upon completion of the course the student:

- Is able to express themselves in a relevant and personal manner through lyrics
- Has experience with methods of writing lyrics and can apply them to their own practice
- Is familiar with theories of poetry, prose, and textual analysis
- Has acquired critical and analytical approaches to writing
- Can handle creative challenges in artistic songwriting processes

### Content

The course will focus on both creative writing of lyrics and theoretical knowledge of text, form, and analysis. The student builds a language for feedback and critical reflection and, through the subject, examines his own personal language that suits their artistic practice.

### Tuition and work formats

Class tuition.

At the end of the course, 3 pieces of lyrics are submitted that have been independently prepared by the student in connection with the course. In the case of co-writers, the student's share of the work is explained. An overview must also be provided, presenting each piece of lyrics. The lyrics are jointly evaluated on the team.

### Semesters

One.

2nd, 4th or 6th 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 engineering, advanced (Artistic)

### Participation requirements

One semester's tuition in sound engineering for students studying songwriting or electronic composition, or corresponding practice experience.

Teacher: Nanna Schannong

### Objective

Upon completion of the course the student:

- Possesses knowledge of technical practice, methods and theory within sound engineering
- Is able to recognize and deal with challenges in creative, investigative and analytical ways
- Is able to independently be part of various productions
- Is able to independently apply technical skills within sound engineering

### Content

The course will consist of working with theoretical knowledge and practical experience with sound engineering.

The course may include:

- Setting up a recording studio
- Analogue and digital effects
- Signal routing
- Analogue and digital mix
- Microphone technology
- Active listening and listening environments

### Tuition and work formats

Class tuition

### Semesters

One.

2nd, 4th or 6th 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.



## Stage performance (Artistic)

### Participation requirements

Experience with live performance.

### Objective

Upon completion of the course the student:

- Is able to reflect upon practice and method choices in relation to their own stage performance as well as the performance of others
- Possesses basic theoretical knowledge of the concert's instruments, structure, and the interaction between music and visual communication
- Is able to convey musical and artistic expression in a way relevant to a specific target group

### Content

The course combines practical and theoretical work with stage performance and the visual aspect of the concert. Based on various theorists, we work with topics such as how to structure a set list and visually structure the concert in relation to music and interaction, personal expression, freedom and safety on stage, pictures, and narratives in music, speak between the songs, visual moments and audience contact. The students' stage performance is developed through practical exercises and collective feedback.

### Tuition and work formats

Class tuition. Concert performance with feedback.

### Semesters

One.

2nd, 4th or 6th 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.

## Teaching practice, classical (Pedagogical)

### Participation requirements

For students in the classical department. The course can only be chosen on the 6th semester and should complement the mandatory main instrument teaching practices on the 5th. The course can also be chosen by students with a classical main instrument from the general music studies programme.

### Objective

Upon completion of the course the student:

- Is familiar with ethics and responsibility in relation to the role of teacher/intermediary
- Is able to reflect on practice and method choices in relation to various teaching and dissemination situations
- Possesses basic teaching skills
- Is able to use a versatile pedagogical and methodical repertoire
- Is able to develop progressive pedagogical programs
- Is able to communicate verbally and musically to students and other non-specialists
- Is able to recognize and manage pedagogical challenges in a creative, investigative, and analytical way
- Is able to collaborate with pupils/students and other non-specialists and possibly peers
- Is able to identify own learning needs and creative developmental potential within the pedagogical area and prioritize time

### Content

In consultation with the teacher, the student completes an educational traineeship of at least 8 lessons with a solo student or class of students. During the run of the course, teaching methodology and pedagogy are reviewed in order to writing a report describing the content and course of the teaching. Special circumstances

If the student wishes to choose a practice course with an instrument other than their main instrument, this can only be done on the basis of prior testing.

### Tuition and work formats

Class tuition and/or solo lessons

### Semesters

One semester  
6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

*Examination content:*

- Teaching demonstration in a lesson with a duration of 30 minutes for a solo student and 45 minutes for a class tuition.
- Conversation. After the teaching demonstration, the examiner comments on the internship and lesson progress and answers questions from the examiners.
- Written report. The report (3-5 pages excluding annexes) should contain:
  - Description of the internship course reviewed.
  - Student descriptions.
  - Description of objectives.
  - Description of one or more selected lessons.
  - Evaluation of the process.
  - As appendix: List of reviewed material and examples of material.

#### *Examination format*

Practical exam and written report.

Duration of the practical test: 30 minutes for solo-students, 45 minutes for class tuition (minimum 2 students), conversation and deliberation: 30 minutes, a total of 60/75 minutes. Scope of written report: 3-5 pages. The report is submitted at a time announced by the Study Administration.

#### *Marking and evaluation*

Internal censorship. One overall grade. The assessment must reflect to which degree the learning objectives for the course are met.

## Teaching practice in composition/songwriting (Pedagogical)

### Participation requirements

Primarily for students in composition department.

### Objective

Upon completion of the course the student:

- Is able to reflect on practice and method choices in relation to various teaching and dissemination situations
- Possesses basic teaching skills
- Is able to communicate verbally and musically to students and other non-specialists
- Is able to recognize and manage pedagogical challenges in a creative, investigative, and analytical way
- Is able to collaborate with pupils/students and other non-specialists and possibly peers
- Is able to identify own learning needs and creative development potential within the pedagogical area and prioritize time

### Content

In consultation with the teacher, the student completes an educational traineeship of at least 8 lessons with a solo student or class of students. During the run of the course, teaching methodology and pedagogy are reviewed in order to writing a report describing the content and course of the teaching.

### Tuition and work formats

Class tuition and individual supervision.

### Semesters

One.

4th or 6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

*Examination content*

- Teaching demonstration in a lesson with a duration of 30 minutes for a solo student and 45 minutes for a class tuition.
- Conversation. After the teaching demonstration, the examiner comments on the internship and lesson progress and answers questions from the examiners.
- Written report. The report (3-5 pages excluding annexes) should contain:
  - Description of the internship course reviewed.
  - Student descriptions.
  - Description of objectives.
  - Description of one or more selected lessons.

- Evaluation of the process.
- As appendix: List of reviewed material and examples of material.

#### *Examination format*

Practical exam and written report.

Duration of the practical test: 30 minutes for solo-students, 45 minutes for class tuition (minimum 2 students).

Conversation and deliberation: 30 minutes, a total of 60/75 minutes. Scope of written report: 3-5 pages.

The report is submitted at a time announced by the Study Administration.

#### *Marking and evaluation*

Internal censorship. One overall grade. The assessment must reflect to which degree the learning objectives for the course are met.

## Teaching practice in main instrument with adolescents and adults at intermediate level, jazz/pop (Pedagogical)

### Participation requirements

None.

### Objective

Upon completion of the course the student:

- Is familiar with ethics and responsibility in relation to the role of teacher/intermediary
- Is able to reflect on practice and method choices in relation to various teaching and dissemination situations
- Possesses basic teaching skills
- Is able to use a versatile pedagogical and methodical repertoire
- Is able to develop progressive pedagogical programs
- Is able to communicate verbally and musically to students and other non-specialists
- Is able to recognize and manage pedagogical challenges in a creative, investigative, and analytical way
- Is able to collaborate with pupils/students and other non-specialists and possibly peers
- Is able to identify own learning needs and creative development potential within the pedagogical area and prioritize time

### Content

In consultation with the teacher, the student completes an educational traineeship of at least 8 lessons with a solo student or class of students. During the run of the course, teaching methodology and pedagogy are reviewed in order to writing a report describing the content and course of the teaching. Special circumstances

If the student wishes to choose a practice course with an instrument other than their main instrument, this can only be done on the basis of prior testing.

### Tuition and work formats

Class tuition and/or solo lessons.

### Semesters

One semester

4th or 6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

*Examination content*

- Teaching demonstration in a lesson with a duration of 30 minutes for a solo student and 45 minutes for a class tuition.

- Conversation. After the teaching demonstration, the examiner comments on the internship and lesson progress and answers questions from the examiners.
- Written report. The report (3-5 pages excluding annexes) should contain:
  - Description of the internship course reviewed.
  - Student descriptions.
  - Description of objectives.
  - Description of one or more selected lessons.
  - Evaluation of the process.
  - As appendix: list of reviewed material and examples of material.

#### *Examination format*

Practical exam and written report. Duration of the practical test: 30 minutes for solo-students, 45 minutes for class tuition (minimum 2 students), conversation and deliberation: 30 minutes, a total of 60/75 minutes. Scope of written report: 3-5 pages. The report is submitted at a time announced by the Study Administration.

#### *Marking and evaluation*

Internal censorship. One overall grade. The assessment must reflect the degree to which the learning objectives for the subject are met.

## Teaching practice in main instrument with children at beginners' level, jazz/pop (Pedagogical)

### Participation requirements

None.

### Objective

Upon completion of the course the student:

- Is familiar with ethics and responsibility in relation to the role of teacher/intermediary
- Is able to reflect on practice and method choices in relation to various teaching and dissemination situations
- Possesses basic teaching skills
- Is able to utilize a versatile pedagogical and methodical repertoire
- Is able to recognize and manage pedagogical challenges in a creative, investigative, and analytical way
- Is able to collaborate with pupils and other non-specialists and possibly peers
- Is able to identify own learning needs and creative development potential within the pedagogical area and prioritize time

### Content

In consultation with the teacher, the student completes an educational traineeship of at least 8 lessons with a solo student or class of students. During the run of the course, teaching methodology and pedagogy are reviewed in order to write a report describing the content and course of the teaching. Special circumstances

If the student wishes to choose a practice course with an instrument other than their main instrument, this can only be done on the basis of prior testing.

### Tuition and work formats

Class tuition and/or solo lessons.

### Semesters

One semester

4th or 6th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

*Examination content:*

- Teaching demonstration in a lesson with a duration of 30 minutes for a solo student and 45 minutes for a class tuition.
- Conversation. After the teaching demonstration, the examiner comments on the internship and lesson progress and answers questions from the examiners.
- Written report. The report (3-5 pages excluding annexes) should contain:
  - Description of the internship course reviewed.



- Student descriptions.
- Description of objectives.
- Description of one or more selected lessons.
- Evaluation of the process.
- As appendix: List of reviewed material and examples of material.

#### *Examination format*

Practical exam and written report. Duration of the practical test: 30 minutes for solo-students, 45 minutes for class tuition (minimum 2 students), conversation and deliberation: 30 minutes, a total of 60/75 minutes. Scope of written report: 3-5 pages. The report is submitted at a time announced by the Study Administration.

#### *Marking and evaluation*

Internal censorship. One overall grade. The assessment must reflect to which degree the learning objectives for the course are met.

## The singing voice in theory and practice (Artistic)

### Participation requirements

The course is aimed at classical and jazz/pop singers and choir conductors including church musicians and students studying at the general music studies programme. The course is developed in a collaboration between classical and pop/jazz department.

Teachers: Jørgen Dal and Bebiane Bøje

### Objective

Upon completion of the course the student:

- Possess knowledge of the singing voice as a musical instrument on a scientific basis: Energy (breathing), vibrator (throat) and resonator (throat, mouth and nose)
- Possess knowledge of the voice apparatus' anatomy and physiological operating principles
- Is able to identify functional and organic voice problems
- Possess knowledge of relevant methods for collecting and acquiring new material
- Is able to handle basic pedagogical work in relation to singing voices
- Possess knowledge about the selection of, the access to and the use of educational literature and other media materials educational literature and material
- Is able to reflect method choices in relation to the student's own development and practice
- Is able to identify own learning needs and development potentials as well as structure work effort and time consumption in relation to these needs and potentials

### Content

The course works with the following theoretical main points:

- Anatomy and physiology regarding respiration, throat (phonation, approach and registers) and resonant spaces (fixed and variable in sound and language)
- Acoustics of the voice (scope, strength, and sound possibilities in phrasing)
- Hearing and its significance for voice use
- Phonetic and phonetic transcription (articulatory and acoustic)
- The health/hygiene of the voice (response to infections, voice abuse, malfunctions, adverse work situations and conditions, and the mental well-being of the professional singer)
- Voice analysis (auditory and with IT-software) and voice assessment in connection with music performance.

In the practical part of the course exercises are done within the following areas:

- Posture
- Breathing

- The concept of support
- Sound and loadbearing capacity
- Articulation in song

The course uncovers the principles of the singing voice and includes awareness and development of the body in relation to professional singing, as well as practical and theoretical introduction to the anatomical and physiological principles behind the exercises used. The course furthermore includes auditory, visual, and manual analysis of both the student's own voice and other voices.

### **Tuition and work formats**

Class tuition

### **Semesters**

One semester

2nd, 4th or 6th 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.

## Wind methodology in theory and practice (Pedagogical)

### Participation requirements

Primarily aimed at classical wind players or wind players of similar instrumental level.

Teacher: Kristian Steenstrup

### Objective

Upon completion of the course the student:

- Can describe essential physiological functions in connection with their main instrument and in their own playing.
- Can describe learning and practice strategies for own playing from a scientifically based approach.
- Can identify different approaches to wind pedagogy and deal with advantages and disadvantages from a research based as well as a practically oriented approach.

### Content

Theoretical review of physiological functions such as breathing, aerodynamics, embouchure, tongue, and physiological control of these. Practical exercises for learning these

Review of different traditions within wind pedagogy and their advantages and disadvantages.

Practice methodology based on the recent years' results in brain research and research in pedagogical teaching psychology in relation to wind methodology, as well as how this knowledge is put into practice.

### Tuition and work formats

Class tuition. Theoretical lectures and practical exercises

### Semesters

One.

2nd, 4th or 6th 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 assignment is approved by the teacher, and that current attendance rules have been followed.