

# COURSE DESCRIPTIONS AND EXAMINATION REGULATIONS

## **MMUS PROGRAMME ELECTIVES**

Aarhus

Effective as of 2023

Please note: If an elective has admission requirements, consider talking to the teacher about whether the applicant is qualified for the elective.

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## Accompaniment and repetition (Pedagogical)

### Participation requirements

BMus degree in piano, guitar, or church music (classical).

### Objective

Upon completion of the course, the student:

- Has acquired artistic and technical skills and forms of expression on an advanced level in relation to accompaniment and repetition.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to independently commence and direct musical ensemble teaching and interdisciplinary cooperation in the role of an accompanist and répétiteur.
- Is able to act professionally in terms of responsibilities and ethics.

### Content

The student receives tuition and supervision in connection with their musical practice. The student's ability to lead and participate in a listening and reactive fashion in ensemble playing situations is developed. The tuition is based on a repertoire covering various genres and languages and a wide selection of periods from music history. The student works as an accompanist for fellow students on the BMus programme.

### Tuition and work formats

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

### Semesters

Two semesters

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

### Scope

10 ECTS

### Evaluation and examination regulations

*Examination content*

#### Accompaniment:

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

#### Repetition:

Learning and musical guidance in a set assignment with a singer or instrumentalist provided by the Academy. The student adapts the accompaniment as needed in order to provide relevant support in the rehearsal by playing cues, interludes, other parts, or such. The student handles any necessary corrections of errors in rhythm, notes, intonation, lyrics, or phrasing. Duration: 20 minutes. The assignment is selected by the internal examiner.

*Examination format*

Practical test. Total duration including deliberation: 55 minutes.

*Marking and evaluation*

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

## Advanced instrumentation (Artistic)

### Participation requirements

Experience with instrumentation.

Teacher: Lasse Laursen

### Objective

Upon completion of the course, the student:

- Is able to account for the significance of musical instruments in a composition
- Is able to learn about new instruments and alternative uses of their possibilities
- Is able to work with experimental notation
- Is able to reflect on the characteristics and uses of various musical instruments

### Content

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

### Tuition and work formats

Class tuition, student presentations, and discussion.

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

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

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Augmented Orchestra (Artistic)

### Participation requirements

None.

Teacher: Jens Chr. "Chappe" Jensen

### Objective

Upon completion of the course, the student:

- Is capable of composing and arranging for acoustic instruments with electronic accompaniment
- Possesses basic knowledge of the timbral possibilities of acoustic instruments and playing techniques
- Possesses basic knowledge of electronic live processing in programs such as Ableton Live and Max
- Is able to work artistically with acoustic and electronic sound in different physical spaces
- Is able to apply and reflect on technical and theoretical knowledge in relation to their own arrangements and compositions
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience

### Content

Tuition includes the following:

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

During the spring semester, the student must complete at least one work that will be performed at a joint final concert after the course.

### Tuition and work formats

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

The students in the course forms the core that together develops DJM's Augmented Orchestra. The orchestra is supplemented with several musicians. During the course at least one finished piece must be done and performed at a final joint concert at the end of the semester.

### Semesters

One semester

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



**Scope**

5 ECTS

**Evaluation and examination regulations**

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

## Basic music education, adults (Pedagogical)

### Participation requirements

None

Teacher: Helle Agergaard

### Objective

Upon completion of the course, the student:

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

### Content

Developing student qualifications within basic music education for adults/adolescents.

Based on the training course of the elective, tuition covers materials that may relate to the following:

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

### Tuition and work formats

Class tuition, group work, and guidance in connection with the training course. Class tuition and group work are scheduled as weekly tuition while guidance is part of the training course. In addition, tuition may include brief training courses or workshops.

### Training course:

In consultation with the teacher, the student completes one tuition course of 14 lessons or two courses of 7 lessons each (duration of minimum 45 minutes). The student is free to choose the target audience and educational material of the training course. It is the student's responsibility to find a suitable training course.

### **Semesters**

Two semesters.

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

### **Scope**

10 ECTS

### **Evaluation and examination regulations**

#### *Examination content*

By the date communicated by the Study Administration, the student hands in a report (7-9 pages excluding annexes) describing the completed training courses. The report must include the following:

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

The report provides the background material for the examination.

At the examination, the student demonstrates their tuition skills with their training class. The tuition demonstration has the same duration as a normal lesson: 45 minutes.

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

#### *Examination format*

Report and practical examination. Total duration including deliberation: 80 minutes

#### *Marking and evaluation*

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

## Basic music education, children (Pedagogical)

### Participation requirements

BMus degree in general music studies or corresponding qualifications.

Teacher: Maria Burgård

### Objective

Upon completion of the course, the student:

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

### Content

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

Work is done on the following:

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

### Tuition and work formats

Class tuition, group work, and guidance in connection with the training course. Groups of children may participate in tuition for brief observation and training courses. The following organisation takes place in collaboration between the student and the teacher in the beginning of the course.

The student completes an internship with children aged 0-10 years old. It can either be a parent/child group or an all-children's group:

- The training course consists of at least 14 lessons of 45 minutes.
- The course ends with the student preparing a written report on the training course.
- The report must be in 7-9 pages excluding annexes.

The report forms the basis of the examination at the end of the second semester.

### **Semesters**

Two semesters.

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

### **Scope**

10 ECTS

### **Evaluation and examination regulations**

#### *Examination content*

By the date communicated by the Study Administration, the student hands in a report describing the completed training course. The report must include the following:

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

The report provides the background material for the subsequent examination.

At the examination, the student demonstrates their tuition skills with their training class. The lesson demonstration has the same duration as a normal lesson, 45 minutes.

During an interview after the examination (duration 10 minutes), the student answers questions about the examination and the report and has the opportunity to provide explanatory comments.

#### *Examination format*

Report and practical test

Total duration including deliberation: 70 minutes

#### *Marking and evaluation*

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

## Big band leadership (Pedagogical)

### Participation requirements

Elementary knowledge of instrumentation.

Teacher: Jens Chr. "Chappe" Jensen

### Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical big band leader practice and of relevant pedagogical and didactic concepts and methods.
- Is able to compose and/or arrange for large jazz/pop ensembles at a technically advanced level and with a personal artistic expression.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to take responsibility for their own learning needs, specialization options, and creative development potential, and to prioritise and structure their time and work efforts.

### Content

- Work with intonation, timbre perception, phrasing, groove, pulse, and feeling
- Knowledge of repertoire and style
- Learning techniques
- Direction techniques (conducting patterns and other bodily visualisation, vocal examples)
- Arrangement techniques for various wind sections and rhythm sections
- Score analysis
- Arranging rehearsal and concert
- Composition and/or arrangement for self-elected or affiliated orchestras

### Tuition and work formats

Class tuition, supervision, practical work with the self-elected or affiliated orchestras.

Tuition covers arrangement, method, and learning methods in preparation for a rehearsal training course with an associated orchestra/big band, e.g. RAMA's big band.

At the end of the course, a concert is held with the student as the big band conductor.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

Certificate with the evaluation Approved/Not approved. The certificate confirms that a

concert was performed and documented, and that the objectives have been achieved at a level at least corresponding to a Pass.

## Chamber music, ensembles (Artistic)

### Participation requirements

The student must be a member of a chamber music constellation with fellow students.

### Objective

Upon completion of the course, the student:

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

### Content

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

Tuition may include the following themes:

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

### Tuition and work formats

Class tuition

### Semesters

One semester

3rd or 4th semester

### Scope

5 ECTS

### Evaluation and examination regulations

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



## Children's choir (Pedagogical)

### Participation requirements

BMus degree in church music or general music studies, or other relevant experience with choir.

Teacher: Maria Burgård

### Objective

Upon completion of the course, the student:

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

### Content

1st semester tuition focuses on elementary work with children's voices. 2nd semester tuition focuses on a choir training course and repertoire.

Tuition may include the following themes:

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

### Tuition and work formats

Class tuition. Training.

A training practice course of at least 14 lessons of minimum 20 minutes each is arranged with the Academy Girls' Choir. Video and digital learning platforms can be used.

### Semesters

Two semesters

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

### Scope

10 ECTS

### Evaluation and examination regulations

*Examination content*

Examination with the Academy Girls' Choir

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

20 minutes of learning a work unknown to the choir. The assignment is chosen by the internal examiner; the student is notified of the decision one week prior to the examination.

The student writes a report of 7-9 pages (excluding annexes) on the training course containing the following:

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

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

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

Total duration including deliberation: 70 minutes

#### *Examination format*

Practical test and written report

#### *Marking and evaluation*

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

## Choir arrangement, jazz/pop (Artistic)

### Participation requirements

Experience with choir arrangement.

### Objective

Upon completion of the course, the student:

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

### Content

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

Creating various types of arrangements, both a cappella and with a rhythm section.

The aim is for the student to be able to create arrangements that can be used in many different teaching contexts and by semi-professional groups and choirs.

Subjects such as the following are covered:

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

### Tuition and work formats

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

### Semesters

Two semesters.

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

### Scope

10 ECTS

### Evaluation and examination regulations

*Examination content*

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

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

B) 2 a cappella arrangements for choir/vocal ensemble

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

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

#### *Examination format*

Written assignment and oral presentation

At the examination, the student gets 20 minutes for presenting their arrangements.

During a subsequent interview of approx. 10 minutes, the examiners ask questions based on the presentation, the report, and the documentation.

Total duration including deliberation: 45 minutes

#### *Marking and evaluation*

Internal marking. Pass/fail.

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

## **Choir conducting, classical - with the student's own training choir (Pedagogical)**

### **Participation requirements**

Prior participation in Classical choir conducting or corresponding qualifications. To select this elective, the student must have their own training choir.

Teacher: Jonas Rasmussen

### **Objective**

Upon completion of the course, the student:

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

### **Content**

Tuition takes the form of an external training course with the student's own training choir for at least 7 lessons lasting at least 45 minutes each. The training choir may be provided in collaboration with a music school, evening class, church, independent ensemble, or similar.

Tuition may include the following themes:

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

### **Tuition and work formats**

One on one and/or class tuition. In some of the lessons, the student is supervised. Video and digital learning platforms can be used.

## **Semesters**

One semester  
3rd or 4th semester

## **Scope**

5 ECTS

## **Evaluation and examination regulations**

### *Examination content*

By the date communicated by the Study Administration, the student must hand in a written report on their work with the training choir. The report (4-6 pages excluding annexes) must include the following:

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

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

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

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

### *Examination format*

Oral examination and written report

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

### *Marking and evaluation*

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

## Classical choir conducting – elementary module (Pedagogical)

### Participation requirements

None

Teacher: Jonas Rasmussen

### Objective

Upon completion of the course, the student:

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

### Content

Tuition may include the following themes:

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

### Tuition and work formats

Class tuition

### Semesters

Two semesters.

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

### Scope

10 ECTS

### **Evaluation and examination regulations**

To conclude the course, the student records a video of themselves leading the choir. The video forms the basis of a conversation reflecting on the course between the student, the choir, and the teacher.

#### *Markin 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.



## Commercial songwriting (Artistic)

### Participation requirements

BMus in songwriting or corresponding qualifications.

Preparation for the 1st lesson: 2 weeks before the start of the semester, the student must hand in a 5-line description of their own work as a songwriter and a link to one track written/produced by themselves as a co-writer.

### Objective

Upon completion of the subject, the student:

- Is able to familiarise themselves with the work of another artist and consciously work to match a well-defined musical expression and meet a musical need.
- Is able to commence and participate in co-writing sessions.
- Is able to participate in interdisciplinary cooperation as a topliner, lyricist, and/or producer.
- Is able to work professionally in complex and unpredictable collaborations with songwriters and artists.
- Possesses specialist knowledge of the commercial songwriting business.

### Content

Tuition focuses on commercial songwriting through sessions where the student participates as a songwriter (topliner, lyricist, and/or producer). The cooperation and process are continuously evaluated, and the class works with feedback on concrete productions, discussing how the result can be made ready for release/sales.

### Tuition and work formats

Class tuition and group work. Co-writing sessions.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Composition (Artistic)

### Participation requirements

None

Teacher: Søren Nørbo

### Objective

Upon completion of the course, the student:

- Possesses a wide range of approaches to personally grounded composition work.
- Possesses experience with composition work as an act of creation.
- Is able to reflect on own artistic practice in relation to own music.
- Is able to make and make musical artistic choices and assessments.
- Possesses in-depth knowledge of the composition work as being identity-creating.
- Is able to recognize and handle artistic challenges in a creative, exploratory, and analytical way.
- Is able to identify own learning needs and creative development potentials within the composition subject.
- Possesses a great understanding of work areas as a musician and composer.

### Content

The course works with a wide range of approaches to work with composition and creative, creative processes. It reflects on how the composition work can support the personal, artistic expression, and every week we work with feedback on practical composition tasks.

The composition assignments can take all forms, and the student thus builds a catalogue of very different methods for initiating creative processes. In a joint review of the students' compositions, artistic sparring and giving feedback is also being trained.

### Tuition and work formats

Class tuition

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Composition for musicians (Artistic)

### Participation requirements

None

Teacher: Kasper Bai

### Objective

Upon completion of the course, the student:

- Has advanced experience with composition, including working with form, texture, and melody.
- Has experience with composition and arrangement/instrumentation as a single, creative process
- Has acquired in-depth knowledge of composition work as an identity-creating part of an active career as a musician.

### Content

Through practical work, the student's potentials as a composer and bandleader are developed. Among other things, music is composed for the students' instruments. Topics such as variation techniques, contrapuntal elements, rhythmic concepts, form consciousness etc. are taught. In addition, basic instrumentation theory, with a focus on the instruments the students compose for. New methods are researched, and the works of different composers are analysed in relation to the students' own compositional works.

Classes include composition exercises, conversations of a reflexive nature, and an interplay between practical work and discussions on e.g., aesthetics, method, and present relevance.

### Tuition and work formats

Class tuition

By the end of the course, and by the date set by the teacher, the student must hand in 4 to 6 compositions and a 5 to 8-page report with a short account of each individual composition and the work behind it. All compositions must be provided in writing (.pdf).

### Semesters

Two semesters

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

### Scope

10 ECTS

### Evaluation and examination regulations

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

## Consort instruction (Pedagogical)

### Participation requirements

The student has completed the elective “Harpsichord and figured bass” or has corresponding skills in figured bass.

### Objective

Upon completion of the subject, the student:

- Has acquired tuition skills as well as musical and technical skills and forms of expression on an advanced level
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation in the consort musician and teacher roles
- Is able to act professionally as regards responsibilities and ethics

### Content

The objective is for the student to be able to lead an ensemble (instrumental, vocal, or mixed) in performances of figured bass period repertoire as a playing conductor at the organ or harpsichord. Tuition includes the following:

- Performance practice in relation to concrete works
- Preparation of score and parts (dynamic markings, breathing, form) so the conductor is ready to meet the ensemble
- Practical work with musicians and vocalists with an emphasis on communication, both verbal and through continuo playing and gestures
- Training course: the student participates in a chamber music training course including at least 10 sessions

### Tuition and work formats

Solo and/or class tuition.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

#### *Examination content*

The student, as playing conductor, leads an ensemble of musicians and (optionally) vocalists through a work. The ensemble must include at least one other continuo player than the student (cello, viola da gamba, lute, or other bass or harmony instrument).

Duration: 15 minutes

#### *Examination format*

Practical test. Duration including deliberation: 35 minutes

*Marking and evaluation*

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

## Contemporary music (Artistic)

### Participation requirements

None

Teachers: Frederik Munk Larse, Juliana Hodkinson and Niels Rønsholdt

### Objective

Upon completion of the course, the student:

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

### Content

Tuition is based on the diverse forms of expression of contemporary music. It includes studying works of music and cross-aesthetics with backgrounds in different genres and compositional expressions.

The class works collectively and with topics and works chosen individually. Tuition may take as its starting point various forms of improvisation, classically notated score music, graphic scores, or electronic music.

Part of tuition may be executed as workshops with composition students or external composers.

During the course, each student participates in at least one concert per semester where at least one work was written by, or composed in collaboration with, the student. The concerts are produced and curated by the students in the class.

### Tuition and work formats

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

### Semesters

Two semesters

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

### Scope

10 ECTS

### Evaluation and examination regulations

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

## Co-writing (Artistic)

### Participation requirements

BMus in songwriting or corresponding qualifications.

### Objective

Upon completion of the course, the student:

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

### Content

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

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

### Tuition and work formats

Class tuition and group work.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## **Creative sampling in Ableton Live (Artistic)**

### **Participation requirements**

Experience with Ableton Live og another relevant DAW.

### **Objective**

Upon completion of the course, the student:

- Is able to use the sampler as an instrument and compositional tool
- Has experience with sampling sources such as vinyl records, and with re-pitching, stretching, and reversing sounds
- Has experience with field recordings and foley recording and has experimented with creative techniques to translate the recordings into sound and music
- Is familiar with historical methods such as “flipping”, remix, and “homage” and can use these methods artistically in their musical practice
- Is conversant with conventions and practice as regards copyrights and the use of samples in their own works

### **Content**

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

### **Tuition and work formats**

Class tuition

### **Semesters**

One semester

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

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

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



## Deep Practice - Peak Performance (Artistic)

### 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:

- Masters the description of practice strategies in relation to one's own playing and in teaching contexts from a scientifically based approach.
- Can describe, at an advanced level, 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 regarding one's own playing.
- Can use practice strategies, strategies for performance preparation and strategies regarding pressure during performance in one's own pedagogical practice at all levels (from beginner to advanced)

### 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.

Strategies in relation to the prevention of musician injuries such as overload, inappropriate conditioned reflexes, and focal dystonia.

Performance preparation with theoretical and practical review of research-based interventions from sports and performance psychology to prevent performance anxiety, as well as practical implementation of this both in one's own playing and when teaching students at all levels (from beginner to advanced).

### Tuition and work formats

Class tuition. Theoretical lectures and practical exercises

At the end of the course, a written report of 3-5 pages (excluding appendices) is handed in. The report must contain reflection on one's own benefit from the teaching as well as on the integration of the subject's content into one's own pedagogical practice.

### Semesters

One.

2nd or 4th semester.

### Scope

5 ECTS

### Evaluation and examination regulations

Certificate with the evaluation Approved/Not approved. This certifies that the

objectives have been achieved at a level at least corresponding to a Pass, that the assignment is approved by the teacher, and that current attendance rules have been followed.

## Ear training for classical choir and/or ensemble conductors (Artistic)

### Participation requirements

This elective is for students with an interest in, or working with, classical choir and ensemble direction. A level in classical ear training is assumed, corresponding to the examination requirements in ear training at BA-level in the classical department.

Teacher: Bodil Krogh

### Objective

Upon completion of the subject, the student:

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

### Content

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

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

### Tuition

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

### Tuition and work formats

The subject is studied in small classes.

Every other lesson is carried out as scheduled group work where the teacher is not present.

### Semesters

One semester

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

### Scope

5 ECTS

### **Evaluation and examination regulations**

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

## Ear training for classical Vocalists (Artistic)

### Participation requirements

Primarily for classical singers.

Teacher: Kaja Daugaard Christensen

### Objective

Upon completion of the subject, the student:

- Has further developed the musical imagination, memory, and awareness required to work as a vocalist at a professionally and artistically high level.
- Has strengthened their auditive, visual, analytical, and practical skills enabling the student to hear, read, understand, and reproduce the melodic, harmonic, and rhythmic unities in music.
- Possesses advanced classical ear training method skills, particularly as regards classical vocal repertoire.

### Content

Tuition is closely associated with the main study area and is designed to strengthen the student's ability to combine a visual/analytical approach with an auditive and performative one.

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

- Advanced rhythm, including rhythm notation in new music
- Sight singing
- Learning techniques, including learning new music
- Intonation
- Work analysis as a learning tool

### Tuition and work formats

Tuition in small classes, possibly as a combination of teacher-led tuition and scheduled group work.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Ear training for jazz/pop students (Pedagogical)

### Participation requirements

A BA-education with jazz/pop ear training.

Teacher: Christian Vuust

### Objective

Upon completion of the course, the student:

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

### Content

#### Personal skills

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

#### Teaching skills

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

### Tuition and work formats

1. semester: Teaching in own skill, in small groups

2. Semester: Individual supervision in relation to the students own training course.

### Semesters

Two semesters

1-2. semester or 3.-4. semester

In the first semester the students receive teaching in their own skills

In the second semester the student will, in consultation with the teacher, complete a training course consisting of at least 8 lessons (with a minimum duration of 45 minutes each) with a group (3-8 persons) on a self-selected level and age.

It is the student's own responsibility to establish and complete the training course.

The student must complete a report in relation to the training course.

### **Scope**

10 ETCS

### **Evaluation and examination regulations**

After the 1. semester

#### Examination in Own skills

##### *Examination content*

Oral exam

With 20 minutes of preparation time (in a room with a piano).

- Melody with chord symbols is rehearsed.

With provided piano accompaniment:

- The melody is to be sung
- Based on the chord symbols a self-selected bass part is sung
- Based on the chord symbols a guide-tone line (voice in stepwise motion) is sung
- Based on the chord symbols song improvisation is done.

Exam duration: 10 minutes:

Without preparation time.

- Sight-singing
- Rhythm reading

Exam duration: 10 minutes:

##### *Examination format*

Oral test. Total duration of oral test incl. preparation, examination, voting and brief oral briefing: 50 minutes.

##### *Marking and evaluation*

Internal censorship. One overall grade and short oral orientation. The assessment must reflect the extent to which the learning objectives have been met.

After 2nd semester

#### Examination in Teaching skills

By the date communicated by the Study Administration, the student hands in a report (3-5 pages excluding annexes) describing the completed training course.

The report must include the following:

- A description of the training course framework
- A description of the objective
- A description of the course
- An evaluation of the course
- A reflection on the course (including observation visits)
- A conclusion (with perspectives on the discipline and the career aspect)
- Examples of materials used during the course (as annexes)

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

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

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

#### *Examination format*

Report and practical examination.

Total duration including deliberation: 70 minutes

#### *Marking and evaluation*

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



## Electronic music I (Artistic)

### Participation requirements

None

Teacher: Henrik Munch

### Objective

Upon completion of the course, the student:

- Possesses knowledge of sound as a physical phenomenon and of elementary terminology and concepts of sound characteristics, including tools and methods for analysing and characterising sound.
- Possesses elementary knowledge of methods and principles for generating and processing sound, acoustically as well as electronically.
- Possesses an overview of elementary music technology and sound design functions and tools.
- Is able to reflect on practice and choice of methods in relation to working with electronic music.
- Is able to identify their own options for specialisation and development within the composition and production of electronic music.

### Content

Tuition encompasses practical and theoretical work on various disciplines within electronic music. This includes the following:

- Practical exercises based in part on student compositions, in part on assignments handed out during classes.
- Elementary knowledge of the different approaches to composition and sound processing.
- Study of relevant literature.
- Communication of deliberations on aesthetics, sound, and other creative methods through reflected presentations and exercises.

### Tuition and work formats

Class tuition and group work

Some classes may be executed online if students from other art programmes participate through the Danish "Tværs" elective catalogue.

During the course, at least one finished production is handed in.

### Semesters

One semester

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

### Scope

5 ECTS

### **Evaluation and examination regulations**

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

## Electronic music II (Artistic)

### Participation requirements

Experience with composing and producing electronic music, or the elective “Electronic music I”.

### Objective

Upon completion of the course, the student:

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

### Content

Tuition encompasses practical and theoretical work on various disciplines within electronic music:

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

### Tuition and work formats

Class tuition and group work. Tuition takes the form of practical exercises and theoretical presentations/discussions

At the conclusion of the course, the student must hand in 3-4 productions (total playing time: max. 20 minutes) and a report (2 to 3 pages excluding annexes) with a short account of each production and the working process involved. The productions and the report are evaluated orally by the teacher and fellow students, giving as well as receiving feedback.

### Semesters

Two semesters

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

**Scope**

10 ECTS

**Evaluation and examination regulations**

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

## Elementary electronics in an artistic context (Artistic)

### Participation requirements

None

Teacher: Henrik Winther

### Objective

Upon completion of the course, the student:

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

### Content

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

### Tuition and work formats

Class tuition and group work.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Ensemble conducting - elementary module (Pedagogical)

### Participation requirements

None

Teacher: Mathias Skaarup

### Objective

Upon completion of the course, the student:

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

### Content

Tuition may include the following themes:

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

### Tuition and work formats

Class tuition

### Semesters

Two semesters

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

### Scope

10 ECTS

### Evaluation and examination regulations

To conclude the course, the student records a video of themselves leading the ensemble. The video forms the basis of a conversation reflecting on the course between the student, the ensemble, and the teacher.

*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.

## **Ensemble conducting with the student's own training orchestra (Pedagogical)**

### **Participation requirements**

Prior participation in “Ensemble conducting – elementary module”, or corresponding qualifications. In order to select this elective, the student must have their own training orchestra.

Teacher: Mathias Skaarup

### **Objective**

Upon completion of the course, the student:

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

### **Content**

The elective takes the form of an external training course with the student's own training orchestra for at least 8 lessons lasting at least 45 minutes each. The training orchestra may be provided in collaboration with a music school, evening class, church, independent ensemble, or similar.

Tuition may include the following themes:

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

### **Tuition and work formats**

One on one and/or class tuition. In some of the lessons, the student is supervised. Video and digital learning platforms can be used.



## **Semesters**

One semester

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

## **Scope**

5 ECTS

## **Evaluation and examination regulations**

### *Examination content*

By the date communicated by the Study Administration, the student must hand in a written report on their work with the training orchestra.

The report (3-5 pages excluding annexes) must include the following:

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

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

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

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

### *Examination format*

Oral examination and written report

Oral examination: 30 minutes. Interview: 10 minutes. Total duration including deliberation: 60 minutes

### *Marking and evaluation*

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

## **Ensemble playing and arrangement on other instruments (Pedagogical)**

### **Participation requirements**

BMus degree in jazz/pop or composition.

### **Objective**

Upon completion of the course, the student:

- Is able to participate independently and constructively in musical contexts on various instruments or singing.
- Has developed their arrangement skills through practical experience with various instruments.
- Possesses knowledge of relevant methods for acquiring additional instrument skills (including laptops, synthesizers, and so forth) based on their needs and interests and those of fellow students.
- Is capable of working creatively with arrangement in a band context.
- Is able to make artistically relevant choices and assessments.

### **Content**

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

### **Tuition and work formats**

Class tuition

### **Semesters**

One semester

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

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

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

## Ensemble teaching practice (Pedagogical)

### Participation requirements

BMus degree from jazz/pop musician, jazz/pop music and movement or general music studies.

### Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical practice and of relevant pedagogical and didactic concepts and methods.
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication processes.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-professionals.
- Is able to act professionally in terms of responsibilities and ethics.
- Is able to take responsibility for their own learning needs, specialisation options, and creative development potential, and to prioritise and structure their time and work efforts.

### Content

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

Tuition covers subjects such as the following:

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

### Tuition and work formats

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

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

Following a general introduction focusing on creative processes and process management, the 1st semester is based on intensive training courses selected by the

students. These courses can be workshops, courses, musicals, clinics, or similar. This is followed by a training course of at least 14 lessons of 45 minutes each with a class of pupils.

### **Semesters**

Two semesters

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

### **Scope**

10 ECTS

### **Evaluation and examination regulations**

#### *Examination content*

Tuition demonstration during a 45-minute lesson. During the subsequent interview of approx. 10 minutes, the examiners can ask questions based on the demonstration and the report.

By the date communicated by the Study Administration, the student hands in a report (7-9 pages) describing the completed training courses.

The report must include the following:

- Pupil descriptions
- The objective
- A description of one or more selected lessons
- An evaluation of the development of each individual person and the class as a whole
- A list of titles covered and examples of tuition materials used

#### *Examination format*

Practical test and written report. Duration of the practical test: 45 minutes. Interview: 10 minutes. Deliberation: 20 minutes. 75 minutes in total.

#### *Marking and evaluation*

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

## **Enunciation in classical vocal music (Artistic)**

### **Participation requirements**

For students with a main study area focusing on vocal music. Examples include singers, choir directors, organ players, general music teachers, and accompanists/répétiteurs (guitarists and pianists).

### **Objective**

Upon completion of the course, the student:

- Possesses knowledge of and is able to use the IPA (International Phonetic Alphabet)
- Is able to use relevant handbooks
- As a minimum knows the pronunciation rules for German, English, and Latin
- Understands and is able to reflect on practice and choice of methods in relation to their knowledge of phonetic and linguistic issues

### **Content**

Tuition includes the phonetic alphabet and pronunciation rules for German, English, and Latin based on songs/music that the students already use in main study area tuition. In addition, tuition may include other languages (such as French, Italian, Spanish, Czech, Russian, Swedish, Finnish, or Danish) based on student wishes and requirements. The necessary modifications when transforming spoken languages to song are covered.

### **Tuition and work formats**

Class tuition. Group work. Exercises. Practical work with lyrics – recital, singing, and transcription (IPA) – including sound and music examples.

Part of the tuition is executed as a flipped classroom with the student introducing a selected language for their fellow students.

### **Semesters**

One semester.

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

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

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

## Experimental music (Artistic)

### Participation requirements

None.

Teacher: Lasse Laursen

### Objective

Upon completion of the course, the student:

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

### Content

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

### Tuition and work formats

Class tuition, student presentations, and discussion.

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

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Film music – dramatic underscore and collaboration (Artistic)

### Participation requirements

Experience with composing and producing music.

### Objective

Upon completion of the subject, the student:

- Can decode a visual narrative and creating music that supports it
- Can cooperate with non-peers, receive instructions, and integrate the instructions in the practical composition work
- Is capable of meaningful communication about music to persons with no knowledge of music
- Is conversant with the form of communication and conventions and rights in the film music business
- Can deliver completed material that observes given technical specifications

### Content

Tuition may include the following themes:

- Theories of audio-visual formation of significance
- Communication in cross-disciplinary artistic cooperation
- Spotting – where and why should there be music in a film?
- In addition, tuition covers practical work with film music, composition assignments, and analyses of music from film and TV productions.

### Tuition and work formats

Class tuition, group work and individual assignments

### Semesters

Two semesters.

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

### Scope

10 ECTS

### Evaluation and examination regulations

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

## General didactics (Pedagogical)

### Participation requirements

None

### Objective

Upon completion of the course, the student:

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

### Content

General didactics is the science of teaching. The course involves theories and issues regarding the planning, execution, and evaluation of tuition at a general level, whereas other courses at the academy take the field of music didactics as their starting point. As such, the objective of general didactics is broader, and the competences acquired can be used in general teaching situations – e.g., in schools.

Tuition may include the following themes:

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

### Tuition and work formats

Class tuition

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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



## Harpsichord and figured bass (Artistic)

### Participation requirements

BMus degree in church music.

### Objective

Upon completion of the subject, the student:

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

### Content

Students are taught to play the harpsichord and to distinguish between harpsichord and organ playing techniques. Tuition may include the following themes:

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

### Tuition and work formats

Solo lessons and class tuition.

### Semesters

Two semesters

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

### Scope

10 ECTS

### Evaluation and examination regulations

*Examination content*

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

15 minutes of solo harpsichord performance

15 minutes of continuo performance on the harpsichord (possibly also the organ) in sonatas, cantatas, and so forth chosen by the student.

*Examination format*

Practical test. Total duration including deliberation: 45 minutes

*Marking and evaluation*

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

## Improvisation for classical students (Artistic)

### Participation requirements

For classical students.

Teacher: Søren Nørbo

### Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of internationally recognised artistic and technical improvisation practice, methods, and theory.
- Has acquired artistic and technical skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to music and improvisation practice.
- Is able to make qualified and reflected artistic choices.
- Is able to independently commence and direct musical ensemble playing.

### Content

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

- Tuition may include the following themes:
  - Free improvisation with a focus on:
    - Tonal centres, intervals, steps, tone recognition, modalities
    - Structure, awareness of form, structuring of processes
    - Approaches, roles, dogmas
- Improvisation based on sketches and compositions created by the students.
- An improvised approach to playing one's own classical repertoire
- Improvisation for film, theatre, dance performances, and theatre sports.
- Improvisation for special church services.

The elective is suitable for all instrumentalists and singers. Church music students may opt to focus solely on improvisation for special church services and other relevant church music content.

### Tuition and work formats

Solo lessons and class tuition.

The last semester is concluded with a concert within the class.

### Semesters

Two semesters

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

### Scope

10 ECTS

### **Evaluation and examination regulations**

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

## Instrumentation, strings (Artistic)

### Participation requirements

None

Teacher: Kasper Bai

### Objective

Upon completion of the course, the student:

- Possesses knowledge of string instruments as well as their timbral possibilities and repertoire.
- Is able to apply technical and theoretical knowledge of strings in their own artistic practice.
- Possesses knowledge of trends in composition technique and aesthetics in contemporary music for strings.
- Is capable of making artistic choices and assessments.
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience.

### Content

Tuition includes the following:

- Composition techniques
- Instrument knowledge
- Arrangement
- Instrumentation
- Developing the student's capacity for critical reflection on their own works and those of others
- Score analysis

### Tuition and work formats

Class tuition, individual guidance, and peer feedback.

During the course, the student must complete at least one composition or arrangement for strings (duration at least 3 minutes) which must be handed in to the teacher complete with parts and a score.

### Semesters

One semester

2nd or 4th semester

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Instrumentation, wind instruments (Artistic)

### Participation requirements

None

### Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of wind instruments and their timbral possibilities and repertoire.
- Is capable of composing and/or arranging with a personal expression.
- Is able to apply technical and theoretical knowledge of arrangement in their artistic practice.
- Is able to reflect on practice and choice of methods in relation to their own artistic practice.
- Possesses knowledge on composition technical and aesthetic trends.
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience.

### Content

Tuition includes the following:

- Instrument knowledge (on wind instruments and rhythm sections, for example)
- Arrangement and instrumentation
- Score analysis
- Developing the student's capacity for critical reflection on their own works and those of others

### Tuition and work formats

Class tuition, guidance, rehearsal and concert programme with a suitable professional ensemble, and peer feedback.

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

### Semesters

One semester,

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Main instrument pedagogy, classical (Pedagogical)

### Participation requirements

For students with an instrument or vocal studies as their BMus main subject, or corresponding qualifications.

### Objective

Upon completion of the course, the student:

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

### Content

By the end of the course, the student must have covered all skill levels: beginner, intermediate, and advanced. Advanced level is mandatory for this elective. In addition, beginner and/or intermediate level training is scheduled based on the student's experience with main instrument pedagogy. The course includes a practical and theoretical approach to pedagogy; the aim is to prepare, execute, and post-process the pedagogical training course with a pupil or class.

Main focus for...

- ... beginner level:
  - Instrument knowledge
  - Basic instruction on technique and music
  - Creating a positive and inclusive learning environment for the pupil or class
- ... intermediate level:
  - Planning a progressively ordered development course, including homework, adapted to the pupil or class

- Further development of technical and musical skills
- ... advanced level:
  - Teaching a pupil with an independent approach to learning and a personal take on expression. The pupil's skills and musicality indicate that the pupil could work professionally as a musician in future. Tuition focuses on the student's ability to communicate their understanding and experience of the interpretative and artistic possibilities of the works. Tuition must take the prerequisites of the pupil into account.

### **Tuition and work formats**

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

### **Semesters**

Two semesters.

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

### **Scope**

10 ECTS

### **Evaluation and examination regulations**

1 40-minute advanced level tuition demonstration.

1 25-minute beginner or intermediate level tuition demonstration chosen by the student in consultation with the teachers

#### *Examination content*

##### Advanced level:

The student teaches an advanced level pupil provided by the academy on one or two compositions chosen by the internal examiner based on the repertoire list submitted by the student. The repertoire list must be submitted on a date communicated by the Study Administration. The student is notified of the examiner's choice 24 hours prior to the examination.

- The repertoire list must be stylistically varied and have a total duration of at least 60 minutes.
- At least one of the works must represent recent score music.
- The examination should demonstrate the student's ability to provide guidance on technical, musical, interpretative, and artistic issues at an advanced level.

##### Intermediate or beginner level:

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

- Instruction on one or more compositions that the pupils are learning
- Focused work on one or more technical issues (for example, using exercises or études)



- Ensemble playing instruction
- Study of a composition that the pupils are about to start working on (including providing instructions for rehearsal approaches)

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

Examination: 40+25 minutes. Interview: approx. 15 minutes

Duration including deliberation: 100 minutes

#### Pedagogical report:

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

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

- Descriptions of concrete technical and methodical guidance for the commencement of music, and the progress of pedagogical development adapted to the prerequisites of each individual pupil/class, for example from journal entries on music teaching
- Tuition materials (schools, other collections, standalone compositions, rehearsal material, and ensemble playing assignments) that the student knows well and plans to use in their classes, including an indication of where the materials are meant to be used in the tuition course
- A description of the training course pupils, including information on tuition so far and immediate potential for development
- A section on theories covered during the course, and a reflection on the student's pedagogical practice based on the theories

Scope: max. 7-9 pages (excluding annexes)

#### *Examination format*

Practical test and report

#### *Marking and evaluation*

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

## Main instrument pedagogy, jazz/pop (Pedagogical)

### Participation requirements

Primarily for students with an instrument or vocal studies as their BMus main subject.

### Objective

Upon completion of the course, the student:

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

### Content

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

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

### Tuition and work formats

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

The student must choose between course A or B.

A) Training course with 2 solo pupils; two independent courses with two solo pupils, if possible scheduled immediately after one another. At least 7 sessions of 30 minutes each per pupil.

B) Training course with a class (at least 2 pupils). The pupils must be children/adolescents up to 18 years old. At least 14 sessions of 45 minutes each.

## **Semesters**

Two semesters

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

## **Scope**

10 ECTS

## **Evaluation and examination regulations**

### *Examination content*

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

The report (7-9 pages excluding annexes) must include the following: pupil descriptions, objective descriptions, a description of one or more selected lessons, an evaluation of the course, and as annexes: at least 2 pages of teaching materials created by the student themselves and a list of titles covered.

The student demonstrates their teaching skills through the following:

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

Total duration including deliberation: 55 minutes

### **OR**

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

Total duration including deliberation: 75 minutes

### *Examination format*

Report and practical test

A) Total duration including deliberation: 55 minutes

B) Total duration including deliberation: 75 minutes

### *Marking and evaluation*

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

## Mix and mastering (Artistic)

### Participation requirements

Experience with recording and production. A prior participation in subjects such as music production or sound engineering is assumed, or a corresponding level of experience.

Preparation for the 1st lesson: The student must bring 2 finished productions that are ready for mixing.

The student must also bring their own laptop with their choice of DAW (e.g. Logic, Ableton, Reaper or Pro Tools) and headphones for the entirety of the course.

Teacher: Nanna Schannong, Emil Thomsen, among others.

### Objective

Upon completion of the course, the student:

- Possesses knowledge of theory, methods, and practice in mixing and mastering.
- Is able to create and communicate an individual artistic expression.
- Is able to assess artistic and communications-related challenges, and of argue for and select qualified creative expressions and solutions.
- Is able to plan, execute, and evaluate projects, both independently and in collaboration with others.

### Content

Tuition may include the following themes:

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

### Tuition and work formats

Class tuition

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## **Multi-channel audio for concerts and sound installations I (Artistic)**

### **Participation requirements**

None. The course is placed only in fall semesters and can continue directly to “Multichannel sound II” in the spring semesters.

Teacher: Morten Elkjær

### **Objective**

Upon completion of the course, the student:

- Is able to compose and produce simple multi-channel material for playback or live performances.
- Is familiar with the possibilities in using various spatialisation methods.
- Is familiar with the fundamental principles of psychoacoustics in connection with spatial sound.
- Is able to analyse, describe, and identify techniques and methods used in spatial composition music and by sound designers.

### **Content**

The course includes practical and theoretical work with multi-channel audio. The student is introduced to examples of how to use multi-channel audio in e.g. live concerts and sound installations.

The subjects are put into a historical context, and tuition covers spatial hearing and psychoacoustics, forms of panning (theory, implementation, and limitations), and current panning tools.

Techniques and methods are covered in theory and practice.

The tuition combines presentations, studying software and hardware, listening sessions, and work with practical assignments.

### **Tuition and work formats**

Class tuition. Individual work with multi-channel sound.

### **Semesters**

One semester

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

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

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

## **Multi-channel audio for concerts and sound installations II (Artistic)**

### **Participation requirements**

Experience with multi-channel audio corresponding to the elective course “Multi-channel audio for concerts and sound installations I”. The course is placed only in the spring semesters and can be taken directly coming from Multi-channel sound I in the fall semesters.

Teacher: Morten Elkjær

### **Objective**

Upon completion of the course, the student:

- Is able to compose and produce original multi-channel material for playback or live performances.
- Has practical knowledge of the possibilities of different spatialization methods.
- Is able to analyze, describe, and identify techniques and methods used in spatial composition music and by sound designers.
- Possesses practical experience with various forms of sound spatialization in artistic projects.

### **Content**

The course works practically and theoretically with multichannel audio. The student works practically with multichannel sound by e.g., live concerts and sound installations.

Techniques and methods are used theoretically and practically.

Among other things, based on the Club Stage’s 36-channel speaker set-up, practical work is done to create acusmatic works and live performances.

The tuition is a combination of presentations, review of software and hardware, listening sessions and critique sessions on practical assignments.

### **Tuition and work formats**

Class tuition and group work. Individual work with multi-channel sound.

### **Semesters**

One semester

2nd or 4th semester

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

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

## Music and health (Pedagogical)

### Participation requirements

None

Teacher: Margrethe Langer Bro

### Objective

Upon completion of the subject, the student:

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

### Content

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

### Tuition and work formats

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

### Semesters

One

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

### Scope

5 ECTS

### Evaluation and examination regulations

The training course is completed with the student handing in a report (at least 5 pages) including an in-depth description of the objective, design, execution, and evaluation of the course, and its international perspectives. In addition, the report must include reflections on personal and professional progress. The report forms the basis of a 20-minute interview with the teacher. The report may be augmented with annexes in the form of a video diary or other audio/video documentation, for example.

### *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.



## Music drama (Artistic)

### Participation requirements

BMus degree in classical vocal studies or corresponding qualifications in singing and acting

Teacher: Jens Krogsgaard

### Objective

Upon completion of the course, the student:

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

### Content

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

Tuition may include the following themes:

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

### Tuition and work formats

Class tuition

### Semesters

Two semesters

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

### Scope

10 ECTS

### Evaluation and examination regulations

The course is concluded with a performance of the scenes covered (or parts thereof) for an audience. The teacher and students decide whether the performance should be internal or public. After the performance, the teacher and students engage in conversation reflecting on the course and the performance.

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, classical (Artistic)

### Participation requirements

None

Teacher: Henrik Winther

### Objective

Upon completion of the course, the student:

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

### Content

Tuition includes practical and theoretical approaches to classical sound and music production:

- Presentations and discussions of theories and methods relevant to the subject, providing a perspective on topics within classical music production. Relevant literature is included.
- Analysis of and work with various production technical approaches to sound recording and editing.
- Communication of deliberations on aesthetics, sound, and other creative methods through reflected presentations and exercises.
- The practical exercises include mandatory participation in a series of concert recordings which are scheduled at relevant dates in relation to the theoretical subjects. Recordings of solo performers, chamber music, orchestra music, and possibly acoustic jazz are included.
- Students are required to have access to music editing software and a few plug-ins. This may also include video editing software
- Students are required to have computers suitable for music recording.
- Students must participate in a few professional productions, possibly outside the Academy. The productions may be made in cooperation with the teacher or external cooperation partners.

### Tuition and work formats

Class tuition, group work, and possibly guidance.

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

### **Semesters**

Two semesters.

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

### **Scope**

10 ECTS

### **Evaluation and examination regulations**

#### *Examination content*

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

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

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

#### *Examination format*

Report, audio documentation, and oral presentation

Total duration including deliberation: 40 minutes

#### *Marking and evaluation*

Internal marking. Pass/fail as well as brief oral feedback. The assessment must reflect to what extent the objectives have been achieved.

## Music production, Jazz/pop (Artistic)

### Participation requirements

None

The student must bring their own laptop with their choice of DAW (e.g. Logic, Ableton, Reaper or Pro Tools) and headphones for the entirety of the course.

### Objective

Upon completion of the course, the student:

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

### Content

Tuition includes practical and theoretical approaches to jazz/pop sound and music production:

- Presentations and discussions of theories and methods relevant to the subject, providing a perspective on topics within jazz/pop music production. Relevant literature is included.
- Analysis of and work with various production technical approaches to sound recording and editing.
- Communication of deliberations on aesthetics, sound, and other creative methods through reflected presentations and exercises.
- Students must participate in a few professional productions, possibly outside the Academy. The productions may be made in cooperation with the teacher or external cooperation partners.

### Tuition and work formats

Class tuition, group work, and possibly guidance

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

At the end of the course, 3-4 productions are submitted (total duration max. 20 minutes) as well as a report (3-6 pages excluding appendices), which briefly explains each production and the work with it. Productions and report are evaluated orally by the teacher and fellow students who both give and receive feedback.

**Semesters**

Two semesters

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

**Scope**

10 ECTS

**Evaluation and examination regulations**

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

## Musician's health in body and mind (Pedagogical)

### Participation requirements

None

Teacher: Birgitte Due

### Objective

Upon completion of the course, the student:

- Is familiar with theories and techniques for reducing health-related risks from rehearsals and performance.
- Is able to observe themselves, fellow students, and pupils.
- Is able to provide pupils with constructive advice for reducing health-related risks from rehearsals and performance.

### Content

The objective is to make the student aware of their body and provide knowledge of relevant anatomy, breathing, natural movement patterns and functions of the body, warm-up, stretching, strength, and relaxation. The student learns how to make use of this knowledge in their own music performance and guide pupils or fellow students.

In the mental area, the objective is to give the student an insight into the connections between mind and body and teach techniques for managing stressful challenges and helping the student focus in rehearsal and performance situations.

Tuition may include the following:

- The Alexander technique
- Movement theory
- Anatomy
- Mindfulness and yoga
- Managing performance and stress
- Lectures on musician health with a focus on physical and mental working environments and hearing.

### Tuition and work formats

Class tuition, exercises, presentations, and a training course.

At least 7 training sessions are carried out with a pupil from the student's own practice or by testing new material on fellow students.

### Semesters

One semester

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

### Scope

5 ECTS

### **Evaluation and examination regulations**

Written report of 3-5 pages (excluding annexes). The report must include a reflection on the outcome of the elective for the student, and a description and reflections on the training 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.

## My artistic project (Artistic)

### Participation requirements

The student must have a clearly defined project prior to the start of the course.

### Objective

Upon completion of the course, the student:

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

### Content

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

### Tuition and work formats

The student works independently with their artistic project. In addition, the student receives coaching and supervision as well as participate in a forum for critical reflection.

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

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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



## My internship (Pedagogical)

### Participation requirements

None

### Objective

Upon completion of the course, the student:

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

### Content

Tuition is based on the student's description of the internship course which may be founded on the student's own pedagogical practice or be related to artistic entrepreneurship.

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

### Tuition and work formats

Coaching, supervision, forum for critical reflection.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## News from Musicology (Artistic)

### Participation requirements

None

Teacher: Juliana Hodkinson

### Objective

Upon completion of the course, the student:

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

### Content

Tuition may include the following themes:

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

### Tuition and work formats

Class tuition. The tuition is organised online.

The semester is concluded with a 20-minute oral presentation or a 4 to 6-page written assignment on a topic relating to the subject and chosen by the student.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Orchestration, symphonic (Artistic)

### Participation requirements

Experience with instrumentation.

### Objective

Upon completion of the course, the student:

- Is capable of composing/arranging for a symphony orchestra with a personal expression.
- Possesses knowledge of symphony orchestra instruments (woodwinds, brass, percussion, harp, and strings), their timbral possibilities, idiom and repertoire.
- Possesses knowledge of harmonisation and arrangement techniques for symphony orchestras.
- Is able to apply technical and theoretical knowledge of symphony orchestra instruments in their artistic practice.
- Is able to reflect on practice and choice of methods in relation to their own artistic practice.
- Possesses knowledge on composition technical and aesthetic trends in historical as well as contemporary orchestra music, possibly in combination with a rhythm section and other orchestra types.
- Is capable of making artistic choices and assessments.
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience.

### Content

Tuition includes the following:

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

### Tuition and work formats

Class tuition, guidance, and peer feedback.

During the course, the student must complete at least one composition/arrangement for symphony orchestra complete with parts and a score. Duration: at least 3 minutes.

The composition/arrangement must be approved by the teacher.

### Semesters

One semester.

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

### Scope

5 ECTS

### **Evaluation and examination regulations**

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

## Other instrument (Artistic)

### Participation requirements

Motivated application

### Objective

Upon completion of the course, the student:

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

### Content

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

Tuition covers subjects such as the following:

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

The course is concluded with a concert. The teacher and students decide whether the concert should be internal or public. After the concert, the teacher and students engage in conversation reflecting on the course and the concert.

### Tuition and work formats

Class tuition and group work.

### Semesters

Two semesters

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

### Scope

10 ECTS

### Evaluation and examination regulations

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

## Performance practice in classical vocal music (Artistic)

### Participation requirements

For students with a main study area focusing on classical vocal music. Examples include singers, choir directors, organ players, students in the general music studies program, and accompanists/répétiteurs (guitarists and pianists).

### Objective

Upon completion of the course, the student:

- Possesses knowledge of vocal music performance practice in the Renaissance, Baroque, and Romanticism.

### Content

The performance practice of the Renaissance, Baroque, and in part Romanticism is covered with a focus on vocal music, including classical song and choir repertoire and their instrumental accompaniment.

A significant amount of reading is to be expected.

### Tuition and work formats

Class tuition. Student presentations in class.

### Semesters

One semester

1st or 3rd 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 I (Artistic)

### Participation requirements

None

Teacher: Morten Elkjær

### Objective

Upon completion of the course, the student:

- Is capable of developing simple digital tools that can be incorporated in an artistic context, for example in sound art or music performance.
- Is able to identify their own learning needs and potential for creative development within programming.
- Is familiar with programming in Max/MSP at an elementary level.

### Content

The course includes using programming to develop simple tools for sound art and music performance. It focuses on the artistic opportunities within composition and on the ways in which programming can be used in practice in the student's own works.

### Tuition and work formats

Class tuition

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Programming II (Artistic)

### Participation requirements

Programming at BMus level, completed “Programming I”, or corresponding qualifications.

### Objective

Upon completion of the course, the student:

- Is capable of developing personal digital tools that can be incorporated in an artistic context, for example in sound art or music performance.
- Is able to identify their own learning needs and potential for creative development within programming.
- Is familiar with advanced programming in Max/MSP.

### Content

Tuition covers music and sound processing in the Max programming environment, focusing on the artistic possibilities in composition, performance, and the development of interactive installations and sound effects.

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

Examples of topics that tuition may include:

- Algorithmic and generative techniques
- Cross-modal mapping (with video controlling audio, and vice versa)
- Structuring patches for live performances
- Multi-media installations

### Tuition and work formats

Class tuition

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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



## Psychoacoustics (Artistic)

### Participation requirements

None

This elective is offered in all odd study years – in other words 2021, 2023, and so forth.

Teacher: Henrik Winther

### Objective

Upon completion of the course, the student:

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

### Content

Psychoacoustics is the science of human sound perception; in other words, the interpretations superimposed by the brain on the signals sent by the ear to the brain. This elective combines classic psychoacoustics with music perception.

It includes studying the anatomy of the ear, determining frequency and direction, scale structures in relation to anatomy, dissonance and consonance, understanding melody, segregation of polyphony, musical memory, and other topics important to music perception.

### Tuition and work formats

Class tuition and group work.

During the semester, 1-2 written assignments must be handed in to the teacher.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Rehearsal in theory and practice, classical (Artistic)

### Participation requirements

For classical students.

Teacher: Søren Rastogi

### Objective

Upon completion of the course, the student:

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

### Content

The course work with texts and sources aimed at the classical music practice as well as the artistic work with reproduction of a work via notation.

Tuition may include the following themes:

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

### Tuition and work formats

Class tuition.

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

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

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

### Semesters

One semester

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

### Scope

5 ECTS

### **Evaluation and examination regulations**

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

## **Research – artistic or pedagogical development project follower group (Artistic)**

### **Participation requirements**

None

### **Objective**

Upon completion of the course, the student:

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

### **Content**

Tuition is based on a teacher's artistic or pedagogical development project. The project has a follower group of one or more students. The content depends on the chosen project. A description is found in the annexes to the elective catalogue. Projects vary depending on which projects are currently being worked on at the academy. If you choose this elective, you must indicate which project you are interested in following.

### **Tuition and work formats**

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

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

### **Semesters**

One semester

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

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

## Rhythm in a cross-disciplinary perspective (Artistic)

### Participation requirements

None

Teachers: Henrik Larsen and Merlyn Luke Perez-Silva

### Objective

At den studerende ved afslutning af forløbet:

- Possesses advanced practical experience with compositions and/or improvisations based on rhythms and advanced rhythmic skills from their own musical skills.
- Possesses advanced knowledge of rhythm in a historical and global perspective.
- Is able to work with jazz/pop composition using electronic tools at an advanced level.
- Is able to work with rhythm as a foundation for creative process and cross-aesthetic projects.

### 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.

### Tuition and work formats

Class tuition

### Semesters

One semester.

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Room acoustics (Artistic)

### Participation requirements

None

This elective is offered in all even study years – in other words 2022, 2024, and so forth.

Teacher: Henrik Winther

### Objective

Upon completion of the course, the student:

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

### Content

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

Tuition includes studying various theories as well as practical exercises with follow-up assignments. Following a joint start with a theoretical introduction to room acoustics and acoustically dead rooms, the class is divided into two parts with a focus on classical and jazz/pop/electronic music.

The two parts of the class carry out practical work with analyses and development of student home studios/workplaces or room acoustics in connection with classical concert productions.

### Tuition and work formats

Class tuition and group work

During the semester, 1-2 written assignments must be handed in.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

## Singing, dancing and playing (Artistic)

### Participation requirements

BMus degree in jazz/pop music and movement or corresponding qualifications.

Teacher: Lena Gregersen + guest teacher

### Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical/bodily practice.
- Understands and is able to reflect on practice and choice of methods in relation to their own artistic practice.
- Has acquired musical and technical/bodily skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to the singing, dancing, and playing discipline and its practice.
- Is capable of making qualified and reflected artistic choices.
- Is able to handle complex and unpredictable creative challenges in the realisation of their musicianship in a globalised world.
- Is able to independently commence and direct musical ensemble teaching and interdisciplinary cooperation in a motivational and inspiring way in the musician role.

### Content

Tuition includes work on the following:

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

### Tuition and work formats

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

The student must complete at least 2 concerts in singing, dancing, and playing, each lasting at least 15 minutes, where the student has a significant role as musical director and musician. Emphasis is put onto the student's personal expression as well technical and artistic performance of the 3 elements, singing, dancing, and playing. Furthermore, emphasis is put onto the overall concert experience.

**Semesters**

Two semesters.

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

**Scope**

10 ECTS

**Evaluation and examination regulations**

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



## Singing, dancing and playing teaching practice (Pedagogical)

### Participation requirements

BMus degree in jazz/pop music and movement or corresponding qualifications.

Teacher: Lena Gregersen + guest teacher

### Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical/bodily practice and of relevant pedagogical and didactic concepts and methods.
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses and make informed and reflected artistic decisions.
- Has acquired tuition skills as well as musical and technical/bodily skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to the singing, dancing, and playing discipline and its practice.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to handle complex and unpredictable creative challenges within pedagogical processes.
- Is able to independently commence and direct musical ensemble teaching and interdisciplinary cooperation in a motivational and inspiring way in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.

### Content

Tuition may include work on the following:

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

### Tuition and work formats

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

### Training courses:

The student plans, arranges, and executes at least 2 intensive courses alone or with a fellow student. These courses can be workshops, courses, musicals, clinics, or similar. This is followed by a training course of at least 14 lessons of 45 minutes each with a class of pupils.

Prior to the examination, the student hands in a report on the courses (scope: 7-9 pages).

### **Semesters**

Two semesters.

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

Scope

10 ECTS

### **Evaluation and examination regulations**

#### *Examination content*

By the date communicated by the Study Administration, the student hands in a report (7-9 pages excluding annexes) describing the completed training courses.

The report must include the following:

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

At the examination, the student gets 20 minutes for presenting their training courses. During a subsequent interview of approx. 10 minutes, the examiners ask questions based on the presentation, the report, and the documentation.

### **Examination format**

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

#### *Marking and evaluation*

Internal marking. Grade.

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

## Songwriting (Artistic)

### Participation requirements

Experience with songwriting.

### Objective

Upon completion of the course, the student:

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

### Content

- Supervision during work with the student's own songs, including feedback from the teacher and fellow students.
- Supervision in how to provide feedback and work with others' songs and creative processes.
- Analysis of the student's work methods and artistic expression seen in relation to a wide spectrum of songwriting genres.
- Working with creativity and inspiration, in practice through hands-on exercises and in theory by including relevant literature.
- Following a general introduction focusing on creative processes and process management, various approaches to songwriting are covered.

### Tuition and work formats

Class tuition and group work

At the conclusion of the course, the student must hand in 4-6 songs (total playing time: max. 20 minutes) and a report (3-6 pages excluding annexes) with a short account of each song and the working process involved. The songs and the report are evaluated orally by the teacher and fellow students, giving as well as receiving feedback.

### Semesters

Two semesters.

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

### Scope

10 ECTS

### Evaluation and examination regulations

Certificate with the evaluation Approved/Not approved. This certifies that the

objectives have been achieved at a level at least corresponding to a Pass, and that current attendance rules have been followed.

## **Songwriting with children/young adults (Pedagogical)**

### **Participation requirements**

Experience as a songwriter.

### **Objective**

Upon completion of the course, the student:

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

### **Content**

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

Subsequently, the student's materials, ideas, and concepts are discussed, evaluated, and developed further during classes. The student must hand in a 3 to 5-page written reflection assignment (excluding annexes) in preparation for this evaluation.

### **Tuition and work formats**

Class tuition, guidance, and individual training course.

### **Semesters**

One semester

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

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

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

## **Songwriting/composition teaching - training course (Pedagogical)**

### **Participation requirements**

Actively working as a composer or songwriter.

### **Objective**

Upon completion of the course, the student:

- Is able to teach based on his own creative work and motivate and inspire creative, creative processes.
- Is able to reflect on practice and choice of methods in relation to their own practice.
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience.
- Is able to acknowledge and handle artistic and pedagogical challenges in a creative, investigative, and analytical manner.
- Is able to identify their own learning needs and potential for creative development within composition teaching.

### **Content**

The student teaches a small group of pupils or a solo pupil for 8 lessons. Tuition may take place at a music school, folk high school, in evening classes, or similar. The tuition can also be organised as an online course.

The student, in consultation with the teacher, selects a relevant internship and arranges the internship himself/herself

Based on the concrete training course, the supervisor provides reflection and qualified feedback. The supervision can also deal with introduction to practical methods and the inclusion of pedagogical theories.

By the date communicated by the Study Administration, the student hands in a 3–5-page report (excluding annexes) on the course and 10 minutes of video documentation showing examples of tuition.

The report must include the following:

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

### **Tuition and work formats**

Guidance, individually and in study groups.

**Semesters**

One semester

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

Scope

5 ECTS

**Evaluation and examination regulations**

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

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

Report: 3-5 pages excluding annexes

*Marking and evaluation*

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

## Synthesizer (Artistic)

### Participation requirements

None

Teacher: Kasper Staub

### Objective

Upon completion of the course, the student:

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

### Content

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

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

### Tuition and work formats

Class tuition and group work.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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



## The Alexander technique (Artistic)

### Participation requirements

None.

Teacher: Birgitte Due

### Objective

Upon completion of the course, the student:

- Is familiar with and able to internalise the theories and techniques of Frederick M. Alexander on posture and bodily movement.
- Is able to identify habits and systematically change bad habits according to the Alexander technique.
- Is able to use the theories and methods of the technique for managing pressure during performances and examinations.
- Has acquired an awareness of dynamic posture and free breathing

### Content

Learning to use the fundamental principles of the Alexander technique:

- Primary direction: how the head-body balance influences the function of the whole person
- Inhibition: stopping and getting organised before playing
- Faulty sensory appreciation: getting your proprioceptors and your brain to interact correctly
- Direction: becoming aware of the influence you have over yourself. E.g., should your arm be light or heavy?
- End gaining: being aware of your target but focusing on the process for getting there
- Breathing: respiration
- Body mapping: getting to know your body through movement
- Body mapping: getting to know your body through movement

### Tuition and work formats

Class tuition. Theoretical presentations and practical exercises.

### Semesters

One semester

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

### Scope

5 ECTS

### Evaluation and examination regulations

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

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

### Participation requirements

Primarily for students with classical or jazz/pop vocal studies as their main subject. The elective was developed jointly by the classical and jazz/pop departments.

Teachers: Bebiane Bøje & Jørgen Dal

### Objective

Upon completion of the course, the student:

- Possesses knowledge of the voice as an instrument at the higher level: Body work, throat work and resonance utilization.
- Possesses experience and skills regarding the voice functions and anatomy
- Is able to diagnose voice problems and assign solutions to these.
- Possesses experience with relevant methods for acquiring new material.
- Possesses skills in relation to the pedagogical work with the voice.
- Possesses in-depth knowledge of pedagogical literature and material.
- Is able to reflect on practice and method choices in relation to own practice and development.
- Is able to independently take responsibility for own learning needs and development potentials as well as prioritize time and structure work effort in relation to these.

### Content

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

The theory of the voice is a substantial subject in the education of the voice and singing, as it applies the essential knowledge of the instrument on a scientific basis. It shows the connection between theory and practice to support the main subject.

Tuition uncovers an in-depth knowledge of the voice's anatomy, body work, throat work, and resonance utilization. The functions of the voice as well as exercises for diagnosing voices are likewise processed. Auditory, visual, and manual analysis of both one's own voice and other voices. In addition, the tuition will provide the student with an expanded knowledge of relevant literature in the field.

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

### Tuition and work formats

Class tuition

On a date chosen by the teacher, the student is given a recording of a singing voice. This is analyzed and in a report of 3-5 pages suitable exercises, possibly suitable repertoire and other reflections are described to describe the development potential of the submitted singing voice.

**Semesters**

One semester

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

**Scope**

5 ECTS

**Evaluation and examination regulations**

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

## 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, at an advanced level, essential physiological functions in connection with his main instrument in his own playing.
- Masters fan-methodical practice strategies in their own game from a scientifically based approach
- Can use knowledge of essential physiological functions and fan methodical practice strategies in own educational practice at all levels (from beginner to advanced)

### Content

- Theroretical review of physiological functions such as breathing, aerodynamics, embouchure, tongue, and physiological control of these. Practical exercises for learning these
- Review of various aspects regarding practice methodology based on recent years' results in brain research and educational research.
- Review of strategies in connection with the prevention of musician injuries such as overload, inappropriate conditioned reflexes, and focal dystonia in relation to wind pedagogy.

### Tuition and work formats

Class tuition. Theoretical lectures and practical exercises

At the end of the course, a written report of 3-5 pages (excluding appendices) is handed in. The report must contain reflection on one's own benefit from the teaching as well as on the integration of the subject's content into one's own pedagogical practice.

### Semesters

One.

1st or 3rd 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.