



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

CURRICULUM

Bachelor of Music (BMus)

Jazz/pop Music and Co-Creation Holstebro

Effective as of 2023

This is a preliminary translation made with Google translate – an official translation will follow in the new year. In the meantime, this may be used as guideline. In case of disagreements, the Danish text applies until an official translation is provided.

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1 Introduction

Jazz/pop Music and Co-creation is a 3-year education where the student develops musical and artistic skills and strengthens their ability to enter into creative collaborations with other actors.

The student gains the knowledge, skills and competences to act as a musician, teacher and 'co-creator' (e.g. as a performer/composer/arranger/producer) within a field where inclusive and equal artistic collaboration is central.

The education offers a broad spectrum of teaching, cross-aesthetic projects, concerts and internships that go beyond the Academy's own framework.

Programme structure

The programme is structured so that there is both a focus on the student's own musical skills and on developing the student's potential to create engaging artistic processes around them. This can, for example, be in the form of teaching internships and cross-aesthetic projects with other artists and/or fellow citizens.

The Jazz/pop Music and Co-creation programme concludes with the Bachelor project chosen and defined by the student based on his/her own interests and needs and serves as the student's specialization within Jazz/pop Music and Co-creation.

The programme is divided into the following fields:

- Main study area. Subjects and courses where students immerse themselves in their musical and artistic development through a variety of work formats, based on their main instrument and on integration with other subjects
- Electives
- Co-creating/ Pedagogical subjects. Subjects and courses where the student initiates or participate in engaging projects and/or teaching. The area contains both practical and theoretical elements
- General studies. Support subjects contributing a historical and theoretical perspective
- Joint module. A module aiming to provide the best possible start to the programme and qualify student artistic choices and assessments
- Artistic entrepreneurship. Subjects and projects where students gain experience as entrepreneurs and managers of dynamic processes and in addition acquire career management tools
- Bachelor project. The project itself as well as tuition in the form of guidance and subjects that prepare the student for project work

2 Programme content, individual subjects, and examinations

	1st sem	2nd sem	3rd sem	4th sem	5th sem	6th sem	Total
Main study area							
Main instrument, Projects, Ensemble playing, Composition and Sound production	10	10	10	10	10	10	60
Piano	5	5					10
Ear training and Music theory	5	5	5				15
Pedagogy							
Co-creation and music conducting	5	5	5	5	5	5	30
General Studies							
Music- and performance history			5	5			10
Joint module	5						5
Artistic entrepreneurship			5	5	5		15
Electives		5		5	10	5	25
Bachelor project						10	10
Total	30	30	30	30	30	30	180

2.1 Main study area

2.1.1 Main instrument, Projects, Ensemble playing, Composition and Sound production

Objective

Upon completion of the course, the student:

- Possesses knowledge of musical and technical practice within music and co-creation – also in a cross-aesthetic context
- Possesses knowledge of relevant repertoire in relation to his/her main instrument
- Possesses knowledge of relevant methods for learning new material
- Possesses knowledge on topics such as improvisation, composition, instrument technique, and communication
- Possesses knowledge of various approaches to creating music
- Is able to reflect on practice and choice of methods in relation to his/her work as a musician
- Possesses technical, musical, and artistic skills that support his/her musicianship
- Is able to make artistically relevant choices and assessments
- Can work in an investigative, analytical and creative manner in an artistic context
- Can participate independently and constructively in various musical contexts
- Is able to identify his/her own learning needs and potential for creative development, and to prioritise and structure his/her time and work efforts in relation to these

Content

Tuition may include the following:

Development of the student's personal musical expression and technical and (Co)creative ability through work on a varied repertoire and in diverse contexts

Scope

60 ECTS

2.1.1.1 Main instrument

In the main study area the student works on aspects of ensemble playing and composition. Examples include accompaniment, improvisation, rhythm and timing, phrasing, interpretation, timbre, instrument/vocal technique.

For students who focus on live electronics, work is not least to be relevant in collective musical contexts.

It is possible to organize parts of the teaching based on the student's individual areas of interest.

Tuition and work formats

Class tuition, one-to-one tuition

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

Semesters

1.- 6. semester

Evaluation and examination regulations

After the 2nd semester: 1st year evaluation: main instrument

Examination content

- Test of student skills: 10 minutes
A concert is scheduled during which the student is a soloist or plays an important role in 2 tunes chosen by the student. A maximum of 3 accompanists may be used.
- 10-minute interview with the teacher and examiner about the student's personal plan for his/her musical, artistic, and pedagogical development towards the final bachelor examination

Total duration including deliberation: 30 minutes

Marking and evaluation

Internal marking. Pass/fail.

The assessment must reflect to what extent the overall objectives of the programme are expected to be achievable for the main study area over the three years of study.

After the 6th semester: main study area examination

Examination content

The student performs tunes chosen by the student him/herself on his/her main instrument at a concert.

For a significant part of the concert, the student must play with at least two other performers (e.g. fellow musicians, other artists, fellow citizens, etc.)

Examination format

Concert. Duration: 30 minutes

Total duration including deliberation: 60 minutes

Marking and evaluation

External marking. Grade.

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

2.1.1.2 Projects

Participation in Academy projects is an important part of the student's main study area activities. Projects can be initiated by the Academy and by the student.

The Academy initiates the following projects:

Autumn:

Intro project

Joint project

Spring:
Symposion
Sub-RAMA

For wind players, there is an ongoing opportunity to participate in Big Band projects in Aarhus.

2.1.1.3 Ensemble playing

Ensemble playing is organized so that it is relevant for the students on different years. The different ensemble playing classes can focus on different expressions, genres, musical styles, time periods, composition methods, working methods etc.

Tuition and work formats

Class tuition

Semesters

1.- 6. semester

Evaluation and examination regulations

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

2.1.1.4 Composition and sound production

The student works with integration of instrumental skills in composition and production (e.g. in DAW programs* and sound studio)

* Digital Audio Workstation

Tuition and work formats

One-to-one and class tuition

The tuition is mainly organized in a workshop format

Semesters

1.- 2. semester

Evaluation and examination regulations

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

2.1.2 Ear training and Music theory

Objective

Upon completion of the course, the student:

- Possesses knowledge of the uses of ear training and music theory within the rhythmic music
- Has a practical knowledge of the elementary theoretical basis of rhythmic music
- Possesses ear training and music theoretical skills supporting professional work as a performer, creator, and teacher
- Is able to work in a creative, investigative, and analytical manner in a musical context
- Can recognize and handle ear training and music theoretical challenges in an investigative and analytical way
- Can communicate professional topics in writing and orally to colleagues and non-specialists
- Can with a basis in ear training and music theory participate in musical interaction and interdisciplinary collaborations
- Is able to identify his/her own learning needs and potential for creative development, and to prioritise and structure his/her time and work efforts in relation to these
- Can seek out and collect professional knowledge that is relevant to the student's performative, creative or pedagogical work

Content

The tuition can include:

Ear training, topics:

Intervals, pitch recognition, sight singing, rhythm reading, coordination training, vocal improvisation, internal and external hearing, melodic and rhythmic imitation, chords and voicings, scale recognition.

Music theory, topics:

The circle of fifths, notation, pentatonics, functional harmony, pitch analysis, dominants and pretensions, melodic movement, modal exchange, modal music, blues music, modulations, rhythmic tension, polyrhythms, and time signatures.

In practice-oriented teaching, the focus will be on the fact that ear training and music theory go hand in hand. A common theme will be work on strengthening the ear training alongside the introduction of music theory topics, from which the class will create music.

Tuition and work formats

Class tuition

The tuition takes place in groups in an ensemble playing room. The students must bring their own instrument or be able to use a piano or another melody/harmony instrument that is available.

Semesters

1.-3. semester

Scope

15 ECTS

Evaluation and examination regulations

After the 3rd semester: ear training and music theory examination

Examination content

- Week assignment:

Based on the syllabus and a set of dogmas the student composes a piece of music (duration 3-5 minutes), which is handed in and processed in the following formats:

- Leadsheet with melody, chord symbols, groove examples etc.
- An audio file with the music (as a mobile phone recording, studio recording, Sibelius etc.)
- A melodic and harmonic analysis (2-3 pages) of the music

Examination format

The student has one week to do the assignment and has access to their own notes, study mates, the internet etc.

The purpose of the assignment is for the student to demonstrate his/her skills to work compositionally with the tools, as well as his/her ability to reflect on his/her own practice.

In the examination format, there is also the opportunity to seek out necessary knowledge, where this may be relevant, and to involve others in the recording phase

- Oral examination

- Rhythm reading
- Sight singing (unaccompanied)
- Vocal reproduction of pre-played melodic phrases
- Reproduction of pre-played rhythmic phrases
- Sung improvisation over the predicted groove

Examination format

Duration: 25 minutes examination and 5 minutes deliberation, in total 30 minutes.

Marking and evaluation

Internal marking. One overall grade.

The assessments must reflect to what extent the objectives of the discipline have been achieved.

2.1.3 Piano

Objective

Upon completion of the course, the student:

- Possesses knowledge of relevant repertoire in relation to piano
- Can use the piano in his/her own creative processes
- Can use the piano for accompaniment
- Is capable of transforming simple forms of notation (scores, melodies with figuration, and chord charts, for example) into musical entities

Content

Based on the student's individual needs, tuition can for example include accompaniment, chording, melody with figuration, timbre, phrasing, technique, playing from a score (up to 4 parts), ostinato playing, transposition, improvisation, composition, and ensemble playing. It focuses on general piano skills as well as supporting the student's creative and artistic profile in relation to the main study area.

Tuition and work formats

One-to-one and class tuition

Semesters

1.-2. semester

Scope

10 ECTS

Evaluation and examination regulations

After the 2nd semester: examination

Examination content

At the examination, the student performs two to three tunes selected by the student.

Duration: 10 minutes

Secunda vista:

- Figuration accompaniment
- Simple movement from score with up to 4 parts in 2 systems

Examination format

Practical test. Duration: 20 minutes

The student is given 30 minutes of preparation time for secunda vista.

Total duration including deliberation: 35 minutes

Marking and evaluation

Internal marking. Grade.

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

2.2 Pedagogy

2.2.1 Co-creation and music conducting

Objective

Upon completion of the course, the student:

- Possesses knowledge of various forms of co-creation (musical, cross-aesthetic and cross-sectoral/-institutional) and related relevant approaches and methods.
- Possesses knowledge of music conducting and relevant repertoire, methods and theory
- Can participate in various creative collaborations - as an initiator, (co)leader or facilitator - in a range from smaller groups of musicians to larger groups that work with different art forms and expressions
- Can conduct and communicate various musical situations – from own bands to groups of students, as well as based on his/her own musicianship – motivate and inspire different phases of creative musical processes such as introduction, instruction, improvisation, composition
- Can make musical – both artistic and educational – choices and assessments.
- Can convey - as well as receive and respond to - musical and artistic expressions in a relevant way in a given context.
- Can recognize and handle artistic, collaborative and educational challenges in a creative, investigative and analytical way.
- Can identify own and a given group's learning needs and creative development potential within the area as well as prioritize time and structure work effort.

Content

During the course, the student participates in 4 projects and 2 internships with a large element of co-creation with other actors.

The internships are organized by the Academy.

In the first two projects, the student is primarily a participant in projects that are initiated and led by others, while in the last two projects it is the student who is the initiator, (co)leader or facilitator.

Diversity is sought in the projects, which is agreed and coordinated with the head of studies.

1. semester
The student participates in an already established project as an observer and assistant.
2. semester
Teaching may include presentation of self-selected material to a group, management of co-creative processes, rhythm group arrangement, composition frameworks, proposals for text writing, improvisation. Shorter internship courses are established, where the students as a group test the methodology reviewed.
3. Semester

Work is done with vocal arrangement, wind arrangement or integration of conventional instruments with electronic devices. You can also work with composition frames, sketches or concrete arrangements.

Shorter internship/project courses are established, where the students test the reviewed methodology in a co-creative practice.

4. Semester

The student establishes a self-selected cross-aesthetic and/or cross-sectoral/institutional project as initiator, (co)leader or facilitator, where the co-creative element is the focal point. The project must be approved by the head of studies.

5. Semester

The student establishes a self-selected cross-aesthetic and/or cross-sectoral/institutional project as initiator, (co)leader or facilitator, where the co-creative element is the focal point. The project must be approved by the head of studies.

6. semester

The student establishes a self-selected (musical, cross-aesthetic and/or cross-sectoral/institutional) project as initiator, (co)leader or facilitator, where the co-creative element is the focal point. The project must be approved by the head of studies.

Tuition and work formats

The tuition takes place as supervision in relation to the projects/internships as well as in joint feedback sessions (minimum 3 times per semester).

There will also be class tuition on the 2nd and 3rd semester.

Semesters

1.-6. semester

Scope

30 ECTS

Evaluation and examination regulations

After 1. - 5 semester

The student describes and reflects on the completed project in one of the following formats:

- a) Report (2-4 pages)
- b) Podcast or other media (10-15 minutes)

The reflection must at minimum include:

- Introduction to the project/internship
- Description of and justification for goal setting
- Description of the process reviewed
- Participant description
- Reflection on the process: process and result

Marking and evaluation

Certificate with the evaluation Approved/Not approved after each semester. 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.

After 6. semester

Oral exam

The student presents and reflects on the completed project.

Video/audio/objects or other elements can be included in the presentation

Duration: 15 minutes

Interview: 10 minutes

Deliberation and feedback: 5 minutes

In total: 30 minutes.

Marking and evaluation

External marking. Grade.

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

2.3 General studies

2.3.1 Music- and performance history

Objective

Upon completion of the course, the student:

- Knows important styles in the history of rhythmic music
- Knows significant trends and works within modern performance art with an emphasis on trans-aesthetics
- Knows important aesthetic theories in the field
- Can recognize and relate to the subjects of the subject in an investigative and analytical manner
- Can communicate in writing and orally to colleagues and non-specialists
- Can participate in cross-aesthetic co-creation and musical interaction with a basis in the subject
- Can identify own learning needs within the subject
- Can seek out and collect relevant knowledge within the subject

Content

From an aesthetic theoretical, cultural historical and sociological perspective, significant periods and stylistic phenomena in the history of rhythmic music are analyzed. These are related to contemporary trends in modern art with an emphasis on performance and cross-aesthetics.

Subjects such as gender and minority issues, inequality and cultural appropriation can be included.

Tuition and work formats

Class tuition

The students must continuously make practical examples and/or written reflections in relation to the material reviewed. These are stored in a digital/portfolio folder

Semesters

3. – 4. semester

Scope

10 ECTS

Evaluation and examination regulations

After 4. semester: Exam

Examination content

Interview based on the portfolio.

In an oral presentation, the student describes the examples in the portfolio folder and elaborates on the aesthetic theory, cultural history and sociological perspectives on selected examples.

Duration: 25 minutes

Deliberation: 15 minutes

In total: 40 minutes

Examination format

Oral exam based on the portfolio

Marking and evaluation

Internal marking. Grade.

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

2.3.2 Joint module

Objective

Upon completion of the course, the student:

- Is capable of making artistic choices and assessments
- Is able to search for and acquire relevant information
- Can participate independently in cooperation with fellow professionals

Content

Tuition may include the following themes:

- Study technique
- An overview of music history
- Critical reflection
- Knowledge of artistic citizenship
- Knowledge of the Academy as a place of study, including digital platforms
- Musical interventions
- Co-creation projects
- An introduction to artistic entrepreneurship

Tuition and work formats

Class tuition and group work

Semesters

1. 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.

2.4 Artistic entrepreneurship

Objective

Upon completion of the course, the student:

- Possesses elementary knowledge of the music industry and culture in a modern, globalised world
- Understands and is able to reflect on artistic practice and the relations between the music industry and various players in the cultural sphere
- Is able to create programmes and communicate with a view to employment in music
- Is able to appraise challenges and issues in relation to his/her own career
- Is able to work in a creative, investigative, and analytical manner in relation to the music industry and culture in a globalised world
- Is able to act with integrity in various professional contexts and participate in relevant cross-disciplinary cooperation

Content

Tuition on the individual semesters may include the following:

- Self-management
- Critical reflection
- Networking
- Internal communication, e.g. dialogic communication
- External communication, e.g. press releases, social media, and elevator speeches
- Planning and execution of training courses
- Development of ideas
- Project management
- Fund raising
- Planning and execution of a joint class project
- Cross-disciplinary artistic collaboration
- Artistic citizenship

3rd and 4th semesters are concluded with a written or oral presentation. This can be either a short written assignment (2 to 4 pages) or an oral presentation during class. The assignments are defined by the teacher at the beginning of the semester.

Scope

15 ECTS

Tuition and work formats

Class tuition and seminars plus individual guidance

Semesters

3.-5. Semester

Evaluation and examination regulations

Examination format

Oral examination (20 minutes) based on the examination assignment. The assignment must be handed in by the date communicated by the Study Administration.

Scope of the examination assignment: 5-7 pages excluding annexes.

The examination assignment must provide a perspective on central issues pertaining to the subject with relevant literature (theory and/or method) as well as a reflection on the student's practical experience with entrepreneurship.

The oral examination elaborates on the assignment, and the student reflects on his/her professional and personal development.

Total duration including deliberation: 35 minutes

Marking and evaluation

Internal marking. Grade.

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

2.5 Electives

Every year, the Academy offers a number of electives within the study areas described in the curriculum.

Content and objective

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

Tuition and work formats

Electives are primarily executed as class tuition. Where relevant, however, other options are possible; this will be stated in the description of each elective.

Semesters and scope

2. semester – 5 ECTS

4. semester – 5 ECTS

5. semester – 10 ECTS

6. semester – 5 ECTS

I alt 25 ECTS

Electives can correspond to 5 or 10 ECTS. This will be stated in the description of each elective.

Evaluation and examination regulations

The examination format will be described the individual course descriptions.

2.6 Bachelor project

Objective

Upon completion of the course, the student:

- Possesses knowledge of practice, methods, and theory within the chosen project area
- Is able to reflect on his/her practice and choice of methods in relation to the project
- Is able to use relevant methods, tools, and forms of expression within the chosen project area
- Is able to independently identify and acquire knowledge that is both project-relevant and generally acknowledged
- Is able to communicate project idea and results orally and in writing
- Is able to work on a project basis in a creative, investigative, and analytical manner
- Is able to find relevant cooperation partners and act professionally in vocational and/or cross-disciplinary cooperation

Content

The bachelor project takes one main area as its starting point but may include other, cross-disciplinary approaches.

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

- 1) One or more of the following subject themes:
 - a) Composition
 - b) Professional artistic performance
 - c) Pedagogy
 - d) Artistic entrepreneurship
- 2) Communication of the above
- 3) A written reflection. Scope: 10-20 pages excluding annexes

Item 1) may for example take the form of a composition, concert, artistic intervention, performance, installation, recording, tuition course, or innovative work with various formats.

Item 2) may for example take the form of a detailed oral presentation at the final examination, or an independently created presentation using digital media.

Tuition and work formats

Guidance in individual project work as well as study group work

- At the beginning of the 5th semester, a description of the intended bachelor project (including the title and idea of the project as well as the name of the desired supervisor) must be submitted by the student for approval by the head of studies.
- No later than 3 weeks hereafter, the student receives the provisionally approved project description.
- After provisional approval, project descriptions and work plans are presented and developed in study groups.

- By 1 February on the 6th semester, the student in cooperation with the supervisor drafts the final project description which is submitted to the project coordinator for final approval.
- The project coordinator sends the approved project description to the student and the supervisor no later than 15 February on the 6th semester.

The written part of the project including the project description must be handed in by 15 April.

Semesters

6. semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

After the 6th semester: examination

Presentation in accordance with the approved project description.

Examination format

a. Presentation (30 minutes) Depending on the nature of the project, the presentation may take the following forms:

- A concert with optional oral communication
- A teaching situation using a project-related approach
- A lecture/presentation of the project based on the chosen subject themes

b. Interview with the board of examiners (10 minutes)

c. Deliberation and preparation of statement (20 minutes)

Total duration including deliberation: 60 minutes

Marking and evaluation

External marking. Grade and a written statement.

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