



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

CURRICULUM

Bachelor of Music (BMus) programme

CLASSICAL MUSIC THEORY

Aarhus

Effective as of 2022

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1 Introduction

Classical Music Theory (Aarhus) is a 3-year BMus programme where students acquire the knowledge, skills, and qualifications necessary to contribute to the music business as theorists and teachers of music. The programme is based on the students' interest in and knowledge of music theory, and their ability to communicate it. It introduces them to a broad range of subjects and projects that form the basis for their choice of further studies and future career.

The programme focuses on subjects with a direct relation to the main subject and includes a broad elective catalogue that gives students the opportunity to develop a personal professional profile. The main study area includes music theory; harmony, counterpoint, and arrangement; instrumentation; acoustics; and ear training. Within the music theory main subject, students are given a certain freedom of choice to focus on particular subjects and themes, following consultation with the teachers. The pedagogical subjects emphasise communication and tuition skills in relation to the music theory main subject. The general studies teach students to view music from other angles and provide perspectives that contribute to a broader foundation for the student's practice. The Classical Music Theory programme concludes with a student-defined Bachelor project which is based on student interests and needs and constitutes his/her specialisation.

The programme subjects are divided into the following fields:

- Main study area: subjects that support the music theory main subject, including harmony, counterpoint, and arrangement, acoustics, and ear training
- Pedagogy: subjects where the student communicates and teaches as well as subjects that support this aspect
- General studies: elementary music theory subjects that are taught to all BMus students
- Artistic entrepreneurship: subjects and projects where students gain experience as entrepreneurs and managers of dynamic processes and acquire career management tools.
- Electives: subjects giving students the opportunity to shape their programmes in a particular direction
- Bachelor project: the project itself as well as guidance and subjects that prepare the student for project work

The elements of the programme are credited with ECTS points based on an assessment of the workload involved in the subjects.

2 Programme content, individual subjects, and examinations

	1 st sem	2 nd sem	3 rd sem	4 th sem	5 th sem	6 th sem	Total
Main study area							
Main subject	12.5	12.5	7,5	10	10	10	62,5
Harmony, counterpoint, and arrangement	2.5	2.5	2,5				7,5
Instrumentation			5	5	5		15
Acoustics					5		5
Ear training	5	5	5				15
Joint module	5						5
Pedagogy				5	5	5	15
General studies							
Music theory	5						5
Music history and analysis		5	5				10
Artistic entrepreneurship			5	5	5		15
Electives		5		5		5	15
Bachelor project						10	10
Total	30	30	30	30	30	30	180

2.1 Main study area

2.1.1 Music theory main subject

Objective

Upon completion of the subject, the student:

- Possesses elementary knowledge of the theoretical, compositional, practical, and artistic aspects of music
- Is conversant with the conventions of the music theory field with a view to working professionally
- Is able to reflect on practice and choice of methods in relation to his/her own practice as a communicating music theorist
- Has acquired and is able to use music theory skills
- Is capable of making choices and assessments based on an insight into art and music theory
- Is able to communicate music theory issues in a way that is relevant for a given target audience
- Is able to acknowledge and handle music theory challenges in a creative, investigative, and analytical manner
- Is able to identify his/her own learning needs and potential for creative development within the music theory field, and to prioritise and structure his/her time and work efforts

Content

The subject consists of a broad introduction to, and discussion of, theories of music, including their conceptual frameworks and theoretical underpinnings, and an introduction to the practical details regarding the composition methods and characteristics of various stylistic periods. Tuition includes reading and discussion of relevant literature, analysis exercises, harmony, counterpoint, and arrangement, and composition. Students participate in the activities for other main subjects as agreed.

Tuition and work formats

One-to-one and class tuition

Semesters

1st to 6th semester

Scope

62,5 ECTS

Evaluation and examination regulations

After the 2nd semester: 1st year evaluation

Examination content

Written assignment accounting for the stylistic characteristics of a specific genre or movement type such as Bach's sarabandes, Schubert's *Lieder*, or Ligeti's études. The assignment must communicate knowledge of the music and provide a foundation for a harmony, counterpoint, and arrangement analysis of the music. The assignment must be written during the 2nd semester and handed in no later than 15 May.

Examination format

Written assignment and interview (15 minutes)

Duration including deliberation: 30 minutes

Marking and evaluation

Internal marking. Pass/fail. The result of the examination determines whether the student can continue on the programme. The examination must be passed by the end of the 4th semester. The assessment must reflect to what extent the overall objectives for the main subject are expected to be achievable over the three years of study.

After the 4th semester:

Examination content

Written assignment in the form of tuition material (max. 10 pages in layout) and an account of the intentions behind the material (approx. 2-3 pages). The assignment must be written during the 4th semester and handed in no later than 15 May.

Examination format

Written assignment and interview (15 minutes)

Duration including deliberation: 30 minutes

Marking and evaluation

Internal marking. Grade.

After the 6th semester: examination

Examination content

Four written assignments, each max. 5 pages, covering the following four subject areas combined:

1. music psychology and music criticism
2. acoustics/psychoacoustics and perception
3. music technology
4. classical music theory

The subjects of the assignments are defined in cooperation with the main subject teacher. The assignments must be written during the 5th to 6th semester and handed in no later than 15 May.

Oral examination:

Interview with the examiners regarding the assignments handed in (45 minutes)

Examination format

Written assignment and interview (45 minutes)

Duration including deliberation: 60 minutes

Marking and evaluation

External marking. Grade. One overall grade. The assessment must reflect to what extent the objectives have been achieved.

2.1.2 Music theory; harmony, counterpoint, and arrangement

Objective

Upon completion of the subject, the student:

- Possesses elementary knowledge of musical practice and theory within elementary harmony, counterpoint, and arrangement
- Is able to make stylistic choices and assessments
- Is able to acknowledge and handle harmony, counterpoint, and arrangement challenges in a creative, investigative, and analytical manner
- Is able to reflect on his/her practice and choice of methods in relation to harmony, counterpoint, and arrangement
- Has acquired theoretical knowledge, practical skills, and stylistic insights and acumen within various disciplines of harmony, counterpoint, and arrangement

Content

Through an analysis of music from various periods, a range of theoretical tools and composition techniques are defined. Work is done on the following:

- Modal harmonisation, Bach chorale, and recent harmonic arrangement types
- Polyphonic music including Renaissance, Baroque, and other, more recent styles
- Choir arrangement: various 3 and 4-part arrangement types for single-sex or mixed choir
- Recent music from the 20th/21st century
- Hymn preludes
- Transcription, arrangement, and composition

Tuition and work formats

Class tuition. Joint studies with BA-2 and BA-3 organ students (corresponding to their 3rd to 5th semester).

Semesters

1st to 3rd semester

Scope

7,5 ECTS

Evaluation and examination regulations

After the 2nd semester: examination

Examination content and form

- a) Four-part harmonisation in modal, Baroque, Romantic, or newer style. Proctored written examination. Students are given four hours to complete the assignment. The student can choose from two melodies in different styles.
- b) Hymn prelude based on a given hymn melody. Proctored written examination. Students are given four hours to complete the assignment. The student can choose from two melodies.

Marking and evaluation

Internal marking. One grade for each assignment. The assessment must reflect to what extent the objectives have been achieved.

After the 3rd semester: examination

Examination content and form

Three-part fugue in the style of Bach, approx. 25 bars. Written home assignment.
Students are given 24 hours to complete the assignment.

Marking and evaluation

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

2.1.3 Instrumentation

Objective

Upon completion of the course, the student:

- Has acquired elementary knowledge of instruments and instrumentation
- Is able to identify his/her own learning needs in the instrumentation field
- Can identify the possibilities of a given instrument
- Is able to analyse and reflect on the methodological and aesthetic choices made in a given instrumentation
- Is able to communicate instrumentation choices in a way that is relevant to a given target audience

Content

3rd semester: instrument knowledge

An introduction to the technical and expressive possibilities of selected instruments. Tuition focuses on instrument acoustics, physical characteristics, and playing techniques.

4th semester: instrumentation theories

An introduction to theories, methods, and analysis of instrumentation, including a discussion of the stylistic and aesthetic aspects of the discipline.

5th semester: transcription/instrumentation

An introduction to elementary and artistic transcription and guidance during student work on his/her own instrumentations.

Tuition and work formats

Tuition may take the following forms: presentations, student presentations, discussion, analyses, studying technical literature, listening exercises, and instrumentation assignments.

Joint studies with BA-1 and BA-2 classical composition students.

Semesters

3rd to 5th semester

Scope

15 ECTS

Evaluation and examination regulations

After the 3rd semester: oral examination

Examination content

The examination consists of a presentation of an instrument covered during tuition and an interview about a work (possibly an excerpt) for chamber ensemble (maximum 5-8 minutes of music). The presentation must focus on the acoustics, physical design, and performance technical possibilities of the instrument. The interview focuses on the use of each individual instrument in the work provided. The music is handed out in the

form of a score and an audio file. The instrument to be presented is not announced until the start of the examination.

Examination format

Oral presentation and interview

Preparation: 30 minutes

Presentation and interview: 30 minutes

Total duration including deliberation: 45 minutes

Marking and evaluation

Internal marking. Pass/fail.

After the 4th semester: written assignment

Examination content and form

Instrumentation analysis of an orchestra work provided by the Academy.

The scope of the analysis must be 3-5 pages excluding examples/images. Score examples must be inserted in the assignment so it can be read without access to the score.

The assignment must be handed in no later than 2 weeks after the handout date.

Marking and evaluation

Internal marking. Grade.

After the 3rd semester: written assignment

Examination content and form

Creating an instrumentation for orchestra (approx. 60-75 bars/15 orchestra pages) as well as a brief account of the deliberations, methods, and ideas used during the creative process. In consultation with the teacher, the student selects the work or excerpt for which the instrumentation is to be created. The assignment must be handed in as a PDF file, score file, and MIDI file. The original must be provided at the bottom of the score. The text is to be handed in as a PDF file.

The assignment must be handed in no later than 3 weeks after the handout date.

Marking and evaluation

Internal marking. Grade.

The diploma will include the average of the 4th and 5th semester examination grades.

2.1.4 Acoustics

Objective

Upon completion of the course, the student:

- Possesses elementary knowledge of acoustics and sound formation and is conversant with wave theory and instrument acoustics
- Is able to acknowledge and handle acoustics-related challenges in a creative, investigative, and analytical manner
- Is able to apply theoretical knowledge of acoustics in an artistic context and has acquired practical experience in this field
- Is able to communicate technical terminology and issues within acoustics in a way that is relevant to peers

Content

Developing an understanding of sound, room acoustics, and instrument acoustics
Tuition includes studying various theories as well as practical exercises with follow-up assignments. Students must hand in at least 2 written assignments over the course of the semester.

Tuition and work formats

Class tuition

Joint studies with BA-1 electronic composition students.

Semesters

5th semester

Scope

5 ECTS

Evaluation and examination regulations

Examination content

At the exam, the student draws a topic from curriculum. After 30 minutes of preparation, the student explains the topic at a conversation and answers questions that illuminate acoustics from both a technical and a compositional / musical perspective.

Sound samples and own compositions may be included in the presentation.

Examination format

Oral examination with aids. Duration: 25 minutes

The student is given 30 minutes of preparation time.

Total duration including deliberation: 40 minutes

Marking and evaluation

Internal marking. Pass/fail.

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

2.1.5 Ear training

Objective

Upon completion of the course, the student:

- Has developed the musical imagination, memory, and awareness required to perform music at a professionally and artistically high level
- Has acquired auditive, visual, and analytical skills enabling the student to hear, read, understand, and reproduce the melodic, harmonic, and rhythmic unities in music, in general and within the main study area
- Possesses elementary ear training knowledge and skills as well as knowledge about the theory, methods, technologies, and repertoire of the ear training discipline

Content

Tuition may include the following:

- Melody (auditive and visual): tonal and atonal sight singing, intonation, singing by ear, imitation, and improvisation
- Rhythm (auditive and visual): sense of pulse and tempo, marking the tempo, phrasing, imitation, and improvisation
- Scales and intervals, chords, and harmonic analysis
- Auditive analysis, dictation, and correction

Scope

15 ECTS

Tuition and work formats

The subject is studied in small classes.

Tuition

- is supported by examples from music literature to a considerable extent
- can be arranged taking individual main study area requirements into consideration
- can be supported by digital platforms

Semesters

1st to 3rd semester

Evaluation and examination regulations

After the 1st and 2nd semesters, tuition is concluded with tests of student skills.

After the 3rd semester, students take a final examination.

Students who have attended classes with an attendance record of at least 80% are examined on a reduced curriculum.

Students who have not attended classes with an attendance record of at least 80% are examined on the full curriculum for the oral examination and must hand in additional written assignments on the 1st, 2nd, and 3rd semesters.

By choosing Ear training as an elective on the 4th semester, students can postpone the final examination to after the 4th semester instead of the 3rd semester.

After the 1st semester: test of student skills

ORAL EXAMINATION

- A: Rhythm reading
- B: Melody reading/sight singing
- C: Auditive analysis

WRITTEN EXAMINATION

- D: Dictation and harmonic analysis

Examination format

By the start of the semester, the teacher informs the students which disciplines are included in the oral and written examinations.

Oral examination:

- Two weeks prior to the examination, the teacher informs the students which assignments they will be examined on.

Written examination:

- Assignments to be completed in a week

Duration of the oral examination including deliberation: 15 minutes. Preparation time: 15 minutes

Marking and evaluation

Internal marking.

The examination is indicative, and its purpose is to reveal whether the student possesses the skills and qualifications necessary to achieve the overall programme objectives of the Ear training subject over the three semesters, provided that the student keeps attending classes at a satisfactory level. If the examination reveals an unsatisfactory student level, a new examination is scheduled for late January on the subsequent semester.

After the 2nd semester: test of student skills

ORAL EXAMINATION

- A: Rhythm reading
- B: Melody reading/sight singing
- C: Auditive analysis

WRITTEN EXAMINATION

- D: Correction and dictation

Examination format

By the start of the semester, the teacher informs the students which assignments within discipline A through D are included in the oral and written examinations.

Oral examination:

- Two weeks prior to the examination, the student chooses which assignments he/she wants to be examined on. At least one assignment each from disciplines A and B must be included. Auditive analysis is mandatory.

Written examination:

- home assignments
- proctored group examination

Duration of the oral examination including deliberation: 25 minutes. Preparation time: 25 minutes

Duration of the written examination: 60 minutes

Marking and evaluation

Internal marking.

The examination is indicative, and its purpose is to reveal whether the student possesses the skills and qualifications necessary to achieve the overall programme objectives of the Ear training subject over the three semesters, provided that the student keeps attending classes at a satisfactory level. The oral and written examinations are evaluated separately. If an examination reveals an unsatisfactory student level, a new examination is scheduled for mid-September on the subsequent study year.

After the 3rd semester: final examination

ORAL EXAMINATION

A: Rhythm reading

B: Melody reading/sight singing

C: Auditive analysis

WRITTEN EXAMINATION

D: Auditive analysis/music dictation

Examination format

Oral examination:

- Two weeks prior to the examination, the student chooses which assignments he/she wants to be examined on. At least one assignment each from disciplines A and B must be included. Auditive analysis is mandatory.

Written examination:

- proctored individual examination

Duration of the oral examination including deliberation: 30 minutes. Preparation time: 30 minutes

Duration of the written examination: 2 hours

Marking and evaluation

Internal marking. Two grades.

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

The oral and written examinations are evaluated separately. Both examinations must be passed.

2.1.6 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

1st 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.

2.2 Pedagogy

Objective

Upon completion of the course, the student:

- Possesses tuition skills suitable for pupils at beginner and intermediate level
- Is able to organise progressive pedagogical courses
- Is able to communicate with pupils and other non-specialists
- Possesses knowledge of pedagogical, didactic, and psychological theories, concepts, and methods
- Possesses knowledge of the music tuition job market
- Is conversant with ethics and responsibilities in relation to the teaching/communication role
- Is able to identify his/her own learning needs and potential for artistic development in the field of pedagogy, and to prioritise and structure his/her time and work efforts in relation to organisation of teaching courses
- Is able to reflect on practice and choice of methods in relation to various teaching and communication situations
- Is able to identify and handle pedagogical challenges in a creative, investigative, and analytical manner

Content

The subject includes preparation, execution, and evaluation of teaching training courses with a pupil or class at beginner and intermediate level.

Subject tuition can include the following:

- Observation training with the student's main instrument
- Study and analysis of relevant methods and tuition models
- Supervised tuition of the pupil or class
- Study of selected theories, approaches, and traditions within music teaching
- Study of the prerequisites for planning, executing, and evaluating music teaching
- Pedagogical reflection and criticism
- Guidance on practical and theoretical issues from pedagogical practice
- Participation in music teaching conferences such as Musik og Læring

Tuition and work formats

One-to-one and/or class tuition

Semesters

4th to 6th semester

Scope

15 ECTS

Evaluation and examination regulations

Examination content

Report, tuition demonstration, and interview

By the date communicated by the Study Administration, the student must hand in an 8-10 page report containing the following:

- A description of concrete technical and methodical guidance for the commencement of music, and progress of pedagogical development adapted to the prerequisites of each individual pupil, for example from diary entries on music teaching
- A progressively ordered overview of tuition materials (schools, other compendia, standalone compositions, rehearsal materials, and ensemble playing assignments) that the student knows well and intends to use in tuition
- A characterisation of the pupil or pupils that the student will bring to the examination, including information on the pupil's previous and upcoming tuition
- A section on music teaching theories covered during the subject, and a reflection on the student's pedagogical practice based on the theories

Two tuition demonstration of 25 minutes each that take the form of normal lessons in continuation of the two completed tuition training courses.

After the tuition demonstrations, the student comments on the course of the lessons and answers questions from the examiners regarding the report and the tuition demonstrations. For the interview with the examiners, the student is assumed to be familiar with various methods used within the main study area in question.

Examination format

Practical test and written report

Duration of the practical examination including interview and deliberation: 80 minutes

Marking and evaluation

External marking. One overall grade. The assessment must reflect to what extent the objectives have been achieved.

2.3 General studies

2.3.1 Music theory

Objective

Upon completion of the course, the student:

- Is familiar with, and is able to use, general concepts of music theory in an artistic practice
- Is able to communicate knowledge of music theory verbally to peers and non-specialists
- Is able to identify his/her own learning needs in the music theory field
- Has acquired elementary knowledge of the specialist terminology used within acoustics, psychoacoustics, perception, tuning, scales, melody, rhythm, harmony, texture, and form
- Can navigate a score
- Can use notation software
- Has acquired elementary knowledge of instruments and instrumentation
- Has acquired elementary knowledge of sound and video editing
- Can create an arrangement

Content

The subject is divided into three modules with the following content:

Module 1: tuning, scales, tonality, harmony and melody, and reading notes and chords
The module is concluded with a 45-minute written examination.

Module 2: acoustics, psychoacoustics, perception, score reading, instrumentation analysis, instrumentation methods, and reading notes and chords
The module is concluded with a 45-minute written examination.

Module 3: software-based notation, example creation, arrangement, elementary knowledge of forms, and elementary sound and video editing

Tuition and work formats

Student presentations, lectures, and exercises in large groups

Semesters

1st semester

Scope

5 ECTS

Evaluation and examination regulations

Examination after module 3 on arrangement

The student hands in an arrangement with video comments (video in a compressed format such as .mp4; arrangement as a computer file). In the video, the student must

explain the intentions and issues involved in creating the arrangement. The video must have a duration of 5-15 minutes. The assignment is handed out one week in advance.

Marking and evaluation

Arrangement after module 3: Internal marking. Pass/fail.

Test after module 1: certificate

Test after module 2: certificate

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

2.3.2 Music history and music analysis

Objective

Upon completion of the course, the student:

- Is able to search for and acquire relevant information and theories
- Is able to communicate knowledge of music history and music analysis in writing and verbally to peers and non-specialists
- Is able to analyse music
- Can identify characteristics of music history, including characteristics of composition and style
- Is able to account for various aesthetic approaches to music
- Can employ different listening strategies
- Is able to identify and handle challenges in the field of music history in an investigative and analytical manner
- Is able to identify his/her own learning needs in the fields of music history and music analysis
- Can draw on knowledge of music history and music analysis in his/her own musical practice

Content

The subject is divided into six modules with the following content:

Module 1: early Baroque, high Baroque, and late Baroque

Module 2: Viennese Classicism

Module 3: early Romanticism, high Romanticism, and late Romanticism

Module 4: Impressionism, Expressionism, Neo-Classicism, Dodecaphony, Serialism, Maximalism, Fluxus/happening, Minimalism, New Simplicity, and Conceptualism

Module 5: Micropolyphony, Sonorism, Polystylism, Spectral Music, "Musique Concrète Instrumentale", Performance & Multimedia, Realism

Module 6: examination preparations and guidance

Tuition and work formats

Flipped classroom, student presentations, lectures, and exercises in large groups

For modules 1-3 and 4-5, the teacher selects a full listening curriculum lasting approx. 4 hours per module. The reduced listening curriculum corresponds to 2-3 hours per module.

No later than 1 December, the curriculum list for modules 1-3 is handed out. The reduced curriculum is indicated on the list.

No later than 1 June, the curriculum list for modules 4-5 is handed out. The reduced curriculum is indicated on the list.

The student prepares for modules 1-3 and 4-5 by listening to the reduced curriculum (flipped classroom).

Assignments

- At the start of module 1, the student completes a written assignment based on the reduced listening curriculum for module 1-3. In the paper, the student must provide information such as composer, title, genre, stylistic period, and composition year for 10 music examples from early Baroque to late Romanticism. The duration of the assignment is 20 minutes.

- At the start of module 4, the student completes a written assignment based on the reduced listening curriculum for module 4-5. In the paper, the student must provide information such as composer, title, genre, stylistic period, and composition year for 10 music examples from Impressionism to today. The duration of the assignment is 20 minutes.

If the student did not receive a certificate for the assignment at the start of module 1, the student must complete a new assignment as follows by the end of module 3:

The student must provide information such as composer, title, genre, stylistic period, and composition year for 15 music examples from the complete listening curriculum.
Duration: 30 minutes

Please note: This assignment does not need to be completed if student attendance is satisfactory, and the assignment at the start of module 1 has been approved.

If the student did not receive a certificate for the assignment at the start of module 4, the student must complete a new assignment as follows by the end of module 5:

The student must provide information such as composer, title, genre, stylistic period, and composition year for 15 music examples from the complete listening curriculum.
Duration: 30 minutes

Please note: This assignment does not need to be completed if student attendance is satisfactory, and the assignment at the start of module 4 has been approved.

Semesters

2nd to 3rd semester

Scope

10 ECTS

Evaluation and examination regulations

Examination on oral concert introductions after module 3

An oral concert introduction for a work selected by the Academy from one of the three periods covered during module 1-3. The presentation must include an introduction to the music historical characteristics and aesthetic value of the work, and it must provide examples of the unique characteristics of the music. The assignment is handed out one week in advance. At the start of the examination, the student hands out a written outline. Examination: 30 minutes

Total duration including deliberation: 45 minutes

Written group examination on analysis after module 6

A written analysis of a work provided by the Academy from the 20th or 21st century, including historical positioning of the work and a recommended listening strategy. The scope of the analysis must be 4-5 pages per student, and it must include at least 5 sound and score examples. Up to 50% of the assignment can be replaced with video material (1 minute corresponds to 1/3 page). The assignment must be individualised by student in such a way that an individual evaluation of the performance of each student is possible.

The assignment is handed in as a link to a web site. Students are given 14 days to complete the assignment.

Marking and evaluation

Examination on oral concert introductions after module 3: Internal marking. Grade.

Written group examination on analysis after module 6: Internal marking. Grade.

Listening curriculum, module 1-2: certificate

Listening curriculum, module 4-5: certificate

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

The diploma will include the average grade from the two graded assignments.

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

The 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 start of the semester.

Scope

15 ECTS

Tuition and work formats

Class tuition and seminars plus individual guidance

Semesters

3rd to 5th 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. The main focus is on the main study area and the pedagogical area. A total of 15 ECTS is to be earned from electives. The student can choose from pedagogical and artistic electives.

Content and objectives

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

Tuition and work formats

Electives are 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

2nd semester – 5 ECTS

4th semester – 5 ECTS

6th semester – 5 ECTS

Evaluation and examination regulations

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

Special regulations apply if the student chooses Ear training on the 4th semester.

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 as being valid
- 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

- By the start 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

6th 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. Discussion 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.