



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

CURRICULUM

**Bachelor of Music (BMus) programme**

**JAZZ/POP MUSIC AND MOVEMENT**

Effective as of 2019

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# 1 Introduction

**The Jazz/Pop Music and Movement BMus degree** is a 3-year programme giving students the knowledge, skills, and qualifications required to become jazz/pop musicians/singers and teachers with a particular focus on singing, dancing, and playing (hereinafter referred to as SDS).

The programme offers a wide selection of classes, projects, concerts, and teaching training.

Students develop their musical and artistic skills and participate in creative collaboration with others.

## **Programme structure**

The programme is structured with an initial strong focus on the student's instrumental skills as well as SDS. Later in the programme, music tuition is covered in practice and theory.

The Jazz/Pop Music and Movement programme concludes with a Bachelor project chosen and defined by the student based on his/her interests and needs. The project constitutes the student's specialisation within jazz/pop music.

Throughout the programme, the student's creative and individual development as a musician, creative artist, and communicator is emphasised.

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, on SDS, and on integration with other subjects
- Electives with a pedagogical and artistic focus
- Pedagogical subjects. Subjects/courses where the student communicates and teaches as well as subjects that support this aspect
- General studies. Elementary support subjects with a focus on history and theory
- 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 Course content, individual subjects, and examinations

	1st sem	2nd sem	3rd sem	4th sem	5th sem	6th sem	Total
Main study area							
Main instrument, ensemble playing, SDS	10	5	10	10	10	15	60
Joint module	5						5
Piano	5	5					10
Ear training	5	5	5				15
Pedagogy							
SDS teaching practice		5	5	5	5		20
General studies							
Music theory and music history	5	5	5				15
Artistic entrepreneurship			5	5	5		15
Electives		5		10	10	5	30
Bachelor project						10	10
Total	30	30	30	30	30	30	180

## 2.1 Main study area

### 2.1.1 Main instrument, ensemble playing, and SDS

#### Objective

Upon completion of the course, the student:

- Possesses knowledge of musical and technical practice within jazz/pop music, including SDS
- Possesses knowledge of relevant jazz/pop repertoire in relation to his/her main instrument and the SDS field
- Possesses knowledge of relevant methods for learning new material
- Possesses knowledge on topics such as improvisation, composition, instrument technique, and communication
- Shows a bodily understanding of the connections between music and movement
- Possesses knowledge of various approaches to creating music and dance
- Is capable of creating and improvising movement to music, and music to movement
- 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
- Is able to 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 creative ability through work on a varied repertoire and in diverse contexts.

Main instrument: During class and one-to-one lessons, the student works on aspects of ensemble playing and composition. Examples include accompaniment, improvisation, rhythm and timing, phrasing, interpretation, timbre, instrument/vocal technique, soloist skills, imitation, learning by ear, transcription, sight reading, and transposition.

Ensemble playing classes are set up so that 1st semester students primarily play with fellow BA-1 students. On subsequent semesters, classes are formed based on student choices and priorities, mixing students from all years.

An ensemble playing catalogue is provided which must be used by the students to

sign up.

Class descriptions may focus on particular forms of expression, genres, styles, time periods, composition methods, work formats, and so on.

Singing, dancing and playing (SDS): Development of student qualifications and personal musical expression through work on a diverse repertoire that includes African, Afro-Cuban, and Brazilian styles and expressions.

Improvisation and composition are central aspects when working with music and dance. Tuition also covers rhythm and timing, phrasing, interpretation, timbre, instrument technique such as stick and beat technique, and transcription of music and dance.

SDS tuition is integrated with 2nd to 4th semester SDS teaching practice tuition and may also be connected to courses chosen on the 5th and 6th semester.

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.

### **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.

For wind players, participation in a big band is mandatory. Mandatory participation for wind players may not exceed two big band projects per semester, equivalent to 3 ECTS. Other students can apply for participation or be appointed by the big band leader. A big band project is normally equivalent to 1.5 ECTS. By participating in at least 3 big band projects, students can receive credits for a 5 ECTS elective, for example. Students must apply for credit to the Head of Studies.

### **Tuition and work formats**

Class tuition, one-to-one tuition

Work in band contexts

Work in group contexts

Projects and modules arranged by the Academy

Evaluation of concerts, courses, and projects

### **Semesters**

1st to 6th semester

### **Scope**

60 ECTS

SDS: 20 ECTS, to be documented after the 2nd and 6th semesters

Main instrument and ensemble playing: 40 ECTS, to be documented after the 6th semester

## **Evaluation and examination regulations**

### After the 2nd semester: evaluation of 1st year: practical test of student SDS skills

#### *Examination content*

The student hands in 3 different SDS arrangements in writing. They must all include singing, dancing, and instrumental performances.

Some of the arrangements may be drawn from a joint list that the student can then refer to. One of the arrangements must be composed and arranged by the class itself.

Arrangements must be handed in by the deadline communicated by the Study Administration, but no later than 14 days prior to the examination.

The examiners select one of the arrangements for the student to be examined on.

The student is notified of the examiners' choice shortly before the examination.

The student is given 20 minutes of preparation time.

#### *Examination format*

Practical test. Duration: 10 minutes, followed by a 15-minute interview with the teacher and examiner about the student's personal plan for his/her musical, artistic, and pedagogical development towards the final BMus examination.

Total duration including deliberation: 40 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 instrument examination

#### *Examination content*

The student performs tunes chosen by the student him/herself at a concert.

For a significant part of the concert, the student must play with at least two other performers. The examination may include dancing and performances on minor instruments or singing.

#### *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.

### After the 6th semester: SDS examination

Objectives of particular importance:

- Possesses knowledge of relevant jazz/pop repertoire in relation to the SDS field
- Possesses knowledge of musical and technical practice within SDS
- Shows a bodily understanding of the connections between music and movement
- Possesses knowledge of various approaches to creating music and dance
- Is capable of creating and improvising movement to music, and music to movement
- Possesses technical, musical, and artistic skills that support his/her musicianship
- Possesses knowledge on topics such as improvisation, composition, instrument technique, and communication

### *Examination content*

At a concert, the student and his/her group perform an SDS repertoire chosen by the student.

A repertoire list is created in consultation with the teachers.

### *Examination format*

Practical test. Duration: 20 minutes

Total duration including deliberation: 35 minutes

### *Marking and evaluation*

External marking. Grade.

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



## 2.1.2 Ear training

### Objective

Upon completion of the course, the student:

- Possesses knowledge of the uses of ear training within jazz/pop music
- Possesses ear training 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
- 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:

Melody and rhythm imitation, sense of steps, intervals/interval structures, chords, scales, sight singing, rhythm reading, musical expression (such as dynamics, phrasing, and paraphrasing), improvisation, composition, learning by ear, auditive and visual analysis, transcription, and dictation.

### Tuition and work formats

Class tuition

### Semesters

1st to 3rd semester

### Scope

15 ECTS

### Evaluation and examination regulations

After the 3rd semester: ear training examination

*Examination content*

- Written examination
  - Interval dictation
  - Triad dictation
  - Chord dictation
  - Rhythm dictation
  - Scale dictation
  - Melody/harmony dictation
  - Step dictation

- Oral examination
  - With 20 minutes of preparation time
    - Performance of one-part rhythmic sequence
    - Secunda vista sight singing (with no accompaniment)
  - Without preparation time
    - Vocal reproduction of melodic phrases played
    - Reproduction of rhythmic phrases played
    - Vocal improvisation

#### *Examination format*

Written and oral examination

Duration of the written test: 1 hour

Duration of the oral test: 20 minutes of preparation, 25 minutes of examination, short interview

Total duration including deliberation: 40 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 jazz/pop piano repertoire
- 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

1st to 2nd 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.

## 2.1.4 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

### 2.2.1 SDS teaching practice

#### Objective

Upon completion of the course, the student:

- Possesses elementary knowledge of SDS teaching practice at school and adult level, and of accompanying relevant repertoire, methods, and theory
- Is able to reflect on practice and choice of methods in relation to his/her own pedagogical practice
- Is able to organise progressive pedagogical courses, including relevant SDS material
- Is capable of making artistic and pedagogical choices and assessments
- Is able to communicate musical and artistic expressions in a way that is relevant to children and adults
- Is able to acknowledge and handle artistic and pedagogical challenges in a creative, investigative, and analytical manner
- Is able to identify his/her own learning needs and personal creative potential for development within SDS teaching practice, and to prioritise and structure his/her time and work efforts in relation to these
- Is aware of the potential uses of the discipline in various social and cultural contexts

#### Content

Tuition may include the following:

Methods: development of tuition methods and knowledge of existing methods and various forms of learning with due consideration for stylistic variation.

Arranging tuition courses for various age groups, such as secondary school pupils and adults, in connection with training courses.

Developing an awareness of basic musical elements, for example through improvisation, and creating a varied repertoire within areas such as singing, dancing, playing, games, and so on.

Tuition may include short courses during which the entire class teaches groups, supervised by teachers.

To the widest extent possible, SDS teaching practice tuition is an integrated part of SDS main study area tuition.

Based on the tuition, the student develops his/her potential for SDS teaching practice through practice, dialogue, and reflection.

During the examination training chosen by the students, guidance is given regularly.

#### Tuition and work formats

Class tuition

**Semesters**

2nd to 5th semester

**Scope**

20 ECTS

**Evaluation and examination regulations**

After the 5th semester:

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.

## 2.3 General studies

### 2.3.1 Music theory and music history

#### Objective

Upon completion of the course, the student:

- Has acquired knowledge of the elementary theoretical foundations of jazz/pop music; a knowledge which is applicable in practice and can support the student's work as a musician, creator, and teacher
- Possesses knowledge of significant styles in the history of jazz/pop music
- Understands and is able to reflect on general terms and concepts of music theory as used in Denmark and abroad
- Is able to acknowledge and handle challenges in the fields of music history and music theory in an investigative and analytical manner
- Is able to communicate in writing and verbally to peers and non-specialists
- Can participate in musical interaction and cross-disciplinary cooperation based on his/her knowledge of music history and music theory
- Is able to identify his/her own learning needs in the fields of music history and music theory
- Can apply various critical and analytical approaches to music and musical practice
- Is able to search for and acquire relevant information

#### Content

Content may include the following:

A study of significant periods and stylistic phenomena in the history of jazz/pop music from a cultural, historical, social, and sociological perspective. Examples from other musical cultures and styles and other cultural forms of expression can be included to illuminate various musical development trends.

Tuition emphasises auditive analyses from a historical perspective, knowledge of styles, an overview of the 'roots' of contemporary styles, differences and mutual relations, and different musical parameters.

A study of the figuration system as well as chord notation, note notation/creating lead sheets, chord scales and extensions, harmonic analysis, harmonising, and reharmonising.

Principles of voice leading for vocals and instruments, and principles of voicing and chording.



### **Tuition and work formats**

Class tuition. The class can be split according to student level regarding the theoretical issues. Choice of level is done in consultation with the teacher.

### **Semesters**

1st to 3rd semester

### **Scope**

15 ECTS

### **Evaluation and examination regulations**

After the 3rd semester: examination in music theory

*Examination content*

- Written examination. 4-6 minor assignments testing the student's ability within a selection of the following subject areas:
  - Harmonic analysis
  - Chord scales
  - Figuration
  - Harmonising/reharmonising
  - General principles of voice leading and chording
  - Theory of improvisation
  - Notation

*Examination format*

Proctored written examination. The student gets 4 hours to complete the assignment in a room with a piano.

*Marking and evaluation*

Internal marking. Grade.

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

After the 3rd semester: examination in music history

*Examination content*

Interview based on the written assignment

The student describes a music history topic pre-approved by the teacher. Scope of the assignment: 6-8 pages. The assignment forms the basis of an interview. Duration: 25 minutes. Deliberation and motivation: 15 minutes

Total duration including deliberation and motivation: 40 minutes.

*Examination format*

Oral examination based on a written presentation

*Marking and evaluation*

Internal marking. Grade.

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

## 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

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. Out of the total of 35 ECTS to be earned from electives on the BMus programme, at least 15 ECTS must be related to the main study area, and at least 15 ECTS must be related to the pedagogical area.

### **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 – 10 ECTS

5th semester – 15 ECTS

6th semester – 5 ECTS

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

### **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.

## 2.6 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**

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. 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.