



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

# CURRICULUM

## **Bachelor of Music (BMus) programme**

### **CHURCH MUSIC**

Aarhus

Effective as of 2021

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# 1 Introduction

The **Church Music** BMus programme at the Royal Academy of Music, Aarhus, is a 3-year programme where students acquire the knowledge, skills, and qualifications necessary to work as church musicians and active contributors to the music industry.

**The programme has a constant focus** on the Art music, Church music, and Choir conducting subjects. These are supplemented by a range of support subjects. In addition, the main study area includes Ear training supporting the student's development towards an awareness of his/her own musical experience and imagination, as well as Theory for organ players as a foundation for the student's knowledge and use of relevant rules for harmony, counterpoint, and arrangement. The general studies teach the student to view music from other angles than that of the performer and provide perspectives that contribute to a broader foundation for the student's practice. Later on the programme, the student also works with communication and entrepreneurship in music – in practice and theory. The Church Music programme concludes with a student-defined Bachelor project which is based on student interests and needs and also constitutes his/her specialisation in the church music field.

## **The programme subjects are divided into the following fields:**

- Main study area: Subjects where the student is a performer as well as subjects that support this aspect
- Pedagogy: Subjects where the student communicates and teaches as well as subjects that support this aspect
- General studies: Elementary music theory subjects mandatory for all BMus students
- Artistic entrepreneurship: Subject providing students with career management, project management, and communication tools
- 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.

**In addition to classes**, the Academy may give you the opportunity for the following:

- Participation in study trips
- Master classes with internationally recognised musicians
- Cross-disciplinary projects
- Chamber music in a rich and professionally demanding study environment
- and much more

## 2 Programme content, individual subjects, and examinations

	1st sem	2nd sem	3rd sem	4th sem	5th sem	6th sem	Total
Main study area							
Art music	5	10	10	10	10	10	55
Church music	2.5	2.5	2.5	2.5	2.5	5	17.5
Theory for organ players	2.5	2.5	2.5	2.5	2.5		12,5
Solo singing				2.5	2.5		5
Piano				2.5	2.5		5
Ear training	5	5	5				15
Joint module	5						5
Pedagogy							
Choir conducting and choir school	5	5	5	5	5	5	30
General studies							
Music theory	5						5
Music history and music analysis		5	5				10
Entrepreneurship for organ players				5	5		10
Bachelor project						10	10
Total	30	30	30	30	30	30	180

## 2.1 Main study area

### 2.1.1 Art music

#### Objective

Upon completion of the subject, the student:

- Possesses elementary knowledge of musical and technical practice and methods as well as repertoire from art music literature within a wide selection of styles and genres
- Is conversant with the conventions of the main study area with a view to performing professionally
- Has acquired and is able to use technical and musical skills and forms of expression within the art music field
- Is able to make artistic choices and assessments
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience
- Is able to acknowledge and handle artistic challenges in a creative, investigative, and analytical manner

#### Content

Tuition is based on the performance of selected central works from organ literature. Tuition progress is managed individually.

The student is supported in identifying his/her own learning needs and potential for artistic development within the main study area, and in prioritising and structuring his/her time and work effort, for example in relation to his/her own practice and ensemble rehearsals. The student's ability to independently participate in various musical contexts, including ensemble playing, is also developed.

#### Tuition and work formats

One-to-one tuition. In addition to one-to-one tuition, a number of joint classes for the whole organ student group is scheduled every year.

#### Semesters

1st to 6th semester

#### Scope

55 ECTS

#### Evaluation and examination regulations

After the 2nd semester: see 1st year evaluation of Art and Church music (p. 8)

After the 6th semester: BMus Art music examination

*Examination content*

- Art music, 40 minutes. The repertoire must include 3-5 works from at least three different periods.

*Examination format*

Practical test. Duration including deliberation: 60 minutes. The repertoire list must be handed in no later than 15 April.

*Marking and evaluation*

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

## 2.1.2 Church music

### Objective

Upon completion of the subject, the student:

- Possesses elementary knowledge of musical and technical practice, repertoire, methods, and theory within the church music field
- Is conversant with the conventions of the main study area with a view to performing professionally
- Has acquired and is able to use technical and musical skills and forms of expression within the church music field
- Is able to make artistic choices and assessments
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience
- Is able to acknowledge and handle artistic challenges in a creative, investigative, and analytical manner

### Content

Tuition includes an introduction to Danish hymn and church service performance traditions. The hymn performance curriculum may include all authorised Danish chorale works with appendices. The student's skills in leading hymn singing are developed.

As regards hymn preludes and other liturgical music, the subject encourages a high degree of improvisation.

The student is supported in identifying his/her own learning needs and potential for artistic development within the main study area, and in prioritising and structuring his/her time and work effort, for example in relation to his/her own practice and ensemble rehearsals.

### Tuition and work formats

Class tuition

### Semesters

1st to 6th semester

### Scope

17.5 ECTS

### Evaluation and examination regulations

After the 2nd semester: see 1st year evaluation of Art and Church music (p. 8)

After the 6th semester: church music examination

### Examination content

- Hymn playing: Two selected hymns from the Danish hymnal (Den Danske Salmebog) with accompanying arrangements from an authorised Danish chorale work. A maximum of four verses are to be played. The exact number of verses is stated in the assignment. The chorale work arrangement must be used

for at least one verse of each hymn, and the melody must be played in each hymn. Both hymns must be introduced with a prelude.

- Transposition: One of the chorale works is transposed up or down by a half-tone or whole tone (maximum four accidentals). The transposition is performed as a chorale and must not be written down.
- Hymn sight reading: A hymn provided at the examination is played as a chorale (one manual and pedal) and introduced with an improvised prelude.
- Improvisation: One improvisation, possibly in the form of a prelude at a church service or other church event, either based on a hymn melody (3 hymn melodies from various periods are offered) or free-form in the key and time signature offered.

For *hymn playing*, 24 hours of preparation are allowed.

For *transposition* and *improvisation*, 2 hours of preparation at an organ are allowed.

All chorale arrangements are offered based on an authorised Danish chorale work. In the assignment, the chorale work used is stated.

For this examination, the external examiner selects all assignments.

#### *Examination format*

Practical test. Duration including deliberation: 45 minutes.

#### *Marking and evaluation*

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

### **Evaluation and examination regulations for Art music and Church music**

After the 2nd semester: 1st year evaluation of Art and Church music

#### *Examination content*

- Solo performance, approx. 20 minutes
- Sight reading, chorale with improvised prelude
- Sight reading harmonisation of a relatively simple hymn melody

The sight reading assignments are provided by the student's teacher.

#### *Examination format*

Practical examination. Duration: 60 minutes. The repertoire list must be handed in no later than 15 April.

#### *Marking and evaluation*

Internal marking. Pass/fail as well as a short interview. 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 of the programme are expected to be achievable for the main instrument over the three years of study.

## 2.1.3 Music theory for organ players

### Objective

Upon completion of the subject, the student:

- Possesses elementary knowledge of musical practice and theory within the church music field
- Is able to make artistic choices and assessments
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience
- Is able to acknowledge and handle artistic challenges in a creative, investigative, and analytical manner
- Is able to reflect on practice and choice of methods in relation to his/her own artistic practice
- Has acquired theoretical knowledge, practical skills, and stylistic insights and acumen within various harmony, counterpoint, and arrangement disciplines relevant to church music practice

### Content

Through an analysis of music from various periods, of which some are included in written rules of harmony, counterpoint, and arrangement, a range of theoretical tools and composition techniques are defined.

1st to 2nd semester

Work is done on the following:

- Consonance/dissonance, handling of dissonance, voice leading, cadences, harmonic pulse, etc.
- Advanced Classical and Romantic harmony
- Sight reading harmonisation
- Alternative harmonisation
- Modulation
- Hymn preludes
- Notation in Sibelius

3rd to 5th semester

Work is done on the following:

- Modal harmonisation, Bach chorale, 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

### Semesters

1st to 5th semester

## Scope

12,5 ECTS

### **Evaluation and examination regulations**

#### After the 2nd semester: student level examination

##### *Examination content and form*

- a) Harmonisation of a Romantic chorale
  - Proctored written examination. Students are given four hours to complete the assignment
- b) Hymn prelude in Romantic style
  - Proctored written assignment. Students are given four hours to complete the assignment

##### *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 subject over the five semesters, provided that the student keeps attending classes at a satisfactory level. If an examination reveals an unsatisfactory student level, a new examination is scheduled for mid-September on the subsequent study year.

#### After the 5th semester: examination

##### *Examination content and form*

- a) Three-part fugue in the style of Bach, approx. 25 bars. Written home assignment. Students are given 24 hours to complete the assignment
- 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
- c) Choir arrangement, possibly choir and instruments. Free written assignment. The type and scope of the assignment must be approved by the teacher. To be handed in no later than 1 May
- d) Organ work – a relatively short composition that can be used in liturgical contexts (prelude or postlude). Free written assignment completed during the study. The stylistic foundation is chosen by the student. To be handed in no later than 1 May
- e) Transcription of a non-organ work (choir, orchestra, chamber music, band, song, or other). Free written assignment completed during the study. The stylistic foundation is chosen by the student. The type and scope of the assignment must be approved by the teacher.

##### *Marking and evaluation*

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

## 2.1.4 Solo singing

### Objective

Upon completion of the subject, the student:

- Has acquired the necessary technical and musical vocal skills to sing music in rehearsal situations
- Is able to make artistic choices and assessments

### Content

The student's control over his/her voice and respiration is developed through technical exercises and by singing repertoire movements. Vocal technique subjects may be included.

### Tuition and work formats

Class or one-on-one tuition

### Semesters

4th to 5th 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.

## 2.1.5 Piano

### Objective

Upon completion of the subject, the student:

- Has acquired and is able to use technical and musical skills and forms of expression at a level that allows the student to use his/her piano playing to support the Church music main subject area
- Is able to make artistic choices and assessments

### Content

Piano technique exercises, piano solo pieces, and accompaniment. Tuition is primarily conceived as a support subject for the Art music subject.

### Tuition and work formats

Class or one-on-one tuition

### Semesters

4th to 5th 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.

## 2.1.6 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.

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 reveals which assignments students 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*

Oral examination: 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.

## 2.1.7 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 Choir conducting and choir school

#### Objectives, Choir conducting

Upon completion of the subject, the student:

- Is conversant with ethics and responsibilities in relation to the teaching/communication role
- Is able to reflect on practice and choice of methods in relation to various teaching and communication situations
- Possesses elementary tuition skills
- Is able to organise progressive pedagogical courses
- Is able to communicate verbally and musically with pupils and other non-specialists
- Is able to acknowledge and handle pedagogical challenges in a creative, investigative, and analytical manner
- Is able to independently participate in and oversee cooperation with pupils and other non-specialists as well as peers
- Is able to identify his/her own learning needs and potential for artistic development in the field of pedagogics, and to prioritise and structure his/her time and work efforts in relation to organisation of teaching courses
- Has acquired and is able to use technical and musical skills and forms of expression within the choir field
- Possesses elementary knowledge of musical and technical practice and methods as well as repertoire from choir literature within a wide selection of styles and genres
- Is able to identify his/her own learning needs and potential for creative development within choir pedagogics

#### Content

Tuition is based on a stylistically varied selection of vocal music from the Renaissance to contemporary repertoire.

Tuition includes the following:

- Score playing
- Choir voicing
- Conducting technique
- Choir methodologies
- Repertoire

#### Tuition and work formats

Class tuition. All Church Music BMus students participate and form a practice choir. 1st semester students are members of the practice choir and also receive separate tuition on elementary conducting technique, preparation technique, et cetera. As of the 2nd semester, students conduct the practice choir. Elementary ensemble conducting is handled as part of general choir conducting tuition.

## Objectives, Choir school

Upon completion of the subject, the student:

- Has acquired and is able to use technical and musical skills and forms of expression within the choir field
- Possesses elementary knowledge of musical and technical practice and methods as well as repertoire from choir literature within a wide selection of styles and genres
- Is able to identify his/her own learning needs and potential for creative development within choir pedagogics

## Content

By participating in the Choir school (a chamber choir consisting of classical vocal studies students, music teacher students with classical choir conducting, and church music students plus students from other study areas pending an admission test), the student develops his/her skills as a choir singer. The repertoire includes a wide selection of church and non-church works from classical music.

The student participates as an accompanist during ensemble singing tuition which is handled by the chamber choir teachers.

## Semesters

1st to 6th semester

## Scope

30 ECTS

## Evaluation and examination regulations

*Examination content, Choir conducting:*

After the 6th semester: cantor examination:

- With a choir, the student performs two minor polyphonic choir works, one a cappella and one with mandatory instruments. At least one of the works must be church music. The students must prepare both works with guidance from the teacher. Two or more movements from the same work may be combined in both the a cappella section and the section with instruments as long as the combined duration of the pieces does not exceed 15 minutes. The repertoire list must be handed in no later than 15 April.
- With the choir described above, the student prepares a minor church or non-church choir work with at least four voices. This work is chosen by the external examiner in consultation with the teacher and must supplement and contrast with the works prepared in advance. The work must not have been covered during tuition. The student is notified of the work one week prior to the examination. During the examination, the student must demonstrate an independent take on the disciplines above.
- Interview. During a short interview immediately after the examination, the student answers questions from the examiners regarding the examination performance.

### *Examination format*

Practical test and interview. Duration of the practical test: 25 minutes. Duration of the interview: 15 minutes. 60 minutes total including deliberation.

*Marking and evaluation*

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

*Examination content, Choir school*

After the 6th 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

#### 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 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

### Objectives

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, listening curriculum, and exercises in large groups

### Semesters

2nd to 3rd semester

### Scope

10 ECTS

### Evaluation and examination regulations

Test on module 1, 2, 3, 4, and 5

Written test on the curriculum lists for module 1, 2, 3, 4, and 5. Each list includes approx. 3 hours of music. During the test, the student must identify information such as composer, title, genre, stylistic period, and composition year for 10 music examples from the curriculum list provided. The test is prepared and set by the teacher during classes. Re-tests are scheduled by the Study Administration. Duration: 20 minutes

### 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 work must not be part of the listening curriculum. 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 work must not be part of the listening curriculum. 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 corresponding 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.

Students are given 14 days to complete the assignment.

### *Marking and evaluation*

Test on curriculum lists after module 1, 2, 3, 4, and 5: pass/fail.

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

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

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 Entrepreneurship for organ players

### Objective

Upon completion of the subject, the student:

- Possesses elementary knowledge of the music business, the evangelical-Lutheran church of Denmark, and the culture scene
- 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 communicate his/her own artistic and pedagogical choices to peers, audiences, and media players
- Is able to act with integrity in various professional contexts and participate in relevant cross-disciplinary cooperation

### Content

Tuition may include subjects such as:

- Liturgy and hymnology
- Organs
- Communication
- Career planning
- Project management

### Scope

10 ECTS

### Tuition and work formats

Class tuition and seminars

### Semesters

4th and 5th semester

### Evaluation and examination regulations

The student hands in a report (3-5 pages) with a reflection on the subject, its content, and the personal and professional outcome of the tuition for the student. The report forms the basis of an interview with the teacher (approx. 15 minutes).

### *Marking and evaluation*

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

## 2.5 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 verbally 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. 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.