



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

CURRICULUM

Bachelor of Music (BMus) programme

CLASSICAL ORCHESTRA

Aarhus

Effective as of 2019

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1 Introduction

Classical Orchestral Instrument (Aarhus) is a 3-year BMus programme where students acquire the knowledge, skills, and qualifications necessary to work as orchestra musicians, music teachers, and artistic citizens.

The programme focuses on subjects with a direct relation to the main instrument and includes a broad elective catalogue giving students the opportunity to develop a personal professional profile. The main study area includes chamber music as a further development of the student's main instrument skills, and ear training supporting the student's development towards awareness of his/her own musical experience and imagination. 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, and acquires pedagogical skills and qualifications. The Orchestral Instrument programme concludes with a student-defined Bachelor project which is based on student interests and needs and also constitutes his/her specialisation in the orchestra 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: Subjects and projects where students gain experience as entrepreneurs and managers of dynamic processes and acquire career administration 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.

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

- Orchestra projects and training opportunities in professional ensembles and orchestras
- Master classes with internationally recognised musicians
- Opera performances
- 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							
Main instrument	15	10	10	10	10	15	70
Ear training	5	5	5				15
Joint module	5						5
Pedagogy							
Main instrument pedagogy		5	5	5			15
Ensemble conducting and arrangement					5		5
General studies							
Music theory	5						5
Music history and music analysis		5	5				10
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

Objective

Upon completion of the course, the student:

- Possesses knowledge of musical and technical practice, repertoire, methods, and theory
- Has acquired and is able to use technical and musical skills and forms of expression related to his/her main instrument
- Is capable of making artistic choices and assessments
- Is conversant with main instrument conventions with a view to performing professionally
- Is able to reflect on practice and choice of methods in relation to his/her artistic practice on the main instrument
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience
- Is able to identify and handle artistic challenges in a creative, investigative, and analytical manner
- Has acquired and is able to use technical and musical skills and forms of expression within orchestra literature
- Is able to communicate musical and artistic expression in a way that is relevant in the orchestra field
- Is conversant with orchestra area conventions with a view to performing professionally
- Understands the role of his/her instrument in the symphonic repertoire
- Possesses knowledge of musical and technical practice within a wide selection of styles and genres
- Possesses knowledge of chamber music repertoire as well as musical and technical practice
- Can participate independently in various musical contexts
- Has acquired knowledge of the communication processes that form the basis of chamber music musicianship
- Possesses elementary personal leadership skills and understands the division of roles in chamber music ensembles
- Is conversant with chamber music conventions with a view to performing professionally
- Is able to identify his/her own learning needs and potential for creative development within the chamber music field, and to prioritise and structure his/her time and work efforts in relation to e.g. individual practice work and ensemble rehearsals

Content

Tuition can include the following:

- Musical interpretation

- Study of technical exercises, rehearsal methods, scales, repertoire, and études relevant to the instrument in question
- Study of orchestra literature including orchestral excerpts performances
- Participation in mock auditions
- Participation in orchestra projects
- Chamber music tuition and supervision

Tuition and work formats

One-to-one and class tuition

Semesters

1st to 6th semester

Scope

Main instrument: 60 ECTS, to be documented after the 6th semester

Chamber music and performance practice: 5 ECTS, to be documented after the 4th semester

Orchestral excerpts performance: 5 ECTS, to be documented after the 6th semester

Evaluation and examination regulations

After the 2nd semester: 1st year evaluation

Examination content

- Solo recital of a work chosen by the student, approx. 15 minutes
 - For wind players: all scales and triads in two octaves played legato and staccato
 - For violin, viola, and cello: all scales and triads in three octaves
 - For double bass: all scales and triads in two octaves
 - For percussion: all scales and triads in two octaves
- 1 étude
- 2 minor parts from orchestral excerpts
- Sight reading

Additionally, for tenor and bass trombone and bassoon: clef playing

Additionally, for horns: transposition in C, D, E, and E flat

Additionally, for clarinet: C part played on an A or B clarinet

Additionally, for percussion: tuning timpani to all notes covered by the instrument from the tuning A. Sight reading may include snare drum, keyboard instrument, tambourine, and cymbals. The examination must include performances on keyboard instrument, timpani, and snare drum.

Examination format

Practical test. Duration: 45 minutes including deliberation. 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.

After the 4th semester:

Examination content

- Chamber music: 20 minutes. One or more movements from chamber music repertoire are performed.
- Performance practice, solo performance: 25 minutes. Examinations are carried out as follows:
 - Strings: The programme must include two contrasting movements from the Baroque, one modern (post-1950) work, and a virtuoso étude.
 - Brass: The programme must include works from at least three stylistic periods.
 - Woodwind: The programme must include works from at least three stylistic periods. For flutes, one Baroque work is mandatory. The examination may include orchestral excerpts for a minor instrument if agreed with the teacher.
 - Percussion: The programme must include works for snare drum, timpani, percussion set-up, and keyboard instrument.

Examination format

Practical test.

Chamber music: Total duration including deliberation: 35 minutes

Performance practice: Total duration including deliberation: 40 minutes

For both examinations, repertoire lists must be handed in no later than 15 April. The chamber music and performance practice examinations are scheduled so that they do not occur immediately after one another.

Marking and evaluation

Internal marking. Two grades.

Chamber music: The assessment must reflect to what extent the following objectives have been achieved:

- Possesses knowledge of chamber music repertoire as well as musical and technical practice
- Can participate independently in various musical contexts
- Is capable of making artistic choices and assessments
- Has acquired knowledge of the communication processes that form the basis of chamber music musicianship
- Possesses elementary personal leadership skills and understands the division of roles in chamber music ensembles
- Is conversant with chamber music conventions with a view to performing professionally
- Is able to identify his/her own learning needs and potential for creative development within the chamber music field, and to prioritise and structure his/her time and work efforts in relation to e.g. individual practice work and ensemble rehearsals

Performance practice: The assessment must reflect to what extent the following objectives have been achieved:

- Possesses knowledge of musical and technical practice within a wide selection of styles and genres
- Is capable of making artistic choices and assessments

After the 6th semester: examination

Examination content

- Solo recital: 40 minutes. The student may opt to have part of the examination include chamber music. However, at least 30 minutes must be solo repertoire. The repertoire list must be handed in no later than 15 April.
- Orchestra part performance: 15 minutes. No later than 15 April, the student hands in a list of 15 standard orchestral excerpts representing a selection of the various roles of the instrument. Immediately prior to the examination, the external examiner selects 5 to 10 excerpts, depending on excerpt duration. The excerpts may be performed with instrument/orchestra section.

Examination format

Practical test.

Solo performance: Total duration including deliberation: 55 minutes

Orchestra part performance: Total duration including deliberation: 30 minutes

The solo performance and orchestra part performance examinations are scheduled so that they do not occur immediately after one another.

Marking and evaluation

External marking. Two grades.

Solo recital: The assessment must reflect to what extent the following objectives have been achieved:

- Possesses knowledge of musical and technical practice, repertoire, methods, and theory
- Has acquired and is able to use technical and musical skills and forms of expression related to his/her main instrument
- Is capable of making artistic choices and assessments
- Is conversant with main instrument conventions with a view to performing professionally
- Is able to reflect on practice and choice of methods in relation to his/her artistic practice on the main instrument
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience
- Is able to identify and handle artistic challenges in a creative, investigative, and analytical manner

Orchestral excerpts performance: The assessment must reflect to what extent the following objectives have been achieved:

- Has acquired and is able to use technical and musical skills and forms of expression within orchestra literature

- Is able to communicate musical and artistic expression in a way that is relevant in the orchestra field
- Is conversant with orchestra area conventions with a view to performing professionally
- Understands the role of his/her instrument in the symphonic repertoire

Special regulations for orchestra projects:

Each orchestra project is credited with ECTS points. During each semester, the student is required to participate in orchestra projects corresponding to up to 3 ECTS. Projects are announced, and scores made available, at least two months in advance. Main subject area teachers appoint students for the projects following discussions with the students.

If the student earns more than 3 ECTS points per semester through orchestra project participation, the student can opt to use these extra points instead of taking an elective with the same ECTS points.

The attendance requirement for orchestra projects is 100%.

If orchestra school leadership gives the student permission to be absent from a class, the student is required to find a qualified substitute so that tuition, rehearsals, and concerts can be executed in a satisfactory manner. The substitute can be a fellow student, a student from another academy, or a trained musician. Substitutes must always be approved by the main study area teacher and orchestra school leadership, and all expenses in this regard are to be covered by the student. In case of illness, force majeure, or similar, this regulation is void.

Evaluation and examination regulations

By the end of the 6th semester, a certificate is issued with the evaluation Approved/Not approved for the orchestra projects attended by the student. The certificate confirms that the following objectives have been achieved at a level at least corresponding to a Pass, and that current attendance rules have been followed.

- Has acquired and is able to use technical and musical skills and forms of expression within orchestra literature
- Is able to communicate musical and artistic expression in a way that is relevant in the orchestra field
- Is conversant with orchestra area conventions with a view to performing professionally
- Understands the role of his/her instrument in the symphonic repertoire

2.1.2 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: proficiency 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

At the beginning 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:

- Weekly assignments

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: proficiency 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

At the beginning 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.

2.1.3 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 Main instrument 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 verbally and musically with pupils and other non-specialists
- Possesses knowledge of relevant 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 pedagogics, 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. Intermediate level means that the pupil or class is able to learn short movements on his/her/their own and possesses an elementary understanding of the possibilities of the instrument.

Subject tuition can include the following:

- Observation training regarding 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 being able to plan, execute, and evaluate music teaching
- Pedagogical reflection and criticism
- Guidance on practical and theoretical issues from pedagogical practice
- Participation in music teaching conferences such as Musik og L ring

Tuition and work formats

One-to-one and/or class tuition

Semesters

2nd to 4th semester

Scope

15 ECTS

Evaluation and examination regulations

Examination content

Report, tuition demonstration, and interview

On 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(s), including information on tuition covered so far and planned for the future.
- A section on theories of music teaching covered during tuition, and a reflection on the student's pedagogical practice based on the theories.

Two 25-minute tuition demonstrations must take the form of a normal lesson and may include examples of the following:

- Instruction on one or more compositions that the pupil is learning
- Working on one or more technical issues (e.g. using exercises and études)
- Ensemble playing instruction (e.g. with the student playing the secondo part or accompaniment)
- Study of a composition that the pupil is about to start working with, including providing instructions for rehearsal approaches

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 instrument 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.

2.2.2 Ensemble conducting and arrangement

Objectives

Upon completion of the course, the student:

- Possesses elementary conducting and arrangement skills
- Possesses elementary group tuition skills
- Is able to organise progressive pedagogical courses
- Is able to reflect on practice and choice of methods in relation to teaching and communication situations during group teaching practice

Content

The course includes tuition on conducting technique, instrument knowledge, score technique, group teaching, and arrangement. Training is completed using the class as a training ensemble, and arrangements are written with the actual instruments of the class in mind.

Tuition additionally focuses on communication and on students acquiring elementary teaching skills as well as the ability to structure and lead brief rehearsal courses as ensemble leaders.

Tuition and work formats

Class tuition, ensemble playing

Semesters

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.

2.3 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 specialised 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 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.

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 – 10 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.

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
- 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.