



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

# CURRICULUM

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

### **JAZZ/POP MUSIC**

Aarhus

Effective as of 2019

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# 1 Introduction

**Jazz/Pop Music** is a 3-year BMus programme giving students the knowledge, skills, and qualifications necessary to work as jazz/pop musicians/singers and teachers. 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. Later in the programme, music tuition is covered in practice and theory. The Jazz/Pop Music 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 and on integration with other subjects
- Electives with a pedagogical and artistic focus
- Pedagogical subjects. Subjects and courses where the student communicates and teaches as well as subjects that support this aspect
- General studies. Support subjects contributing a historical and theoretical perspective
- Joint module. A module aiming to provide the best possible start to the programme and qualify student artistic choices and assessments
- Artistic entrepreneurship. Subjects and projects where students gain experience as entrepreneurs and managers of dynamic processes and in addition acquire career management tools
- Bachelor project. The project itself as well as tuition in the form of guidance and subjects that prepare the student for project work

## 2 Programme content, individual subjects, and examinations

	1st sem	2nd sem	3rd sem	4th sem	5th sem	6th sem	Total
Main study area							
Main instrument, ensemble playing, forum for artistic development	10	10	10	10	10	10	60
Joint module	5						5
Piano	5	5					10
Ear training	5	5	5				15
Pedagogy							
Music teaching practice		5	5	5			15
Main Instrument teaching practice					5		5
General studies							
Music theory and music history	5	5	5				15
Artistic entrepreneurship			5	5	5		15
Electives				10	10	10	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 forum for artistic development

#### Objective

Upon completion of the course, the student:

- Possesses knowledge of musical and technical practice within jazz/pop music
- Possesses knowledge of relevant jazz/pop repertoire in relation to the student's main instrument
- Possesses knowledge of relevant methods for learning new material
- Possesses knowledge on topics such as improvisation, composition, instrument technique, and communication
- Possesses knowledge of various approaches to creating music
- Is able to reflect on practice and choice of methods in relation to his/her work as a musician
- Possesses technical, musical, and artistic skills that support his/her musicianship
- Is able to make artistically relevant choices and assessments
- 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.

Forum for artistic development: Supervised by teachers, students work on presenting and reflecting on their artistic ideas and work, on formulating objectives, on completing concrete tasks, and on evaluating processes and products in groups, for example through peer discussions with other students.

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 may 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

### **Evaluation and examination regulations**

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

*Examination content*

- Test of student skills: 10 minutes  
A concert is scheduled during which the student is a soloist or plays an important role in 2 tunes chosen by the student. A maximum of 3 accompanists may be used.

- 10-minute interview with the teacher and examiner about the student's personal plan for his/her musical, artistic, and pedagogical development towards the final BMus examination

Total duration including deliberation: 30 minutes

*Marking and evaluation*

Internal marking. Pass/fail.

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

After the 6th semester: main study area examination

*Examination content*

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

For a significant part of the concert, the student must play with at least two other performers. The examination may include 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.

## 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 Music teaching practice

#### Objective

Upon completion of the course, the student:

- Possesses knowledge of music teaching practice and of accompanying relevant repertoire, methods, and theory
- Is able to lead and communicate in various musical contexts – from the student's own bands to groups of pupils. This includes the ability, based on the student's own musicianship, to motivate and inspire in various phases of creative musical processes such as introduction, instruction, improvisation, and composition
- Is able to reflect on practice and choice of methods in relation to his/her own artistic and pedagogical practice
- Has acquired technical and musical skills and forms of expression and is able to use them within a wide spectrum of jazz/pop music
- Is able to make musical (both artistic and pedagogical) 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 and pedagogical challenges in a creative, investigative, and analytical manner
- Is able to identify his/her own learning needs and creative potential for development within the field, and to prioritise and structure his/her time and work efforts in relation to these

#### Content

Tuition combines practice and theory and covers musical leadership in various contexts.

2nd semester: Tuition may, as an example, include communicating material chosen by the student to a group chosen by the student; managing creative processes; arranging for rhythm sections; compositional frameworks; an introduction to lyrics writing; and improvisation.

3rd semester: Tuition may include vocal arrangement, wind arrangement, or integrating conventional instruments with electronic devices.

Compositional frameworks, drafts, or finished arrangements are tested in various relevant contexts.

4th semester: The student prepares to carry out folk high school class training or a similar training course, and prepares for report writing and concluding evaluation.

## **Integrated training courses**

2nd semester:

Brief training course with relevant groups of adolescents

3rd semester:

Brief training course with groups of pupils as relevant for the subjects covered

4th semester:

Folk high school training course. The training course takes place at a Danish folk high school and requires that students stay at the folk high school.

Students participate in daily work at the school.

Over a 2-week period, they carry out music tuition in groups of 2-3. In addition, students may initiate other tuition offerings.

The training course is prepared and evaluated during Academy classes.

After the training course, the student prepares a report about the course.

The report must be written individually, must be handed in no later than 8 days after the conclusion of the course, and is subsequently discussed with teachers and fellow students.

The report (5-6 pages excluding annexes) must include the following:

- An introduction, including general observations on the subject based on personal experience
- A description of the completed training course
- Pupil/class descriptions
- A description of the objective
- A description of one or more selected lessons
- An evaluation of the course
- Annexes: a list of material covered and examples of tuition materials

## **Tuition and work formats**

Class tuition

### **Semesters**

2nd to 4th semester

### **Scope**

15 ECTS

## **Evaluation and examination regulations**

After the 4th 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.

## 2.2.2 Main instrument teaching practice

### Objective

Upon completion of the course, the student:

- Is familiar with ethics and responsibility in relation to the role of teacher/mediator
- Can reflect on practice and choice of method in relation to various teaching and communication situations
- Possesses basic teaching skills
- Can use a versatile pedagogical and methodological repertoire
- Can recognize and handle educational challenges in a creative, investigative, and analytical way
- Can collaborate with students and other non-specialists and possibly colleagues.
- Can identify own learning needs and creative development potential within the pedagogical area and prioritize time

### Content

In consultation with the supervisor, the student completes a teaching course of at least 8 times with a solo student or a group. It can either be a course with children at beginner level or with young people at intermediate level (not fellow students). It is the student's responsibility to find a relevant solo pupil or group.

### Tuition and work formats

During the teaching course, the students meet in groups, where teaching methodology and pedagogy are reviewed with the aim of preparing a report describing the content and development of the teaching course.

Each student will be assigned a supervisor.

### Semesters

5<sup>th</sup> semester

### Scope

5 ECTS

### Evaluation and examination regulations

*Examination format*

Practical test, interview and written report.

Duration of the practical test 30 minutes for solo students, 45 minutes for groups (minimum 2 students), interview, 10 minutes, a total of 55 minutes for solo students and 70 minutes for groups.

Scope of the written report: 3-5 pages e.g. Annex. The report is handed in at a time announced by the study office.

*Marking and evaluation*

Internal censorship. One overall grade. The assessment must reflect the extent to which the learning objectives for the subject have been met.



## 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: 15 minutes

Total duration including deliberation: 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

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## 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 30 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**

4th semester – 10 ECTS

5th semester – 10 ECTS

6th semester – 10 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.