



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

CURRICULUM

Master of Music (MMus) programme

GENERAL MUSIC TEACHER

Aarhus

Effective as of 2024

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1 Introduction

The Master's in General Music Teacher is a 2-year programme where students further develop their knowledge, skills, and competencies as general music teachers, either through two musical leadership courses or one musical leadership course and one main instrument.

The main study area, worth 40 ECTS, can be classical and/or jazz/pop.

Elective courses and projects, worth 35 ECTS in total, focus on personal skills and/or pedagogical competencies depending on the course.

The programme provides a foundation for individual choices regarding a future career as a music teacher and musician.

Structure of the Programme

The programme is the most comprehensive music pedagogical master's program at RAMA, offering the biggest amount of independence and freedom of choice for each student.

Entrepreneurship, which concludes after the second semester, equips students with relevant tools to manage their artistic and pedagogical ambitions through self-management and entrepreneurial skills. The program concludes with a master's project, which is defined by the student based on their own interests and needs, serving as the student's specialization in music.

The subjects in the program are divided into the following areas:

- **Main Study Area:** Courses where the student is performing, creating, and teaching, as well as courses and projects supporting these aspects.
- **Elective Courses:** Courses and projects that either support performing, creating, or pedagogical activities.
- **Entrepreneurship:** Courses and projects where the student delves into the role of an entrepreneur, leader of dynamic processes, and further develops tools for their career management.
- **Master's Project:** In addition to the project development and associated guidance, courses are taught to prepare the student for the final project work.

2 Program content, individual subjects, and examinations

	1st sem.	2nd sem.	3rd sem.	4th sem.	In total
Main Study Area					50
<i>Main Subject 1</i>	5	5	5	5	20
<i>Main Subject 2</i>	5	5	5	5	20
<i>Music Pedagogical Theory</i>	5	5			10
Artistic Entrepreneurship	5	5			10
Electives	10	10	10	5	35
Master's Project			10	15	25
In total	30	30	30	30	120

2.1 Main Study Area

Music Leadership and Main Instrument as well as Music Pedagogy Theory

The students must choose two main subjects: either two musical leadership courses or one musical leadership course and one main instrument:

- Basic Music Education, adults and/or children.
- Classical Choir Conducting.
- Jazz/pop Choir Conducting.
- Jazz/pop Ensemble Conducting.
- Orchestra and Ensemble Leadership.
- Jazz/pop or Classical Main Instrument.

Semesters

1st-4th semester

Scope

50 ECTS

Music Pedagogy Theory: 10 ECTS, documented after the 2nd semester.

Musical Leadership Courses/Main Instrument: 2x20 ECTS, documented after the 4th semester.

2.1.1 Musical Leadership Courses

The following learning objectives apply for Musical Leadership Courses:

Upon completion of the course in relation to the specific leadership course, the student:

- Possesses personal and professional competencies at an advanced pedagogical and artistic level, based on both traditional and contemporary forms of expression.
- Is able to understand and reflect on practice and method choices in relation to their own pedagogical practice and in relation to teaching and communication processes.
- Masters advanced teaching skills as well as musical and technical skills and expressions.
- Is able to independently argue and take responsibility for their learning needs, specialization opportunities, and creative development potentials, as well as structure time and effort.
- Is able to act professionally with respect to responsibility and ethics.
- Possesses specialized knowledge of pedagogical methods and tools and can also make qualified and reflective pedagogical choices.

- Is able to manage complex and unpredictable creative challenges in pedagogical processes in a globalized world.
- Is able to undertake pedagogical and artistic communication activities and discuss music-related and professional issues with both peers and non-specialists.
- Is able to initiate and lead musical ensemble playing and interdisciplinary collaborations in the role of musician, teacher, and communicator.

Content of Musical Leadership Courses:

The courses include further development of the student's music pedagogical and artistic skills, as well as reflection on didactic and methodological practice with related concepts, questions, and themes.

The course may include:

Basic Music Education for Children and Adults:

- Diverse repertoire knowledge.
- Communication of musical experiences in practice.
- Improvisation, play/games, and dramatization.
- Basic instrument playing, composition, and body percussion.
- Didactics and methodological practice, including the planning of teaching courses and various learning forms.
- Progression and stylistic versatility.

Classical Choir Conducting:

- Didactics and methodological practice.
- Rehearsal and conducting technique.
- Broad stylistic repertoire
- Vocal technique skills
- Piano technique skills
- Musical analysis, including form and harmony theory as well as music historical context.
- Repertoire knowledge.
- Artistic expression and concert management.

Jazz/pop Choir Conducting:

- Didactics and methodological practice.
- Rehearsal and conducting technique.
- Broad stylistic repertoire.
- Vocal technique skills.
- Piano technique skills.
- Arrangement and composition.
- Improvisation.
- Microphone amplification.

- Artistic expression and concert management.

Ensemble Conducting:

- Didactic and methodological practice.
- Instrument knowledge.
- Score reading and understanding.
- Rehearsal methodology.
- Conducting.
- Interpretation.
- Arrangement.

Jazz/pop Ensemble Conducting:

- Didactic and methodological practice.
- Arrangement and composition.
- Instrumental and vocal technique skills.
- Ensemble playing skills.
- Rhythm and timing.
- Artistic expression and concert management.

Tuition and work formats, Musical Leadership:

- One-on-one tuition, class tuition, group work, and supervision.
- Teaching practice with supervision.
- Participation in relevant projects at the academy.

Part of the course involves preparation and evaluation of the student's teaching practice. Participation in these working methods is included in the ECTS of the Main Study Area.

Teaching Practice on 1st and 2nd Semester

In consultation with the teacher, the student completes a teaching course of at least 7 lessons (minimum 45 minutes each) during the 1st and/or 2nd semester. The student is responsible for finding a suitable training group and location.

The supervisor must approve the training group regarding level and age, which can be both children, adolescents, or adults.

A report of 3-5 pages, excluding appendices, describing the completed teaching practice on the 1st-2nd semester must be submitted on a date announced by the Study Administration. The report must include:

- Introduction/preface.
- Objectives.
- Description of the training group and the framework of the teaching course.
- Description of one or more selected pedagogical issues.

- Evaluation of the course.
- Appendices (scores, repertoire list, methodology, exercises, etc.).

The report serves as background material for evaluation with the teacher and is approved with a mark: Pass/Fail.

Teaching Practice on 3rd and 4th Semester

In consultation with the teacher, the student completes a teaching course of at least 7 lessons (minimum 45 minutes each). The student is responsible for finding a suitable training group and location.

The supervisor must approve the training group regarding level and age, which can be either children, adolescents, or adults. The course must differ essentially in terms of age group from the Teaching Practice on the 1st-2nd semester.

Evaluation and examination regulations

After the 4th Semester: Examination

Examination content, Musical Leadership Courses:

A report of 3-5 pages, excluding appendices, describing the completed Teaching Practice(s) on the 3rd and 4th semesters must be submitted on a date announced by the Study Administration. The report must include:

- Introduction/preface.
- Objectives.
- Description of the training group and the framework of the teaching course.
- Description of one or more selected pedagogical issues.
- Evaluation of the course.
- Appendices (scores, repertoire list, methodology, exercises, etc.).

The report serves as background material for examination.

During the examination the student demonstrates their teaching skills with their training group. The duration of the teaching demonstration is of a normal lesson of 45 minutes.

After the demonstration, there is a conversation lasting a maximum of 15 minutes, where the student answers questions related to the demonstration and the report and has the opportunity to provide additional comments.

Examination format, Musical Leadership Courses:

Practical test and written report. Total duration including deliberation: 75 minutes.

Marking and evaluation:

External examination. Grade. The assessment must reflect to which extend the learning objectives are achieved.

2.1.2 Jazz/pop or Classical Main Instrument

The following learning objectives apply for Jazz/pop or Classical Main Instrument

Upon completion of the course, the student:

- Possesses specialized knowledge of artistic and technical practice, repertoire, methods, and theory.
- Possesses specialized knowledge of relevant pedagogical and didactic methods.
- Masters artistic and technical skills and expressions.
- Is able to independently argue and take responsibility for their own learning needs, specialization opportunities, and creative development potential, as well as structure time and effort.
- Is able to act professionally with respect to responsibility and ethics.
- Masters critical and analytical approaches to performing musical and pedagogical practices.
- Is able to assess and choose among artistic forms of expression and make qualified and reflective artistic and pedagogical choices.
- Is able to undertake artistic communication activities and discuss music pedagogical, music-related, and professional issues with both peers and non-specialists.

Content of Jazz/pop or Classical Main Instrument:

The course includes further development of the student's personal artistic expression and musical/technical skills as well as reflection on music pedagogical practice.

The course may include:

- Soloistic skills.
- Improvisation.
- Composition.
- Artistic development activities.
- Rhythm and timing.
- Phrasing, interpretation.
- Sound, instrumental/vocal techniques.
- Active listening and imitation.

Tuition and work formats, Jazz/pop or Classical Main Instrument:

- One-on-one tuition, class tuition, and supervision.
- Work in band or ensemble settings.

Participation in the academy's projects is an important part of the student's activity in the Main Study Area. Projects can be initiated by both the academy and the student.

Part of the course can be preparation and evaluation of the student's stage performance at internal and external concerts.

Practical Training on 1st-2nd Semester

In consultation with the teacher, the student completes a teaching course of at least 7 lessons (minimum 30 minutes each). The student is responsible for finding a suitable training student, who can either be a child, an adolescent, or an adult.

Evaluation:

A report of 3-5 pages, excluding appendices, must be submitted on a date announced by the Study Administration. The report must include:

- Introduction/preface.
- Objectives.
- Description of the teaching course and the framework of the course.
- Description of one or more selected pedagogical issues.
- Evaluation of the course.
- Appendices (sheet music, repertoire list, methodology, exercises, etc.).

The report serves as background material for evaluation with the teacher and is approved with a mark: Pass/Fail.

Teaching Practice on the 4th Semester

In consultation with the teacher, the student completes a teaching course of at least 7 lessons (minimum 30 minutes each). It is the student's responsibility to find a suitable training student who can either be a child, and adolescent, or an adult. The teaching practice should differ essentially in terms of the age group from the teaching practice on the 1st-2nd semester.

Evaluation and Examination, Main Instrument Pedagogical Skills

Examination format and content

A report of 3-5 pages, excluding appendices, must be submitted on a date announced by the Study Administration. The report must include:

- Introduction/preface.
- Objectives.
- Description of the teaching course and the framework of the course.
- Description of one or more selected pedagogical issues.
- Evaluation of the course.
- Appendices (sheet music, repertoire list, methodology, exercises, etc.).

The report serves as background material for the examination.

Examination format

Practical test, conversation, and written report.

During the examination, the student demonstrates their teaching skills with their own training student. The duration of the teaching demonstration is of a normal lesson of 30 minutes.

After the test, there is a conversation where the student answers questions related to the practical test and the report and has the opportunity to provide further comments.

Duration: Practical test: 30 minutes. Conversation: 10 minutes. In total: 55 minutes.

Marking and evaluation

External examination. Grade. The assessment should reflect to which extent the objectives are met.

Evaluation and Examination Regulations, Main Instrument Own Skills

Examination content, Jazz/pop or Classical Main Instrument

At a concert, the student performs a self-selected programme in which they play a significant role.

Examination format, Jazz/pop or Classical Main Instrument

Concert. Duration: 30 minutes.

Total duration including deliberation: 60 minutes.

Marking and evaluation

External examination. Grade.

The assessment should reflect to which the extent the learning objectives are met.

2.1.3. Music Pedagogy Theory

The following learning objectives apply to Music Pedagogy Theory:

Upon completion of the course, the student:

- Possesses specialized knowledge of relevant pedagogical, didactic, and psychological theories, concepts, and methods.
- Is able to understand and reflect on practice and method selection in relation to teaching and communication courses.
- Is able to approach music pedagogical practices in a critically and analytically way.
- Is able to discuss music pedagogical issues with both peers and non-specialists.
- Is able to act professionally with respect to responsibility and ethics.

Content, Music Pedagogy Theory

The course includes the further development of the student's pedagogical and didactic skills as well as reflection on music pedagogical practice, music pedagogical development and research work, and related concepts, questions, and themes.

Tuition and work formats, Music Pedagogy Theory

Possible tuition and work formats:

Class tuition, group work, supervision.

Evaluation and Examination Regulations:

After the 2nd semester: Examination in Music Pedagogy Theory

Examination content

A written assignment on a topic approved by the teacher is to be submitted. Group work of 1-4 students is allowed.

Scope:

1-2 students: 7-9 pages

3-4 students: 12-15 pages

The assignment is to be submitted on a date announced by the Study Administration.

Examination format

The oral examination is individual and begins with the student providing an independent elaboration for a maximum of 10 minutes. This is followed by a disciplinary dialogue lasting approximately 20 minutes.

Total duration including deliberation: 45 minutes.

Marking and evaluation

Internal examination. Grade. The assessment should reflect to which extent the learning objectives are met.

2.2 Artistic entrepreneurship

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of the music business and culture in an international context.
- Understands and is able to reflect on professional practice and the complex relations between music industry players.
- Is able to assess challenges and issues in relation to his/her career, create relevant solution models, and make informed and reflected career decisions.
- Is able to communicate his/her own artistic profile and discuss vocational issues in relation to peers, audiences, and media.
- Can commence and lead independently in various professional contexts, participate in cross-disciplinary artistic collaboration, and assume artistic citizenship.
- Is able to independently assume responsibility for his/her own potential for creative development in a professional career context.

Content

The student's work with artistic entrepreneurship is based on the student's own projects and practice. Tuition seeks to support this and may include the following:

- Self-management.
- Individual research.
- Development of ideas.
- Project design and management.
- Communication.
- Financials.
- Music and issues in society.
- Business plan.
- Sales.
- Marketing.
- Partnerships and cooperation with other music industry players.
- Cross-disciplinary artistic collaboration.
- Artistic citizenship.

The 1st semester is concluded with an assignment. This can be either a short written assignment (3 to 5 pages) or an oral presentation during class.

2nd semester: examination assignment

Tuition and work formats

Class tuition, seminars, and individual guidance

Scope

10 ECTS

Semesters

1st to 2nd semester

Evaluation and examination regulations

After the 2nd semester: examination

Examination format

Oral examination (25 minutes) based on the examination assignment. Scope: 8-10 pages excluding annexes

The examination assignment must provide a perspective on central issues pertaining to the subject with relevant literature (theory and/or method).

During the oral examination, the student relates theory to his/her own professional practice and uses this as a starting point for a reflection on his/her professional and personal development.

The assignment must be handed in by the date communicated by the Study Administration.

Total duration including deliberation: 40 minutes

Marking and evaluation

Internal marking. Grade.

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

2.3 Electives

Every year, the Academy offers a number of pedagogical and artistic electives of 5 ECTS or 10 ECTS. The ECTS workload is stated in the description of each elective. A total of 35 ECTS is to be earned from electives.

MMus General Music Teacher has a free choice between pedagogical and artistic electives.

Content and objectives

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

Tuition and work formats

Electives are primarily executed as class tuition. Where relevant, however, other options are possible; this will be stated in the description of each elective.

Semesters and scope

1st semester – 10 ECTS

2nd semester – 10 ECTS

3rd semester – 10 ECTS

4th semester – 5 ECTS

Evaluation and examination regulations

Evaluation and examination regulations are specified in the individual descriptions of the elective courses.

2.4 Master's project

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of practice, methods, and theory within the chosen project area.
- Understands and is able to reflect on his/her practice and choice of methods in relation to the project.
- Has acquired mastery of relevant methods, tools, and forms of expression within the chosen project area.
- Is able to identify project relevant knowledge and evaluate, create, and choose from project-related solution models.
- Can communicate and discuss project ideas and results achieved verbally and in writing.
- Is able to manage complex and creative challenges in relation to project work.
- Is able to find relevant cooperation partners and act with integrity and professionalism in vocational and/or cross-disciplinary cooperation.
- Is able to assume responsibility for his/her own learning needs and potential for development in relation to project work and draft and manage a realistic schedule.

Content

The master's project builds upon (one or more of) the student's main study areas but may draw on cross-disciplinary approaches.

The student chooses and defines his/her own project. The project must include the following elements:

- 1) Work within one or more of the following areas
 - a. Composition/songwriting/arrangement
 - b. Professional artistic performance
 - c. Pedagogics/communication
 - d. Artistic entrepreneurship
- 2) Written assignment. Scope: 15-30 pages excluding annexes

The joint guidance classes for the master's project include tuition on assignment writing topics such as project formats, research methodology, interview technique, and literature searches. Tuition may be scheduled together with Artistic entrepreneurship.

Tuition and work formats

The project is executed during the 3rd and 4th semesters.

Individual project guidance is provided.

In addition, the Master's project is prepared and supported in joint guidance classes.

Important dates

1 April, 2nd semester

The student submits the following to the project coordinator: a preliminary title and a brief description of one or more project ideas, and a prioritised application for a project

Early September, 3rd semester

Introductory meeting with the project coordinator

The student is introduced to the scope, form, and opportunities of the master's project and is prepared for creating the project description.

Study groups of 3-6 students are set up.

The groups convene at least three times during the project period.

1 November, 3rd semester

The project description is submitted for approval with the project coordinator. This first project description must include the following:

- Title.
- Objective.
- Motivation (personal and general).
- A description of the product (the content itself and the result of the project).
- A description of the process:
 - Preparation (literature, music references, interviews, etc.).
 - Elements of the project process (for example, rehearsals, recordings, work with composition/songwriting, cooperation partners, etc.).
- Schedule.

1 February, 4th semester

In consultation with the project supervisor, the student creates a final project description on which the rest of the work, and the evaluation of the project, are based. This project description is binding in relation to handing in the written project. The requirements of the descriptions are stated above.

15 April, 4th semester

The written assignment is handed in. Scope: 15-30 pages excluding annexes

The assignment is handed in along with all other relevant material that the board of examiners must be familiar with before the examination.

Semesters

3rd to 4th semester

Scope

25 ECTS

Evaluation and examination regulations

Examination format

A: Presentation (30 minutes)

Depending on the nature of the project, the presentation may for example take the following forms:

- A concert incorporating oral communication.
- A teaching situation using a project-related approach.
- A lecture/presentation of the project including documentation of the artistic/performative dimension in the form of a portfolio, CD/DVD recordings or similar.

It is important that the presentation elaborates, or provides perspectives on, the content of the written assignment.

The repertoires of the examination concert and the artistic/performative dimension of the master's project may overlap.

B: Interview with the board of examiners (10 minutes) 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.