Det Jyske
Musikkonservatorium
The Royal Academy of Music

CURRICULUM

Bachelor of Music (BMus)

CLASSICAL COMPOSITION
Aarhus

Effective as of 2024

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1 Introduction

Classical Composition is a 3-year BMus programme at the Royal Academy of Music where students work with composition in an artistic and critically reflective manner. Taking the student's compositions as a starting point, the programme includes a broad range of subjects and projects that form the basis for the student's choice of further studies and future career.

The programme focuses on the student's composition and technical skills in an artistic context. It includes communication of music in practice and in theory, and the programme concludes with a bachelor project where the student specialises in a subject chosen by the student him/herself.

The programme subjects are divided into the following fields:

- Main study area: subjects where the student works with composition in an investigative, creative, and methodical manner as well as Ear training and instrumentation that support this.
- Pedagogy: subjects where the student works with artistic communication and pedagogical practice.
- General studies: music theory, music history, and music analysis. Among other things, students work on knowledge of periods and works, notation, arrangement, and style analysis.
- Artistic entrepreneurship: subjects and projects where the student gains experience as an entrepreneur and manager of dynamic processes and acquires career management tools, based on their artistic practice.
- Bachelor project: specialisation including guidance and immersion in a subject chosen by the student.

The elements of the programme are credited with ECTS points based on an assessment of the workload involved in the subjects.

2 Programme content, individual subjects, and examinations

	1st sem	2nd sem	3rd sem	4th sem	5th sem	6th sem	In total
Main Study Area							
Composition and instrumentation	15	10	10	10	10	15	70
Ear Training	5	5	5				15
Music History and Theory	5	5	5	5			20
Creative Pedagogy							
Communication		5					5
Pedagogical Development Work			5				5
Pedagogical Fieldwork				5			5
Ensemble Conducting and Arrangement					5		5
General Subjects							
Artistic Entrepreneurship			5	5	5		15
Joint Module	5						5
Electives		5		5	10	5	25
Bachelor Project						10	10
In total	30	30	30	30	30	30	180

2.1 Main Study Area

2.1.1 Composition and Instrumentation

Objectives
Upon completion of the course, the student:

- Possesses knowledge of compositional techniques, aesthetic and stylistic directions, musical and technical practice, repertoire, literature, methods, and theory.
- Is able to reflect on practice and method selection in relation to their own artistic practice.
- Has acquired and is able to apply technical and musical skills and forms of expression in their compositional work.
- Is able to make artistic choices and evaluations.
- Is able to convey musical, instrumental, and artistic choices in a relevant way for a given target audience.
- Is able to identify and discuss artistic challenges in a creative, investigative, and analytical way.
- Is able to independently engage in various musical contexts.
- Is able to identify their own learning needs and creative development potentials within composition and instrumentation, as well as prioritize time and structure work efforts accordingly.
- Is able to analyse and reflect on choices of media, as well as methodological and aesthetic choices.
- Is able to explore and experiment with possibilities in applied formats and media.
- Is able to use strategies and methods for instrumentation or other applied media in their own artistic practice.
- Is able to work with instruments and possibly other media in a creative and meaningful way that supports the artistic intention.

Content
The course may include:

- Guidance in the artistic work with the student's own compositions, including peer feedback and supervision on artistic works.
- Seminars focusing on selected topics, including collaboration with other study programmes in the Composition Department.
- Reflection on practice and method selection in relation to the student's own artistic practice.
- Communication of musical and artistic ideas and opinions.
- Group work, student presentations, and peer-to-peer feedback.

In relation to the student's compositional practice, the course also includes analysis, instrumentation exercises, and discussions on topics such as aesthetics and various artistic formats. Topics may include:

- Instrument Knowledge.
- Instrumentation Methods.
- Instrumentation Analysis.
- Perception Analysis.
- Notation.
- Preparation.
- Amplification and Digital Manipulation.

Tuition and work formats
One-on-one lessons and class tuition, including lessons across cohorts.

Semesters
1st to 6th semester.

Scope
70 ECTS

Evaluation and examination regulations
After the 2nd semester: 1st Year Evaluation in Composition
Examination content
Submission of at least two pieces composed during the 1st and 2nd semester, along with a brief written presentation of the pieces. During an oral exam, the student presents the submitted pieces briefly and is subsequently evaluated orally by both peers and teachers.

Examination format
Written submission and oral exam.
Duration of the oral exam: 25 minutes, including 10 minutes presentation and 15 minutes discussion and questions from the teacher and examiner.
Followed by 15 minutes of deliberation and feedback.
Total duration including deliberation and feedback: 40 minutes.

Scope of the written presentation of the pieces: 1-2 pages.

The composed pieces must be submitted by May 1st.

Marking and evaluation
Internal examination. Pass/Fail.
The assessment must reflect to which extent the learning objectives for the subject are expected to be met over the three years of study.

After the 6th semester: Examination in Composition
Examination content
Submission of a representative selection of pieces created during the 3rd to 6th semester, along with a written presentation of the pieces (2-3 pages). From the

submitted pieces, a prioritization of the most important 40 minutes of music should be specified.

Oral exam: Technical and aesthetic review of at least one of the submitted pieces of the student's choice.

Examination format
Written submission and oral exam.
Duration of the oral exam: 40 minutes, including 20 minute of artistic presentation of the pieces and 20 minutes discussion. Followed by 20 minutes of deliberation and feedback.
Total duration including deliberation and feedback: 60 minutes.

The composed pieces must be submitted by May 1st.

Marking and evaluation
External examination. Grade.
The assessment must reflect to which extent the learning objectives are met.

<u>After the 2nd, 4th, and 6th semesters: Examination in Instrumentation</u>
One exam is held per academic year. The student, in consultation with the teacher, decides the order in which the three exams are taken.

By April 1st, the teacher must approve the prerequisite assignment related to the specific exam. All perquisite tests are arranged and conducted by the teacher.

Prerequisite Test for Exam No. 1: Instruments in the Symphony Orchestra
Multiple-choice test in instrument knowledge. The test is approved when the student achieves at least 75% correct answers. The test is accessed online and is available throughout the entire course.

Prerequisite Test for Exam No. 2: Alternative Notation
The student submits 3 self-chosen assignments in alternative notation. Each assignment must include a brief description of the problem and its solution (max. 1 page per assignment).
The assignments should document the student's ability to communicate unconventional and alternative information through notation. One of the three assignments must include a video score, a graphic score, imaginary music, or similar.

Prerequisite Test for Exam No. 3: Oral Presentation
In an oral presentation to the other students in the class, the student presents the key instrumentation ideas and strategies in a work chosen in consultation with the teacher. The presentation should last 30 minutes and be followed by 30 minutes of discussion with the other students.

<u>Examination Assignment 1: Realized Instrumentation</u>
Examination content
Written assignment. Oral exam.
1st of June: Submission of a piece in the form of a score, including all necessary

notation explanations, as well as a recording of the piece. The piece must include a minimum of 3 musicians.

During the oral exam, the discussion will focus on the piece's instrumentation in relation to the performance of the music. The student starts the discussion with a brief introduction to the piece lasting up to 5 minutes.

Examination format
Presentation and discussion: 20 minutes.
Deliberation and feedback: 15 minutes.
Total duration including deliberation and feedback: 35 minutes.

Marking and evaluation
Internal examination: Grade.
The assessment must reflect to which extent the learning objectives are met.

Examination Assignment 2: Etude
Examination content
1st of June: Submission of an etude for one or two instruments. The etude should last a minimum of 3 minutes and be composed by the student during the academic year. It is optional which instrument(s) the etude is composed for. The piece must include all necessary notation explanations so that it can be performed solely based on the information in the score.

Examination format
Written assignment.
Scope: min. 3 minutes.

Marking and evaluation
Internal examination: Grade.
The assessment must reflect to which extent the learning objectives are met.

Examination Assignment 3: Expanded Instrumentation
Examination content
Written assignment and oral exam.
1st of June: Submission a piece in the form of a score, including all necessary notation explanations, focusing on visualization, performance, spatialization, incorporation of electronics, or similar. In addition to the work, a description of the piece including its main ideas, and a description of the practical challenges involved must be submitted. The description must be a maximum of 5 pages (12.000 characters).

During the oral exam, a discussion about the work will take place, based on the submitted material and a brief presentation of up to 5 minutes.

Examination format
Written assignment and oral exam.
Scope of the descriptions: max. 5 pages.

Presentation and discussion: 20 minutes.
Deliberation and feedback: 15 minutes.
Total duration including deliberation and feedback: 35 minutes.

Marking and evaluation
Internal examination. Grade.
The assessment must reflect to which extent the learning objectives are met.

The average of the three grades is recorded on the diploma. It is rounded to the nearest grade on the 7-point scale.

2.1.2 Ear training

Objectives
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.

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.

Scope
15 ECTS

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.

<u>After the 1st semester: proficiency test of student skills</u>
Examination content
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 and feedback: 15 minutes.
Preparation time:
15 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. If the examination reveals an unsatisfactory student level, a new examination is scheduled for late January on the subsequent semester.

<u>After the 2nd semester: proficiency test of student skills</u>
Examination content
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 and feedback: 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.

<u>After the 3rd semester: final examination ORAL EXAMINATION</u>
Examination content
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 and feedback: 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 Music History and Music Theory

Objectives
Upon completion of the course, the student.

- Possesses knowledge of music-historical and music-theoretical concepts, central composers, and artists.
- Is able to understand and reflect on relevant music-theoretical concepts within contemporary music.
- Is able to apply relevant critical and analytical approaches to music history.
- Is able to seek out and gather relevant information.
- Is able to communicate in writing to both peers and non-specialists.
- Is able to approach music-historical issues in an explorative and analytical way.
- Is able to identify their own learning needs within the subject's curriculum.
- Is able to critically engage with music-theoretical frameworks.
- Is able to identify music-historical, compositional, and stylistic characteristics.
- Is able to explain different aesthetic starting points for music.
- Is able to use different listening strategies.

Content
Focuses on the history of classical and electronic music.

1st Semester: The Recent History of Western Classical Music
Review, analysis, and discussion of relevant music-historical concepts and central composers from the 20th and 21st centuries in Western classical music. Topics may include neoclassicism, serialism, fluxus/happening, minimalism, conceptualism, etc.
This course is taught jointly with students from the classical department.

2nd Semester: Music Theory and Overview of Western Classical Music History
Review, analysis, and discussion of relevant music-historical and music-theoretical concepts, central composers, and artists throughout music history.
The music-historical review may relate to topics such as melody, rhythm, harmony, texture, form, acoustics, psychoacoustics, perception, tuning, and scale.

3rd Semester: The History and Aesthetics of Electronic Music
Review, auditory analysis, and discussion of relevant music-historical and music-theoretical concepts, central composers, and artists within the history and aesthetics of electronic music.
This course is taught jointly with students from the electronic composition programme.

4th Semester: Music Theory and Overview of Western Classical Music History
Review, analysis, and discussion of relevant music-historical and music-theoretical concepts, central composers, and artists throughout music history.
The music-historical review may relate to topics such as melody, rhythm, harmony,

texture, form, acoustics, psychoacoustics, perception, tuning, and scale.

Tuition and work formats
Class tuition, written assignments, group work, and student presentations.

Semesters
1st to 4th semester.

Scope
20 ECTS

Evaluation and examination regulations
After the 1st, 2nd, 3rd, and 4th semester. Written Exam.

During the 1st semester: Written Test
Written test on the provided reading lists. Each list covers approximately 3 hours of music. For the exam, the student must identify information such as composer, title, genre, style period, and year of composition for 10 music examples from the reading list. The exams are planned and conducted by the teacher during time of the course. The duration of the test is 20 minutes in total.

After the 1st semester: Written Group Exam
Written analysis of a provided piece from the 20th or 21st century, including a historical positioning of the piece and a recommendation for a listening strategy.
The analysis should be 4-5 pages per student and include at least 5 audio and score examples.

Up to 50% of the assignment can be replaced by video material (1 minute corresponding to 1/3 page). Each student must individualize their part of the response to the extent that individual performance can be assessed.
The assignment is submitted as a link to a website. The deadline for submission is 14 days.

Marking and evaluation
Internal examination. Grade.
The assessment must reflect to which extent the learning objectives expected to be met at the end of the course.

Examination After the 2nd Semester
Examination content
Written assignment. Scope: 5-7 pages.
The title and topic of the assignment are determined by the teacher in consultation with the student.

Examination format
Written submission.

Marking and evaluation
Internal examination. Grade.

The assessment must reflect to extent the learning objectives expected to be met at the end of the course.

Examination After the 3rd Semester
Examination content
Written assignment. Scope: 5-7 pages.
The title and topic of the assignment are determined by the teacher in consultation with the student.

Examination format
Written submission.

Marking and evaluation
Internal examination. Grade.
The assessment must reflect to which extent the learning objectives expected to be met at the end of the course.

After the 4th semester: Exam
After the 4th semester, a written assignment is submitted. The title and topic of the assignment are determined by the teacher in consultation with the student.

Examination form
Written submission.
Scope: 5-7 pages excl. appendices.

Marking and evaluation
Internal examination. Grade.
The assessment must reflect to which extent the learning objectives are met.

The average of the four grades is recorded on the diploma. It is rounded to the nearest grade on the 7-point scale.

2.2 Creative Pedagogy

2.2.1 Communication

Objectives
Upon completion of the course, the student:

- Possesses a developed understanding of what communication is and which creative possibilities the field can contain in artistic contexts.
- Is able to reflect on practice and method selection in relation to different communication situations.
- Possesses basic knowledge of relevant communication concepts, theories, and methods.
- Has acquired communicative tools for effective communication.
- Possesses insight into the relationship between the artist, the audience, and the work.

Content
Building a common knowledge base in the field and developing the student's overall professional understanding of how to work creatively with communication for a given target group.

The course deals with the communication of various topics within the main study area (composition and instrumentation).

The course will be conducted through practical exercises, theoretical presentations, and discussions, incorporating relevant literature on topics such as rhetoric, psychology, etc. As part of the course, the student will give presentations and teach their peers.

Tuition and work formats
Class tuition.

Semesters
2nd 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.

2.2.2 Pedagogical Development Work

Objectives
Upon completion of the course, the student:

- Is able to develop pedagogical ideas within the creative field.
- Is able to develop and reflect on different methods for communication.
- Is able to develop materials for communicating topics related to composition for a given target group.
- Is able to choose between different communication methods and adapt their practice to varying types of communication situations.
- Is familiar with different audience segments and has experience adapting their communication to various types of audience.

Content
The course involves both practical and theoretical work on developing formats, methods, and materials for communication. Various practical communication situations are tested, and the group reflects collectively on the experiences. There is a focus on developing awareness of different target groups.

The course will include practical exercises, theoretical presentations, and discussions. Relevant literature on communication, target groups, etc., will be incorporated. As part of the course, the student will develop and test at least two teaching formats targeted at different target groups.

Tuition and work formats
Class tuition.
Internship practice.

Semesters
3rd 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.

2.2.3 Pedagogical Fieldwork

Objectives
Upon completion of the course, the student:

- Is able to design and organize a teaching course with appropriate progression.
- Is able to work creatively on developing creative teaching courses for a given target group.
- Is able to reflect on practice and method selection in relation to experiences from teaching and communication situations.
- Is able to independently collaborate with both peers and non-specialists.
- Is able to identify and handle pedagogical challenges in a creative, investigative, and analytical way.
- Is able to identify their own learning needs and creative development potentials within the pedagogical field, as well as prioritize time and structure work efforts concerning the planning of teaching courses.

Content
Development of the student's ability to creatively create purposeful teaching courses for a given target group. The course covers communication of various topics within composition.

The course includes planning and executing teaching courses where students compose and communicate existing music through presentations and practical exercises, as well as a review of practical methods for planning and evaluating composition teaching.
Teaching will include practical exercises and discussions with relevant literature.

The course includes a teaching practice at a folk high school or similar institution. During this, students will conduct composition teaching in groups for two weeks. The practice can be divided into two different formats and organized in collaboration with two different external partners. For example, one week of teaching practice at a folk high school and an intensive workshop at 'Spor New Music School'.

The supervisor will observe the teaching either on-site or through video recordings and evaluate collectively and/or individually.

Tuition and work formats
Class tuition and teaching practice.

Semesters
4th semester.

Scope
5 ECTS

Evaluation and examination regulations
Examination content

Written assignment and oral exam.
Written assignment of 5-7 pages.

The assignment should include:

- Objectives.
- A brief account of the teaching practice.
- Reflection on the learning outcomes for the pupils in relation to student's own pedagogical practice.
- Explanation of selected concepts and methods that the student has practically tested during the teaching practice, as well as reflection on these experiences.
- Teaching materials developed by the student for the teaching practice.

Appendices may include any audio examples of work with the pupils.

The assignment is to be submitted by a date announced by the Study Administration, no later than 14 days before the exam.

Oral Exam:
The student starts with a 10-minute presentation, followed by a 10-minute dialogue between the student, the examiner, and the teacher. Followed by a 10-minute deliberation.

Examination format
Written assignment and oral exam.
Scope of the written assignment: 5-7 pages.
Duration of the oral exam: 20 minutes.
Total duration including deliberation: 30 minutes.

Marking and evaluation
External examination. Grade.
The assessment must reflect to which extent the learning objectives are met.

2.2.4 Ensemble Conducting and Arrangement

Objectives
Upon completion of the course, the student:

- Possesses basic skills in conducting and arrangement.
- Possesses basic group teaching skills.
- Is able to develop progressive, pedagogical courses.
- Is able to reflect on practice and method selection in relation to teaching and communication situations related to ensemble conducting.

Content
The course includes instruction in conducting technique, instrument knowledge, score technique, ensemble pedagogy, and arrangement.
The practical work involves using the class participants as a practice ensemble, and arrangement writing is tailored to the ensemble's instrumentation. Emphasis is also placed on communication, and the student will acquire fundamental pedagogical skills and be able to structure and lead a short rehearsal period as an ensemble conductor.

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 Subjects

2.3.1 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.

2.3.2 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 their 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.
- Fundraising.
- 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.

Tuition and work formats
Class tuition and seminars plus individual supervision.

Semesters
3rd to 5th semester.

Scope
15 ECTS

Evaluation and examination regulations

Examination content
Oral examination based on a written assignment.

The written assignment must provide a perspective on central issues pertaining to the course, incorporating relevant literature (theory and/or method) as well as a reflection on the student's practical experience with entrepreneurship. The assignment must be submitted on a date announced by the Study Administration.

During the oral examination, the assignment is further discussed, and the student reflects on their own academic and personal development.

Examination format
Written assignment and oral exam.
Scope of the written assignment 5-7 pages excl. appendices.
Duration of the oral exam: 20 minutes followed by 15 minutes of deliberation and feedback.
Total duration including deliberation and feedback: 35 minutes.

Marking and evaluation
Internal marking. Grade.
The assessment must reflect to which extent the learning objectives are met.

2.3.3 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 25 ECTS to be earned from electives on the BMus programme, at least 10 ECTS must be related to the pedagogical area.

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

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

Semesters and scope
2nd semester – 5 ECTS
4th semester – 5 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
Evaluation and examination regulations are specified in the individual descriptions of the elective courses.

2.3 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 their 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 their 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.