

COURSE DESCRIPTIONS AND EXAMINATION REGULATIONS

ELECTIVES BMUS PROGRAMMES

Aarhus

Effective as of 2025

Note: if there are participation requirements for an elective, an interview may be required with the teacher as to whether the applicant is qualified to choose the subject.

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ARTISTIC ELECTIVES

Ableton Live, Advanced

Teacher: Merlyn Luke Perez-Silva

Participation requirements

For students already working with Ableton Live. It is expected that the student has completed several music projects using the program and has a knowledge of working with concepts such as MIDI, synthesis, sampling, automation and mixing. The student must bring headphones as well as their own computer with Ableton Live Suite.

Objective

Upon completion of the course the student:

- Has acquired an advanced understanding of Live's Devices and User Interface.
- Has experience with advanced sound design techniques and digital instrument building.
- Is familiar with extended features and techniques such as Max For Live, optimizing Live's preferences, and Live's routing options.
- Has been introduced to specific use cases of Live, for example performing improvised concerts, or live recording in a sound studio.
- Is able to use Live's chance-based features to compose generative music.

Content

The course includes working with a selection of advanced techniques in sound design, digital instrument building, and composition in Ableton Live. Part of the teaching will respond to the needs and practices of the group of students. The course is both practical and theoretical and focuses on integrating the skills in the students' own artistic practice.

Upon completion of the course, the student submits a music project in Ableton Live on a date set by the teacher, demonstrating an advanced knowledge of the program and that the learning objectives have been met.

The course is conducted in English.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Advanced Ear Training, Classical

Teacher: Kaja Bundgaard

Participation requirements

The course is only available to classical students in their 4th semester or students with equivalent qualifications.

Objective

Upon completion of the course the student:

- Has developed their musical imagination, memory and awareness required to be able to perform music on a high level professional and artistically.
- Has developed the auditory, visual and analytical skills to be able to listen, read, understand and reproduce music melodically, harmonically, and rhythmically, generally and within the main subject.

Content

Tuition is largely supported by examples from the music literature and can be organized with individual considerations in relation to the main subject. Tuition includes:

- Melody training (auditory and visual): extended tonal and atonal prima-vista singing.
- Rhythm training (auditory and visual): extended rhythm repertoire
- Auditory analysis
- Harmonic analysis and dictation

Tuition and work formats

Class tuition in small groups. Tuition may be supported by digital platforms.

Semesters

One semester

4th semester

Scope

5 ECTS

Evaluation and examination regulations

Examination content

Final exam after the 4th semester. Therefore, the course is not completed after the 3rd semester as usual.

Written and oral tests. The tests take place on two different days, with the oral test as the final one. After the oral test, there will be a final deliberation and feedback for both tests.

Written test:

- Auditory analysis music dictation.

The written test is an individual test conducted under invigilation.

Oral test:

- Rhythm reading
- Melody reading/prima vista singing
- Harmonic analysis
- Auditory analysis

The student selects which tasks they wish to be tested on for the oral test two weeks before the oral test. However, at least one task from each of the areas rhythm and melody must be included. Auditory analysis is mandatory.

Examination format

Written test: 2 hours.

Preparation for the oral test: 30 minutes.

Oral test: 20 minutes.

Deliberation and feedback: 10 minutes.

Total duration of the oral test incl. deliberation and feedback: 1 hour.

Marking and evaluation

Internal marking: Teacher and internal examiner. Two grades. The assessment must reflect the extent to which the learning objectives have been met. The oral and written parts of the exam are assessed separately. Both tests must be passed. If a test is not passed, re-examination is done at the end of the same semester.

Advanced Ear Training, Jazz/Pop

Teachers: Christian Vuust and Søren Nørbo

Participation requirements

The course is only available to jazz/pop students in their 4th semester or students with equivalent qualifications.

Objective

Upon completion of the course the student:

- Has further developed their knowledge of the use of ear training in the field of rhythmic music.
- Possess advanced ear training skills that support a professional work, both executive and creative as well as pedagogical.
- Is able to work creatively, investigating and analytically in a musical context.
- Is able to identify own learning needs and creative development potentials as well as prioritize time and structure work effort in relation to these.

Content

The course may include melodic and rhythmic imitation, step perception, intervals/interval structures, chords, scales, sheet music, reading rhythms, musical expression (e.g., dynamics, phrasing and paraphrasing), improvisation, composition, auditory study, auditory and visual analysis, transcriptions and dictations.

Tuition and work formats

Class tuition

Semesters

One semester

4th 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.

Arrangement for Brass/Winds in Jazz/Pop Music

Participation requirements

None

Objective

Upon completion of the course the student:

- Has basic knowledge of various types of brass/wind instruments and their sonic possibilities.
- Is able to apply technical and theoretical knowledge of arrangement for brass/winds in their own artistic practice.
- Has basic knowledge of aesthetic directions and the use of brass/winds in jazz/pop music.
- Is able to arrange and communicate music for brass/wind instruments.

Content

The course may include:

- Arrangement methods related to melody, rhythm, harmony and form.
- Arrangement and instrumentation
- Notation forms, voicings, etc.
- Auditory and visual analysis of jazz/pop music using brass/wind instruments
- The student's ability to critically reflect on their own and others' works

During the course, 2-3 finished arrangements will be produced and submitted in score form and/or recording.

Tuition and work formats

Class tuition, supervision, and peer feedback.

Semesters

One semester

2nd, 4th or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Arrangement for Choir

Teacher: Malene Rigrtrup

Participation requirements

None

Objective

Upon completion of the course the student:

- Is able to arrange pieces for both classical as well as jazz/pop choirs and vocal ensembles on a basic level.
- Possess knowledge of and experience with notation and notation forms.
- Is able to reflect on practice and choice of method in relation to own artistic practice.
- Is able to make artistic choices and assessments.

Content

Based on the students' prerequisites, work is done with arrangements for choir and smaller vocal ensembles. Tuition may include:

- Presentations concerning working with arrangement for choir
- Collection of ideas from choral pieces and arrangements
- Voice leading
- Voice types, characteristics, and ambitus
- Different types of arrangements
- Notation and layout

During the course, on a set date from the teacher, the student submits three arrangements. The arrangements must all be available in writing (pdf). Individual feedback is given based on the arrangements.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Arrangement for RAMA Big Band

Participation requirements

None

Objective

Upon completion of the course the student:

- Has basic knowledge of the instruments, their sonic possibilities, and repertoire of the big band.
- Is able to apply technical and theoretical knowledge of arrangement for big band in their artistic practice.
- Has basic knowledge of compositional techniques and aesthetic directions within the big band genre.
- Is able to communicate musical and artistic expressions in a relevant manner for a given audience.

Content

The course may include:

- Instrument knowledge (understanding of the big band's brass/wind instruments including doublings and rhythm section).
- Arrangement and instrumentation
- Score analysis
- The student's ability to critically reflect on their own and other's works.

During the course, at least one finished piece will be produced, submitted in score form, and performed at a joint concert for the course.

Tuition and work formats

Class tuition, supervision, rehearsals and concerts with the school's big band, as well as peer feedback.

Semesters

One semester

2nd, 4th or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Arrangement for Strings in Jazz/Pop Music

Teacher: Mette Dahl Kristensen

Participation requirements

None

Objective

Upon completion of the course the student:

- Has overall knowledge of the historical and contemporary repertoire of string instruments across a wide range of genres.
- Has basic knowledge of the different string instruments, their timbre, and technical possibilities.
- Is able to assess relevant techniques in an artistic context.
- Is able to use the acquired knowledge of strings in their own or others' artistic practice.
- Has basic experience with string notation and is able to communicate artistic visions to collaborators/musicians.

Content

The course may include:

- Instrument knowledge, including understanding of relevant techniques
- Music history, including genre awareness
- General arrangement techniques
- String notation, including practical communication with musicians
- Analysis of exiting works and/or arrangements

Throughout the course, ongoing arrangement tasks of varying scope and type will be assigned.

Tuition and work formats

Class tuition and individual supervisions.

Semesters

One semester

2nd, 4th or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Basic Piano, Singing or Guitar in Group Classes for Jazz/Pop Students

Participation requirements

None

Objective

Upon completion of the course the student:

- Possesses basic knowledge of methods to acquire new material.
- Possesses basic knowledge of musical and technical practice that supports a musical practice.
- Is able to use the elected instrument to support their artistic practice.
- Is able to use the elected instrument as a tool in practical pedagogical situations.
- Is able to identify own learning needs and creative development potential.

Content

The course may include:

- Knowledge of a wide repertoire.
- Knowledge of the role of the instrument in a musical context.

The course is organized to some extent in consultation with the students.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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.

Chamber Music

Participation requirements

The course is only available to students in the classical department, or students with equivalent qualifications.

Objective

Upon completion of the course the student:

- Possesses extensive knowledge of chamber musical repertoire as well as the musical and technical practice.
- Can participate in chamber musical contexts in a natural manner.
- Can make artistic choices and assessments.
- Can use communication processes that form the foundation of chamber musical musicianship.

Content

The student is taught and supervised performing chamber music. The repertoire includes both core repertoire for the student's instrument group as well as a selection of works covering the history of music.

A minimum of two concerts are held at the end of the course's two semesters, where the student participates as a musician playing a program of minimum 15 minutes. Half of the program should include works for more than two musicians.

Repertoire lists are to be submitted by 15 September and 1 February.

Tuition and work formats

Class tuition

Semesters

2 semesters

5th and 6th semester

Scope

10 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Composition

Teacher: Søren Nørbo

Participation requirements

None

Objective

Upon completion of the course the student:

- Has experience with compositional work and creative processes.
- Has a greater awareness of their own process as a composer and/or creative musician.
- Has insight into the works and working methods of other composers.
- Is able to communicate their music, for example, using sheet music, graphic notation, lead sheets, or as electronic production and sound files.

Content

Through practical work, the student develops their own personal way of working with composition. New methods are listened to and tested, and the works of other composers are analyzed and examined in relation to the students' own compositions. Composition exercises, reflective conversations, and altering between practical work and discussions on topics such as aesthetics, methods, and contemporary relevance are part of the course.

Tuition and work formats

Class tuition

Semesters

One semester

4th or 6th 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.

Contemporary Music for Performers

Teacher: Frederik Munk Larsen

Participation requirements

The course is only available to instrumentalists and singers.

Objective

Upon completion of the course the student:

- Possesses artistic and technical skills and modes of expressions within the field of contemporary music
- Has insight into critical and analytical approaches to contemporary music and contemporary musical practice
- Is able to evaluate and choose between modes of artistic expression and make qualified choices.

Content

The course is based on the forms of expression of contemporary music in a broad sense and includes work on musical and cross-aesthetic works with backgrounds in different genres and compositional expressions. The team works collectively and individually on selected topics and works. For example, based on various improvisational forms, classical sheet music, graphic scores or electronic music. Part of the teaching will be in workshops with the participation of composition students or externally affiliated composers.

During the course, the student participates in at least one concert or event where one or more themes from the course are presented.

Tuition and work formats

Class tuition, workshops and ensemble playing.

Semesters

One semester

2nd, 4th or 6th 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.

Vocal Technique in Theory and Practice

Teacher: Bebiane Bøje

Participation requirements

The course is only available to BA-2 and BA-3 students and is primarily aimed at students with jazz/pop singing as their main instrument.

Objective

Upon completion of the course the student:

- Possesses knowledge about the voice as an instrument: body work, throat work, and resonance utilization.
- Has acquired experience and skills regarding the functions and anatomy of the voice.
- Is able to diagnose vocal problems and suggest solutions for them.
- Has gained experience with relevant methods for acquiring new material.
- Has developed skills in the pedagogical work with the voice.
- Is familiar with pedagogical literature and materials.
- Is able to reflect on practice and method choices in relation to their own practice and development.
- Can independently take responsibility for their own learning needs and developmental potential, as well as prioritize time and structure work effort accordingly.

Content

Vocal Technique in Theory and Practice is a relevant element in vocal and voice education, as the course provides improved knowledge of the voice on a scientific basis. The instruction uncovers the fundamental principles of vocal technique, covering training of the singer's body, as well as practical and theoretical introduction to the anatomical and physiological principles behind the exercises used.

Among other things, the course will cover knowledge of vocal anatomy, body work, throat work, and resonance. Additionally, vocal functions and exercises for diagnosing voices will be addressed, as well as auditory analysis of both one's own and others' voices. The course will provide familiarity with relevant literature in the field and form the basis for vocal pedagogical practice.

Tuition and work formats

Class tuition

Semesters

One semester

4th or 6th 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.

Explore Your Voice

Teacher: Bebiane Bøje

Participation requirements

None

Objective

Upon completion of the course the student:

- Possesses knowledge and understanding of appropriate use of voice in song and speech.
- Possesses basic knowledge of musical and technical practice in song.
- Possesses basic knowledge of relevant repertoire.
- Possesses musical and technical skills that support a professional work.
- Possess insight into and methods for use in educational work.
- Is able to express themselves with an independent singing expression.
- Is able to identify own learning needs and creative development potentials as well as prioritize time and structure work efforts in relation to these.

Content

Based on the individual voice and the musical expression of the individual, the course includes working with strengthening the voice so that it becomes strong and useful in the dissemination of music. The student will be given tools to perform tasks that include voice use and will be able to avoid problems such as: hoarseness, fatigue, lack of ambitus and lack of dynamic competence/output.

The course includes working with physical singer training, singing technique linked to performance, and emergency help for the voice. Topics that can be effectively worked on in a group, such as posture etc., will be addressed collectively, while more individual needs are addressed in one-on-one lessons. The course will include working with awareness of the voice function, based on various songs and exercises. The course may also include warm-up exercises, phrasing, sound, dynamics, vibrato, intonation, multi-voice singing, voice registers, etc.

The course concludes with an internal concert for the students participating. For the concert, two songs selected from a repertoire list of 5 songs will be performed. 1 song is chosen by the student, and 1 song is chosen by the teacher. The title of the teacher-selected song is announced to the student one week before the concert. The student is responsible for arranging an accompanist for the two songs. The repertoire list must be submitted no later than 14 days before the concert.

Tuition and work formats

Class tuition and/or solo lessons.

Semesters

One semester

2nd, 4th, or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Improvisation for Classical Students

Teacher: Søren Nørbo

Participation requirements

The course is only available to students in the classical department.

Objective

Upon completion of the course the student:

- Possess knowledge of improvisation and the process in relation to musical and technical practice, repertoire, methods and theory.
- Is able to reflect on practice and choice of method in relation to own artistic practice.
- Has acquired and can use technical and musical skills and expressions in the main field.
- Is able to make artistic choices and judgments.

Content

The work with and development within improvisation is based on the individual's musicality and background. The subject aims to strengthen the ability to act effortlessly, vividly and present in all possible musical situations, also in classical music.

The course will include, among other things, working with intuition, listening and hearing, communication, movement and direction, intensity, intention, melody, tonal and harmonic approaches and principles, imitation, imagery, narratives, moods, abstraction, complementary improvisation and with the ability to have such a sensory connection with the music through the instrument as possible.

The tools and approaches presented may be general or directed specifically at you. A new approach to improvisation will be presented each time.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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.

Inspiration and Practice

Teacher: Søren Nørbo

Participation requirements

The course is primarily aimed at students in the jazz/pop department.

Objective

Upon completion of the course the student:

- Has acquired basic knowledge of various forms of practice routines.
- Has gained new methods within practice routines focusing on immersion, engagement, curiosity, and expanding their own horizon.
- Is able to organize a sustainable practice routine.

Content

The course aims to stimulate students towards active and focused practice, thereby also discovering new approaches to practicing. The focus is on laying the groundwork for lifelong enjoyment of practice. Additionally, there is an emphasis on the quality of practice, including practice in relation to others. The course may include working on:

- Presence and focus
- Concentration and patience
- Strength and endurance
- Physicality
- Flow
- Tone and dynamics

Tuition and work formats

Class tuition

Semester

One semester

2nd, 4th or 6th 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.

Jazz/Pop Music Theory in Compositional Contexts

Teacher: Thomas Fryland

Participation requirements

The course is only available to students from the jazz/pop department or students with equivalent qualifications.

Objective

Upon completion of the course the student:

- Has acquired in-depth knowledge of jazz/pop music theory.
- Has advanced skills in analysis and composition within contemporary jazz/pop music.
- Is able to arrange music for larger vocal and instrumental ensembles at a basic level.

Content

The course is organized in collaboration with the students. The course may include:

- Practical analysis
- Composition
- Arrangement of contemporary music for vocal and instrumental ensembles.

Tuition and work formats

Class tuition.

Semesters

One semester

4th or 6th 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.

Live Sound

Teacher: Thomas Qvist

Participation requirements

The course is primarily aimed at students from the jazz/pop department and students from the composition department with electronic composition or songwriting as their main subject.

Objective

Upon completion of the course the student:

- Possesses basic knowledge of technical practice, methods and theory within sound engineering at live concerts.
- Is able to engage in musical interaction and professional collaboration with a sound artist as a live musician.
- Is able to understand and reflect on the practicalities of sound that apply to a musician at live concerts.
- Has acquired and can apply technical skills within audio engineering and live audio.
- Is able to identify own learning needs in sound engineering and live sound as well as prioritize time and structure work in relation to these.

Content

Development of the student's theoretical knowledge and practical experience with live sound. Practical exercises can be different types of live productions under supervision, where the student specializes in live sound with either electronic or pop/jazz music.

Tuition and work formats

Class tuition as well as practical experience with live sound under supervision.

Semesters

One semester

2nd, 4th, or 6th 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.

MIDI Orchestration

Teacher: Keld Haaning

Participation requirements

The student must be familiar with using their own computer with relevant DAW (Ableton Live, Logic, or similar). Knowledge of music notation is an advantage but not a requirement.

Objective

Upon completion of the course the student:

- Has basic knowledge of MIDI recording.
- Understands how a sampler can be dynamically controlled via MIDI.
- Is able to work with the placement of individual instruments in a mix to match an orchestral setup.
- Understands playing techniques specific to each of relevant instruments.
- Understands the interaction between instrument groups in an orchestration.
- Is able to create a realistic recording of orchestral music using MIDI instruments.

Indhold

The course is divided into different modules that gradually build skills and knowledge in MIDI recording. The course is based on music for symphony orchestra, but the techniques can be applied broadly to create lifelike recordings via MIDI. The course may include:

- Introduction to MIDI and explanation of relevant concepts and functions.
- Orchestration techniques involving arranging orchestral sounds using MIDI instruments and identifying the various instrument groups and their placement in the stereo mix.
- Familiarity with the best digital instruments and sample libraries, and control of sounds for optimal sound quality. The course primarily uses free sounds and plug-ins or whatever is already available to the student.
- Nuances and dynamics within MIDI recordings, and work with continuous controllers such as expression pedals and modulation wheels.
- Editing and mixing MIDI recordings, including adjustments of levels, panning and effects.

Throughout the course ongoing arrangement tasks of varying scope and type will be assigned.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Music Production for Live Setup

Participation requirements

The course is only available to students in Songwriting and DIEM programs, or student with equivalent qualifications.

Objective

Upon completion of the course the student:

- Has knowledge of both aesthetic and technical tools within live music production.
- Has analytical and reflective approaches to music production as an active participant in live concerts.
- Is able to creatively integrate practical and theoretical skills.
- Is able to take responsibility for their own specialization opportunities and creative development potential as a live musician.

Content

The course covers practical and theoretical aspects of various to live concerts and live music productions. The tuition may include:

- Analysis and work with different production techniques for live performances.
- Communication of considerations regarding aesthetics, sound, and other creative tools through reflective presentations and exercises.
- Use of advanced live effects such as autotune and pre-programmed reverb.
- Use of backing tracks and in-ear monitors.

Tuition consists of practical exercises and theoretical presentations/discussion.

Tuition and work formats

Class tuition, group work, and possibly supervision.

Semesters

One semester

2nd, 4th or 6th 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.

Music Production, Jazz/Pop 1

Teacher: Nanna Schannong

Participation requirements

Prior to the course, the student must have installed and be able to use a music production program. Programs could include Ableton Live or Logic Pro.

Objective

Upon completion of the course the student:

- Has a basic understanding of the possibilities within sound recording and music production.
- Is able to record audio and MIDI, as well as utilize audio inserts, buses, and effects.
- Is able to translate a musical idea into a recorded production based on technical and artistic considerations.

Content

At the beginning of the course, there will be a basic overview of the possibilities within music production and recording. From then, the focus will be more towards the individual needs and desires of each student. Examples of topics may include effects, reverbs, synthesizers, plug-ins, listening exercises, as well as recording and processing vocals or other instruments. Throughout the course, ongoing production exercises will be submitted.

The course concludes with the student submitting a finished, thoroughly worked production on a date specified by the teacher.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Music Production, Jazz/Pop 2

Teacher: Nanna Schannong

Participation requirements

The course is only available to BA-2 and BA-3 students.

Objective

Upon completion of the course the student:

- Has advanced knowledge of various techniques within contemporary sound and music production.
- Is able to reflect on their own practice in relation to jazz/pop sound and music production.
- Is able to creatively integrate practical skills at an advanced level.
- Is able to make informed choices and contribute with their own knowledge in a creative collaboration with peers.
- Is able to independently take responsibility for their own learning needs, creative development, and manage time and effort effectively.

Content

The course involves practical work on various topics within jazz/pop sound and music production at an advanced level. It includes relevant cases where different production techniques for sound recording, and production are analyzed. The student is challenged to consider aesthetics, sound, and other creative elements through reflective presentations and exercises. Relevant literature is incorporated.

The course concludes with the student independently submitting two productions, prepared during the course, on a date specified by the teacher, along with a report (3-5 pages) briefly outlining each production and the work involved.

Evaluation takes the form of a 20-minute discussion about the submitted productions and the accompanying report. This evaluation is conducted as a part of the end of the course.

Tuition and work formats

Class tuition, group work, individual supervision.

Semesters

One semester

4th or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Musician's Health - Body and Mind

Teacher: Birgitte Due

Participation requirements

None

Objective

Upon completion of the course the student:

- Is familiar with basic theories and techniques that can alleviate harmful health effects of practice and performance.
- Has been introduced to ways to observe and correct him or herself.

Content

The aim of the course is to give the student body awareness, to learn about the basic anatomy of the body, about breathing, about the natural movement patterns, about the body's function, to learn about warming up, stretching, strength, relaxation and to be able to translate this into their own musical performance. In the mental field, the goal is to provide insight into the relationship between mind and body, and to provide techniques for tackling stressful challenges and help focus on practice and performance situations. Tuition may include topics such as:

- Practical exercises to strengthen vulnerable muscles (e.g., in cases of tension in the shoulders, neck, back, arms, and hands).
- Warm-up and cool-down in connection to performance and/or practice.
- Mindfulness and meditation.
- Tools for managing stress and performance anxiety.
- Introduction to the Alexander Technique.
- Learning about breathing and relaxation.

Tuition and work formats

Class tuition, exercises, and presentations.

Semesters

One semester

2nd, 4th, or 6th 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.

Musical Drama 1

Teacher: Sasha World

Participation requirements

The course is only available to classical singers in the 4th semester, or other students with equivalent qualifications.

Objective

Upon completion of the course the student:

- Has acquired acting skills that can be used in the field of musical drama.
- Has a basic understanding of character embodiment.
- Has knowledge of basic acting tools and working methods.
- Is familiar with different acting styles.
- Is able to make creative and artistic choices working on role development.

Content

The course builds on the basic musical dramatic introduction that classical singers get at BA-1 and provides acting tools to combine acting with classical song in excerpts of operas, operettas and musicals. The course isolates the acting techniques and can therefore be chosen by students other than classical singer who have a basic foundation in acting.

The course will focus on the actor's approach to character embodiment with the aim to create authentic and present interpretations of e.g., a role, a text, or a song/aria.

The course is based on a technical understanding of acting but also aims to link to music/ song, in an improvisational or reproductive manner. The course may include the following topics:

- The concept of status
- The body and psyche of the role - including age, gender, speed, mobility, temperament, and sensation
- Interplay between roles
- Storytelling with body and voice
- Masks
- Working with props
- Styles, e.g., comedy/tragedy and Commedia dell'arte

The course concludes with a presentation where focus is on credibility in the role design and the interaction of roles with each other.

Tuition and work formats

Class tuition, practical exercises, observation of fellow students' work and reflection on this.

Semesters

One semester

4th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Musical Drama 2

Teacher: Jens Krogsgaard

Participation requirements

The course is only available to classical singers in the 6th semester, or other students with equivalent qualifications.

Objectives

Upon completion of the course the student:

- Has abilities in terms of role building for use in musical drama.
- Can create credibility in the portrayal of roles in excerpts from music-dramatic works.
- Has developed spontaneous dramatic expressiveness.
- Can combine the singing and dramatic expression in roles from opera and operetta literature.

Content

The course wants to provide the student with abilities in the musical drama, which is the crossroads between acting technique and the art of singing. We work with excerpts mainly from opera and operetta literature. The focus will be on ensemble scenes but work with songs or arias can be included.

Among other things, you can work with themes such as:

- The acting approach to text and content
- Development of spontaneous expressiveness
- Balancing the spontaneous scenic expression and the inner psychological-musically conditioned emotional expression
- Role building
- The interaction between roles in the ensemble
- Work with recitatives
- The combination of the scenic and the singing

Note: Parts of the tour may take place on the 5th semester according to the planning of performances/plays.

Tuition and work formats

Class tuition. Projects, including participation in opera productions or excerpts where the student show that they have learned an audience.

Semesters

One semester

6th semester

Note: Parts of the course can be placed in the 5th semester depending on the planning of productions/excerpts.

Scope

5 ECTS

Evaluation and examination regulations

Certificate with the assessment 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.

Optimize Your Practice

Teacher: Søren Rastogi

Participation requirements

None

Objective

Upon completion of the course the student

- Is able to assess their own musical development potential.
- Is able to reflect critically and constructively on their own practice.
- Has acquired knowledge of new process concepts and musical work methods based on research, artistic, and pedagogical development activities.
- Has experimented with and evaluated a range of new practice methods.
- Has acquired process tools that enable reaching the highest level as a classical musician.

Content

The course consists of practical work with exercises and methods, as well as discussions and feedback in plenary based on recordings of the students' own practice sessions. The course primarily follows a predefined curriculum but can also be tailored in collaboration with the students based on individual needs and wishes.

The course may include:

- Self-assessment of strengths and potentials in the student's musical practice.
- Introduction to knowledge about artistic work processes, as well as strategies for planning, goal setting, and evaluation during the practice process.
- Experimentation with methods such as random/interleaved practice, variation practice, part/whole practice, improvisational practice, interpretation work, etc.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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.

Optional Instrument for Composition Students

Participation requirements

The course is only available BA-2 and BA-3 students in the composition department.

Objective

Upon completion of the course the student:

- Possesses basic knowledge of methods to acquire new material.
- Possess basic knowledge of musical and technical practice that supports a musical practice.
- Is able to use the elected instrument to support their artistic practice.
- Is able to use the elected instrument as a tool in practical pedagogical situations.
- Is able to identify own learning needs and creative development potential.

Content

The course is organized in consultation with the student in order to include relevant topics. The course may include:

- Knowledge of a wide repertoire.
- Knowledge of the role of the instrument in a musical context.

Tuition and work formats

Class tuition and/or solo lessons.

Semesters

One semester

4th or 6th 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.

Performance Studies

Teachers: Søren Rastogi and Frederik Munk Larsen

Participation requirements

The course is only available to students in the classical department.

Objective

Upon completion of the course the student:

- Is able to engage with the content, communicative aspects, and artistic value critically and reflectively in their own and others' performances (e.g., musical and artistic choices regarding the interpretation of written works, physical presence, dramaturgy, communication with the audience and fellow performers, etc.).
- Is able to analyze and reflect on their own and others' approaches and creative processes in order to achieve a compelling artistic performance of classical music works.
- Has acquired tools for and experience in providing constructive, qualified feedback.

Content

The course may include:

- Presentation of key texts and theoretical knowledge in performance and feedback.
- Analysis and evaluations of one's own and others' performances, both live and through video recordings.
- Workshops with exercises in new methods and strategies for developing their own performance.
- Feedback and reflection are integral parts of the course, both through physical presence and in online forums.

At the end of the course, the student will prepare a live or recorded musical performance followed by a presentation of the ideas behind it, as well as a discussion with the class, on a date specified by the teacher.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th or 6th 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, that the final

assignment is approved by the teacher, and that current attendance rules have been followed.

Programming 1

Teacher: Morten Elkjær

Participation requirements

None

Objective

Upon completion of the course the student:

- Is able to use programming creatively in their own artistic practice.
- Is familiar with programming in Max.
- Is able to identify their own learning needs and creative potential regarding basic programming.

Content

The course aims to develop specialized tools for sound art and musical performance by means of simple programming. The focus is on artistic possibilities in composition and the development of interactive installations.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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.

Programming 2

Teacher: Morten Elkjær

Participation requirements

The course is only available to BA-2 or BA-3 students who have completed the course "Programming 1" or have equivalent knowledge of programming.

Objective

Upon completion of the course the student:

- Is able to use programming creatively in their own artistic practice.
- Is familiar with programming in Max at intermediate level.
- Understands signal flow in Max.
- Is able to identify their own learning needs and creative development potential in higher education.

Content

The course continues to focus on working with programming in i.a. Max, and the student are introduced, among other things, to video processing as well as 3D graphics. Based on the student's own practice in programming, tuition can e.g., include:

- Algorithmic and generative techniques
- Cross-modal mapping (where video controls audio and vice versa)
- Arduino and sensors
- Structuring patches for live performance
- Multimedia installations

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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.

RAMA Festival - Planning, Development, and Execution

Teacher: Chistian Windfeld

Participation requirements

None

Objective

Upon completion of the course the student:

- Possesses basic knowledge of process management.
- Is able to communicate artistic choices to peers, audiences, and media actors.
- Has basic knowledge of curation and program scheduling.
- Is able to understand and reflect on the relationship between the music industry and cultural actors.
- Is able to work creatively, exploratively, and analytically in relation to the music industry and cultural life.

Content

The course involves practical work in the development of the academy's annual RAMA Festival. The festival is planned and executed by the students in collaboration with a professional team of technicians.

All artistic content for the festival is selected by the student group, and there is also focus on communication, PR, and visual identity for the festival. Throughout, there are ongoing reflections on the process, schedule, collaborations, and communication of artistic intent.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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.

Singing, Dancing, and Playing – SDS

Teacher: Lena Gregersen

Participation requirements

The course is not available to students on the Jazz/Pop Music and Movement program (RMB).

Objective

Upon completion of the course the student:

- Possess basic knowledge of artistic and technical/physical practice.
- Is able to understand and reflect on practice and method choice in relation to own artistic practice.
- Has ability to integrate theoretical and practical aspects of the subject.
- Has acquired musical and technical/physical skills and forms of expression.
- Is able to make qualified and reflected artistic choices.
- Is able to handle complex and unpredictable, creative challenges in developing a musicianship in a globalized world.
- Is able to independently initiate and lead musical interplay and interdisciplinary collaboration in a motivating and inspiring way in the role of musician.
- Is able to independently take responsibility for own learning needs, specialization opportunities and creative development potential, as well as structure time and work effort.

Content

The course is based on the close connection between body, music and man. We work with our own skills as well as musical, physical and educational tools, which can be differentiated to all levels and group sizes. The course may include:

- Anchoring in the body
- Groove, bodily and musical
- Various percussion instruments
- Communication and the relational
- Creativity and improvisation

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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.

Songwriting

Teacher: Turid Nørlund Christensen

Participation requirements

The course is not available to Songwriting students.

Objective

Upon completion of the course the student:

- Possesses songwriting skills at a basic artistic level.
- Possess knowledge of artistic professional practice in songwriting.
- Possesses knowledge of aesthetic and technical approaches in modern songwriting.
- Is able to apply critical and analytical approaches to songwriting.
- Is able to handle complex and unpredictable, creative challenges in artistic processes.
- Is able to independently take responsibility for own learning needs, specialization opportunities and creative development potential, as well as structure time and work effort.

Content

Basic tools in songwriting are used, including text, melody, harmonization, and chords. Practical work is done on songwriting and collegial supervision, and feedback is provided. During the course the student must hand in 3 songs written by student themselves.

Tuition and work formats

Class tuition and group work.

Semesters

One semester

2nd, 4th, or 6th 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.

Songwriting Focusing on Lyrics

Teacher: Kristina Holgersen

Participation requirements

None

Objective

Upon completion of the course the student:

- Is able to express themselves in a relevant and personal manner through lyrics.
- Has experience with methods of writing lyrics and can apply them to their own practice.
- Is familiar with theories of poetry, prose, and textual analysis.
- Has acquired critical and analytical approaches to writing.
- Can handle creative challenges in artistic songwriting processes.

Content

The course will focus on both creative writing of lyrics and theoretical knowledge of text, form, and analysis. The student builds a language for feedback and critical reflection and, through the subject, examines his own personal language that suits their artistic practice.

At the end of the course, 3 pieces of lyrics are submitted that have been independently prepared by the student in connection with the course. In the case of co-writers, the student's share of the work is explained. An overview must also be provided, presenting each piece of lyrics. The lyrics are jointly evaluated on the team.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Sound Engineering, Advanced

Teacher: Nanna Schannong

Participation requirements

One semester's tuition in sound engineering (DIEM and Songwriting), or corresponding practical experience.

Objective

Upon completion of the course the student:

- Possesses knowledge of technical practice, methods and theory within sound engineering.
- Is able to recognize and deal with challenges in creative, investigative and analytical ways.
- Is able to independently be part of various productions.
- Is able to independently apply technical skills within sound engineering.

Content

The course consists of working with theoretical knowledge and practical experience with sound engineering. The course may include:

- Setting up a recording studio
- Analogue and digital effects
- Signal routing
- Analogue and digital mix
- Microphone technology
- Active listening and listening environments

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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.

Stage Performance - Mental and Physical Tools

Participation requirements

None

Objective

Upon completion of the course the student:

- Has developed basic skills in mental and physical presence on stage.
- Has acquired methods to focus concentration and presence on stage.
- Is able to define and work with long-term personal goals for a sustainable career in stage performance.
- Is able to reflect on practice and choice of methods in relation to their own and others' stage performances, as well as provide constructive feedback to peers.

Content

Through practical and collective feedback, the student's stage performance is developed. The course may include:

- Physical and mental tools and methods to help manage nerves, stage fright, and inner resistance.
- Learning about the autonomic nervous system; what puts us in *fight/flight* mode or in a safe and relaxed state (*rest and digest*).
- Meditation and reflection methods to achieve mental calmness, recovery, relaxation, readiness, and flow.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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.

PEDAGOGICAL ELECTIVES

Auditory Analysis

Teacher: Thorkil Mølle

Participation requirements

None

Objective

Upon completion of the course the student:

- Has acquired a number of techniques for auditory analysis.
- Is able to frame and discuss the techniques in speech and writing.
- Is able to apply the acquired knowledge in their own performing practice.
- Is able to apply the acquired knowledge in their own pedagogical practice.

Content

The course offers insight into basic structures such as melody, harmony, form, etc., to help the student be aware of the parts of the music that the composer has very clearly noted in the score.

The course consists of a variety of exercises in e.g., being able to decide where you are in a musical process. The aural exercises are supplemented with discussions about what is easy and difficult, but also what makes sense and why. During the course, a shared logbook is created, documenting key observations and conclusions, along with templates for teaching courses that can be used in the student's own future teaching practice. During the course, the student actively participates in listening exercises and discussions, in analyzes, by bringing appropriate "listening topics" as well as preparation of material to the logbook of the course.

Upon completion of the course, the student must submit a written report (3-5 pages excl. appendices) on a topic related to the course, on a date set by the teacher.

Tuition and work formats

Class tuition.

Semesters

One semester

2nd, 4th, or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Basic Piano for Classical Students

Teacher: Bodil Krogh

Participation requirements

The course is primarily aimed at classical students.

Objective

Upon completion of the course the student:

- Possesses basic skills in piano.
- Is able to use the piano as a tool in practical pedagogical situations.

Content

The course is organized in consultation with the student in order to include relevant subjects. The course may include:

- Playing various cadences
- Harmonizing by ear
- Playing from chord symbols
- Playing from sheet music

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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.

Brass/Wind Methodology in Theory and Practice

Teacher: Kristian Stenstrup

Participation requirements

The course is primarily aimed at classical brass/wind players or brass/wind players of similar instrumental level.

Objective

Upon completion of the course the student:

- Can describe essential physiological functions in connection with their main instrument and in their own playing.
- Can describe learning and practice strategies for own playing from a scientifically based approach.
- Can identify different approaches to wind pedagogy and deal with advantages and disadvantages from a research based as well as a practically oriented approach.

Content

Theoretical review of physiological functions such as breathing, aerodynamics, embouchure, tongue, and physiological control of these. Practical exercises for learning these

Review of different traditions within wind pedagogy and their advantages and disadvantages.

Practice methodology based on the recent years' results in brain research and research in pedagogical teaching psychology in relation to wind methodology, as well as how this knowledge is put into practice.

Tuition and work formats

Class tuition. Theoretical lectures and practical exercises.

Semesters

One semester

2nd, 4th or 6th 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.

Children's Choir Conducting

Teacher: Maria Burgård

Participation requirements

None

Objective

Upon completion of the course the student:

- Has acquired knowledge about children voices.
- Has acquired basic skills in composing and conducting a warm-up with children's choirs at various levels.
- Has received an introduction to educational progression in relation to polyphony.
- Has acquired knowledge of repertoire, rehearsal technique and related contextual topics.

Content

The course may include:

- Introduction to basic singing technique for children voices
- Warm-up programs
- Introduction to the dissemination of solfege in children's choir contexts
- Facilitating educational progression
- Repertoire review
- Practical matters related to leading a children's choir
- Observation, training course

If possible, a children's practice choir will be established. Alternatively, fellow students will act as a children's choir during practical exercises.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th 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.

Culture, Society, and Debate

Teacher: Juliana Hodkinson

Participation requirements

None

Objective

Upon completion of the course the student:

- Has acquired new cultural insights and has been challenged and developed in their own attitude and perspectives.
- Has developed skills in focused and meaningful discussion.
- Has found new ways to develop creatively and operationally.
- Is able to initiate and conduct a discussion as well as write a summary.
- Is able to communicate their case in a nuance language to peers and non-professionals.
- Has developed a nuanced understanding of their future role as a musician, educator and “cultural individual”.

Content

The course is a reflection forum focused on sharing perspectives and impulses related to artistic, musical, cultural, and societal topics. The course primarily consists of discussion, debate, inspiration, and idea exchange, with peer learning at the forefront, as well as the exchange of opinions and viewpoints. The topics are planned in collaboration with the students. The course may include:

- Short writing exercises
- Reading essays
- Recitation of manifestos, poetry, etc.
- Presentations by the students
- Discussion of relevant topics
- Submission of short texts
- Analysis of relevant literature

Throughout the course, the students collectively develop a logbook consisting of the most significant topics and impulses.

At the end of the course, the student must submit a report (3-5 pages excl. appendices), on a date announced by the teacher, describing a teaching course. The course is fictional and involves communicating one or more topics from the course. The report argues for the topic's relevance to a specific target group and describes why/how the student will communicate the topic. Emphasis is placed on a practical description and on how the course can be integrated into the student's own future teaching practice.

The course is conducted in English.

Tuition and work formats

Class tuition. In special cases, classes may be conducted online.

Semesters

One semester

2nd, 4th, or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Deep Practice - Peak Performance

Teacher: Kristian Steenstrup

Participation requirements

The course is primarily aimed at classical students or students of similar instrumental/vocal level.

Objectives

Upon completion of the course the student:

- Is able to describe practice strategies for own playing from a scientifically based approach.
- Is able to describe strategies for and implementation of performance preparation from a scientifically based approach, as well as the ability to implement this in one's own playing and when teaching one's own students.
- Is able to relate practically and concretely to strategies regarding pressure during performance in relation to own playing and teaching of own students at music school level.

Content

Practice methodology based on recent years' results in brain research and research in pedagogical teaching psychology, as well as how this knowledge is put into practice.

Performance preparation with a theoretical review of research-based interventions from sports and performance psychology to prevent performance anxiety, as well as practical implementation thereof.

Tuition and work formats

Class tuition. Theoretical lectures and practical exercises.

Semesters

One semester

2nd, 4th or 6th 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.

Enunciation in Classical Vocal Music, Introduction

Teacher: Peter Pade

Participation requirements

None

Objective

Upon completion of the course the student:

- Has knowledge of basic pronunciation rules in Italian, German and French.
- Is able to apply pronunciation rules in their pedagogical practice.
- Has been introduced to the International Phonetic Alphabet (IPA) and is able to use relevant manuals.

Content

The course will consist of work with pronunciations rules in the primary languages used in classical vocal music (Italian, German and French). Additionally, the course will work with the necessary modifications when the spoken language transforms into song.

The course includes practical work with lyrics – reading aloud, singing - while incorporating sound and music examples. Parts of the tuition are structured as a workshop, where students - under supervision - correct each other's pronunciation. The students' own repertoire may be included.

Tuition and work formats

Class tuition

Semesters

One semester

2nd, 4th, or 6th semester

Scope

5 ECTS

Evaluation and examination regulations

Certificate with the assessment 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.

External Internship, Teacher

Participation requirements

The course is aimed at all BA-3 students.

Læringsmål

Upon completion of the course the student:

- Can facilitate and communicate in a wide range of musical situations.
- Can based on their own musicianship motivate and inspire in various phases of the creative musical processes (e.g. instruction, direction, improvisation, composition and/or production).
- Can convey musical and artistic expressions in a relevant way for a given target audience.
- Can recognize and handle artistic and educational challenges in a creative, investigative, and analytical way.

Content

For a duration of 6-8 weeks, the student works full-time in an internship with an external partner. As a starting point the internship takes place from August through week 41. Collaborative partners can be, for example, music schools, colleges, refugee centers, libraries etc., or you can establish an internship abroad. During the period, the student also receives main instrument teaching and follows entrepreneurship teaching online as much as possible. In entrepreneurship, the students together with other students who are in a teacher internship work with and reflect on, among other things, experiences from the internship.

At the same time, the student receives supervision from a pedagogical teacher.

After the internship, the student conveys own reflections on the internship in a written assignment (3-5 pages excluding appendices) and in a presentation of the work in one of the following ways:

- Video. Scope: 5-10 minutes incl. sound, music, and examples from the internship
- Podcast. Scope: 10-15 minutes incl. music, speak, and sound recordings
- Music. Scope: 5-10 minutes incl examples from the internship.

The assignment and video/podcast/music must altogether include:

- A brief introduction to the internship, the location, and to the target audience which student has worked with in the internship.
- The objective with the internship
- A reflection on learning outcomes for the student
- A reflection on learning outcomes for pupils taught and external partner.
- A Description of one or more selected teaching lessons
- An evaluation of the internship.
- As an attachment: List of material reviewed and examples of material.

The assignment, film/podcast/music recording is evaluated with the team and a teacher after the internship.

Tuition and work formats

Internship with supervision.
Assignment and film/podcast/music.

Semesters

One semester
5th semester. Optionally, the 6th semester can be included up to week 7.

Scope

10 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Music and Health - Artistic Citizenship (10 ECTS)

Teacher: Margrethe Langer Bro

Participation requirements

None

Objective

Upon completion of the course the student:

- Possesses basic knowledge of project work in the field of music and health, including special focus on socio-musical interventions, health music and personalized music performance.
- Possesses knowledge of recognized artistic and pedagogical practice, methods and theory within health music and personalized music performance.
- Is able to evaluate and choose from relevant forms of expression and interaction, as well as make qualified and reflected artistic and educational choices.
- Can reflect on and discuss health music and personalized music practice with colleagues.

Content

The focal point of the course is an individual or group-based internship that takes place in collaboration with one of the conservatory's partners, such as Aarhus Municipality or Aarhus University Hospital. There will be an introduction to the field of work, just as there will individual supervision, a dialogue meeting with the internship host and a reflection team.

The internship concludes with the student:

- Submitting on a date set by the teacher, a report (7-9 pages excl. appendices) reflecting on the internship experience and personal and professional progression.
- Delivering an oral presentation to the class (approximately 10 minutes). The presentation should include a description of the internship's development and execution, as well as highlighting strengths and any challenges encountered in the field. This is followed by collective reflection and contextualization based on the presentations.
- Having an individual conversation with the teacher about the internship, the report, the presentation, and the reflections.

Tuition and work formats

Class tuition and project-oriented group work in relation to the internship.

Semesters

One semester

5th semester. Optionally, the 6th semester can be included up to week 7.

Scope

10 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Music and Health - Artistic Citizenship (5 ECTS)

Teacher: Margrethe Langer Bro

Participation requirements

None

Objective

Upon completion of the course the student:

- Possesses basic knowledge of project work in the field of music and health, including special focus on socio-musical interventions, health music and personalized music performance.
- Possesses knowledge of recognized artistic and pedagogical practice, methods and theory within health music and personalized music performance.
- Is able to evaluate and choose from relevant forms of expression and interaction, as well as make qualified and reflected artistic and educational choices.

Content

The focal point of the course is an individual or group-based internship that takes place in collaboration with one of the conservatory's partners, such as Aarhus Municipality or Aarhus University Hospital. There will be an introduction to the field of work, and there will be supervision and reflection teams. Parts of the course can be read along with graduate students from DJM and other institutions.

The internship ends with the student submitting on a date set by the teacher, a short paper (3-5 pages excl. appendices) reflecting on the course and the personal and professional progression. The paper forms the basis for a conversation (15-20 minutes) with the teacher.

Tuition and work formats

Class tuition and project-oriented group work in relation to the internship.

Semesters

One semester

2nd, 4th, or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Music for Social Change

Teacher: Camilla Dayyani

Participation requirements

None

Objective

Upon completion of the course the student:

- Possesses basic knowledge of interculturality, including cultural differences, communication, and cross-cultural collaboration.
- Is able to apply theoretical knowledge and pedagogical skills to facilitate open and inclusive cultural constellations, where music can support or define the interaction.
- Is familiar with best practices in Denmark and from a global perspective.
- Has practical experience with music for social change.
- Is familiar with the opportunities and visions of the GLOMUS Network.
- Is aware of and able to reflect on the ethical perspectives involved in working with cultural encounters.

Content

The course revolves around theoretical and practical work with intercultural musical initiatives focused on social outcome – both locally in Denmark, in Europe, and globally.

The course may include:

- Presentations of practical examples of intercultural/social practices in Denmark, along with perspectives from cultural constellations centered around musical interaction.
- Introduction to literature and research that in various way support the students' awareness of and development of intercultural competencies in diverse musical communities.
- Introduction to the GLOMUS Network and the values that drive their activities.
- Reflection on experiences and ethical dilemmas based on the students' own experiences and fields of practice.

The course includes a collaboration with a partner institution from the GLOMUS Network. During the course, a specific joint project of an intercultural social nature is prepared and carried out through a visit to the respective country. The preparation phase includes online sessions with the partner institution, focusing on discussions about cultural appropriation and other challenging aspects of intercultural encounters. The visit is expected to last approximately one week.

As a conclusion to the course, the student submits a written report (3-5 pages excl. appendices) on a date set by the teacher, reflecting on the course and their personal and professional development. In the final session, a joint evaluation takes place in a critical reflection forum consisting of fellow students and the teacher.

Tuition and work formats

Class tuition, joint supervision and internship abroad.

Semesters

One semester

4th, or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Musical Conversations

Teacher: Thorkil Mølle

Participation requirements

None

Objective

Upon completion of the course the student:

- Has acquired basic knowledge about a selection of contemporary cultural thoughts and trends and be able to discuss them with both peers and non-specialists.
- Has become acquainted with relevant historical perspectives and be able to contextualize them to contemporary trends in a relevant and fair manner.
- Has gained new cultural insights and had their own perspectives and attitudes challenged and developed.
- Is able to engage in professional discussions with a nuanced language and perspective.

Content

The course is a reflection forum on exchanging ideas and viewpoints, and inspiring and being inspired by each other within the class. The course consists of discussions and exchanges of opinions based on music, art and culture, as well as interactions with political, historical, religious, ethnic, and ideological topics. The topics are discussed with an emphasis on strengthening the common, binding democratic dialogue. The topics are planned in collaboration with the students.

Throughout the course, the student is acquired to bring materials (literature, a picture, a piece of music, etc.) to class, which will serve as the basis for discussion and/or exchange of opinions. During the course, a shared logbook is created, documenting key observations and conclusions, along with templates for teaching courses that can be used in the student's own future teaching practice.

Upon completion of the course, the student must submit a written report (3-5 pages excl. appendices) on a topic related to the course, on a date set by the teacher.

The course is conducted in Danish.

Tuition and work formats

Class tuition. In special cases, classes may be conducted online.

Semesters

One semester

2nd, 4th, or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Online Pedagogy - Tutorials and Teaching Content

Teacher: Merlyn Perez-Silva

Participation requirements

Ingen

Objectives

Upon completion of the course the student:

- Has acquired basic pedagogical knowledge about music education on online platforms (e.g., YouTube or other social media).
- Is able to communicate a musical idea, phenomenon, tool, etc., on an online platform in an inspiring and creative manner.
- Has acquired basic knowledge of scriptwriting and content organization.
- Has acquired knowledge of creating and using cue sheets.
- Has acquired basic skills in video editing, sound processing of voice-over recordings, and visual annotations.
- Has acquired basic knowledge of current trends, optimized practices, and workflows in pedagogy on online-based media.

Content

The course focuses on creating digital content with artistic, pedagogical, and/or entrepreneurial purposes. Through joint seminars, workshops, and individual supervision, skills, methods, and techniques necessary for creating online-based content of high pedagogical standard are addressed.

Throughout the course, the student produces 3 short productions (e.g., instructional videos) for online-based media such as YouTube or other social media, based on the student's own pedagogical practice.

In the end of the course, the student compiles the previously produced productions into a showreel for use in their future practice.

Tuition and work formats

Class tuition and individual supervision.

Semesters

One semester

2nd, 4th or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Pedagogical Entrepreneurship

Teacher: Nikolaj Bugge

Participation requirements

The course is aimed at all BA-3 students.

Objectives

Upon completion of the course the student:

- Has acquired basic knowledge of the music pedagogical landscape and relevant pedagogical actors in a modern, globalized world.
- Is able to understand and reflect on pedagogical practice and relationships between the music industry and pedagogical actors.
- Is able to structure and communicate with the aim of employment within the music industry.
- Can assess challenges and issues related to their own music pedagogical ambitions.
- Can work creatively, exploratively, and analytically in relation to the music pedagogical landscape and pedagogical actors in a globalized world.

Content

The aim of the course is to create equal parts insight into, understanding of, an ability to challenge the music pedagogical landscape in and around Denmark.

The course is based on a series of case studies that deal with relevant music pedagogical trends, paving the way for extended insight into, among other things, idea development, project management, association/company structures, inter-institutional collaboration, fundraising, communication, and critical reflection.

During the course the student (possibly in collaboration with another student) develops ideas and visions for their own educational offering in collaboration with an assigned supervisor. This serves as the primary focal point for the exam. The offering could be, for example:

- A new subject at a cultural institution.
- Development of an existing subject/area at a cultural institution.
- A new cultural institution/association with an educational purpose

At the end of the course, the student prepares and submits, on a date announced by the teacher, a vision for their own educational offering, described in an application to the Danish Arts Foundation's grant: "BØRN OG UNGE – LÆRINGSMILJØER OG TALENTUDVIKLING" (English: "CHILDREN AND YOUTH – LEARNING ENVIRONMENTS AND TALENT DEVELOPMENT"). The submission must include the current application criteria for the grant.

In a short oral presentation in the class, on a date announced by the teacher, the student presents their vision with further perspectives, as well as reflections on their own professional and personal development. This is followed by a conversation in a critical reflection forum consisting of fellow students and the teacher.

Tuition and work formats

Class tuition and individual supervision.

Semesters

One semester

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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Romantic Harmonic Analysis

Teacher: Thorkil Mølle

Participation requirements

None

Objective

Upon completion of the course the student:

- Has acquired a basic knowledge of the romantic harmonic style.
- Is able to observe and explain these specific harmonic style features.
- Has acquired a solid and versatile analytical readiness.
- Is able to apply his knowledge in an interpretation of the music.
- Is able to harmonize simple movements in a romantic style.

Content

The course offers insight into the world of romantic music through analysis, exercises and, not least, discussions about music and its instruments.

Tuition takes place as a mixture of lectures, analysis, discussions, exercises, student presentations, etc. During the course, a shared logbook is created, documenting key observations and conclusions, along with templates for teaching courses that can be used in the student's own future teaching practice. During the course, the student participates actively through the submission of course exercises, analysis, participation in discussions and preparation of material for the shared logbook.

Upon completion of the course, the student must submit a written report (3-5 pages excl. appendices) on a topic related to the course, on a date set by the teacher.

Tuition and work formats

Class tuition.

Semesters

One semester

2nd, 4th, or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Rotation and Arrangement, Jazz/Pop

Participation requirements

None

Objective

Upon completion of the course the student:

- Possesses basic knowledge of the function of the various instruments in ensemble playing.
- Possesses basic musical and technical skills in following instruments: guitar, bass guitar, keyboard, drums, percussion, and amplified singing on a level that supports a professional practice.
- Possesses knowledge about and experience with arrangement.
- Is able to work in a musical context in a creative, investigative, and analytical way.
- Is able to participate independently and constructively in various musical contexts.

Content

The course consists of a general introduction to the use of the instruments, including typical figures of various styles, ostinatos, riffs, instrument usage, playing techniques, adjustment of instrumental assignments, simple improvisation, and vocal harmony. Furthermore, the course will consist of working with and preparing arrangements.

At the end of the course, on a date set by the teacher, the student submits two arrangements, of which at least one must be recorded. The arrangements must be presented either in writing, visually, or audibly.

Tuition and work formats

Class tuition of up to eight students.

Semesters

One semester

2nd, 4th, or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Teaching Practice Abroad - Communication of Contemporary Art

Participation requirements

Only available for students studying on BA2 and BA3 level. The course is aimed at students with an active artistic practice within songwriting/composition.

Please note: the internship involves a 2-3 week stay in the Faroe Islands, Greenland or Iceland and is held in English. Date and time of the internship is announced no later than 4 months in advance.

Objective

Upon completion of the course the student:

- Is able to communicate verbally and musically to students at basic and intermediate level.
- Is able to reflect on pedagogical practice and choice of methods in relation to teaching situations.
- Possesses knowledge of concepts, tendencies, and viewpoints in contemporary music, and can relate this to their own artistic practice.
- Possesses insight into the relation between artist, work, and recipient/audience.
- Is able to reflect on and communicate the experiences gained from the internship in a relevant way in a media production for non-professional colleagues.

Content

Developing the student's ability to communicate and teach composition, both on a theoretical and practical level. The course will consist of working with various subject areas of communication:

- Communication of both own music as well as existing music and working methods by other artists through presentations and practical exercises.
- Planning and conducting an educational course that motivates participants to create, experiment and develop their artistic expression.
- Methods for feedback and reflection.
- Methods for communicating experiences and reflections on the internship course.

During a 2-week period, the students will teach composition at an art- or music school abroad. During the first week of the internship, the students will teach a course that can include a presentation of both their own and other artists' work and practices. Relevant literature is included, and the works will be examined in relation to the history of music and the contemporary music scene. In addition, the students facilitate a creative process whereby students, through assignments and presentations, work in practice with composition in relation to the tuition, just as the students facilitate a critique class as a forum for reflection and artistic development.

The students are supervised by a teacher from the internship site and the internship ends with an evaluation.

After the internship, the student reflects on the course with the class, and each student will present their experiences in a media production about the internship (duration 15-30 minutes). Field recordings from the internship can be included in the production. The production can include:

- Goals
- Brief account of the process
- Reflection on learning objectives for the participants and for their own educational practice
- Examples of reviewed material
- Examples of teaching material

Tuition and work formats

Class tuition and internship. Media production of e.g., podcast or video.

Semesters

One semester

4th or 6th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Teaching Practice in Composition/Songwriting

Participation requirements

The course is only available for students studying at BA2 or BA3 level. The course is primarily aimed at students in the composition department.

Objective

Upon completion of the course the student:

- Is able to reflect on practice and method choices in relation to various teaching and dissemination situations.
- Possesses basic teaching skills.
- Is able to communicate verbally and musically to students and other non-specialists.
- Is able to recognize and manage pedagogical challenges in a creative, investigative, and analytical way.
- Is able to collaborate with pupils/students and other non-specialists and possibly peers.
- Is able to identify own learning needs and creative development potential within the pedagogical area and prioritize time.

Content

In consultation with the teacher, the student completes an educational traineeship of at least 8 lessons with a solo student or class of students. During the run of the course, teaching methodology and pedagogy are reviewed in order to writing a report describing the content and course of the teaching.

Tuition and work formats

Class tuition and individual supervision.

Semesters

One semester

4th or 6th semester

Scope

5 ECTS

Evaluation and examination regulations

Examination content:

Practical test. Teaching demonstration in a lesson with a solo student or as class tuition.

Conversation. After the teaching demonstration, the examiner comments on the internship and lesson progress and answers questions from the examiners.

Written report. The report must contain:

- Description of the internship course reviewed.
- Student descriptions.
- Description of objectives.

- Description of one or more selected lessons.
- Evaluation of the process.
- As appendix: List of reviewed material and examples of material.

Examination format

Practical test: 30 minutes for solo-students, 45 minutes for class tuition (minimum 2 students).

Conversation: 10 minutes:

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 60/75 minutes.

Scope of written report: 3-5 pages (excl. appendices). The report is submitted on a date announced by the Study Administration.

Marking and evaluation

Internal censorship. One overall grade. The assessment must reflect to which degree the learning objectives for the course are met.

Teaching Practice in Main Instrument with Adolescents and Adults at Intermediate Level, Jazz/Pop

Participation requirements

The course is only available to BA-2 and BA-3 students. The course is primarily aimed at student from the jazz/pop department but is also available to students from other departments who wish to gain experience in jazz/pop teaching.

Objective

Upon completion of the course the student:

- Is familiar with ethics and responsibility in relation to the role of teacher/intermediary.
- Is able to reflect on practice and method choices in relation to various teaching and dissemination situations.
- Possesses basic teaching skills.
- Is able to use a versatile pedagogical and methodical repertoire.
- Is able to develop progressive pedagogical programs.
- Is able to communicate verbally and musically to students and other non-specialists.
- Is able to recognize and manage pedagogical challenges in a creative, investigative, and analytical way.
- Is able to collaborate with pupils/students and other non-specialists and possibly peers.
- Is able to identify own learning needs and creative development potential within the pedagogical area and prioritize time.

Content

In consultation with the teacher, the student completes an educational traineeship of at least 8 lessons with a solo student or class of students. During the run of the course, teaching methodology and pedagogy are reviewed in order to writing a report describing the content and course of the teaching.

Special circumstances

If the student wishes to choose a practice course with an instrument other than their main instrument, this can only be done on the basis of prior testing.

Tuition and work formats

Class tuition and/or solo lessons

Semesters

One semester
4th or 6th semester

Scope

5 ECTS.

Evaluation and examination regulations

Examination content

Practical test. Teaching demonstration in a lesson with a solo student or as class tuition.

Conversation. After the teaching demonstration, the examiner comments on the internship and lesson progress and answers questions from the examiners.

Written report. The report must contain:

- Description of the internship course reviewed.
- Student descriptions.
- Description of objectives.
- Description of one or more selected lessons.
- Evaluation of the process.
- As appendix: list of reviewed material and examples of material.

Examination format

Practical test: 30 minutes for solo-students, 45 minutes for class tuition (minimum 2 students)

Conversation: 10 minutes:

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 60/75 minutes.

Scope of written report: 3-5 pages (excl. appendices). The report is submitted on a date announced by the Study Administration.

Marking and evaluation

Internal censorship. One overall grade. The assessment must reflect to which degree the learning objectives for the course are met.

Teaching Practice in Main Instrument with Beginner-Level Children, Jazz/Pop

Participation requirements

The course is only available for BA-2 and BA-3 students.

Objective

Upon completion of the course the student:

- Is familiar with ethics and responsibility in relation to the role of teacher/intermediary.
- Is able to reflect on practice and method choices in relation to various teaching and dissemination situations.
- Possesses basic teaching skills.
- Is able to utilize a versatile pedagogical and methodical repertoire.
- Is able to recognize and manage pedagogical challenges in a creative, investigative, and analytical way.
- Is able to collaborate with pupils and other non-specialists and possibly peers.
- Is able to identify own learning needs and creative development potential within the pedagogical area and prioritize time.

Content

In consultation with the teacher, the student completes an educational traineeship of at least 8 lessons with a solo student or class of students. During the run of the course, teaching methodology and pedagogy are reviewed in order to write a report describing the content and course of the teaching.

Special circumstances

If the student wishes to choose a practice course with an instrument other than their main instrument, this can only be done on the basis of prior testing.

Tuition and work formats

Class tuition and/or solo lessons

Semesters

One semester
4th or 6th semester

Scope

5 ECTS

Evaluation and examination regulations

Examination content

Practical test. Teaching demonstration in a lesson with a solo student or as class tuition.

Conversation. After the teaching demonstration, the examiner comments on the internship and lesson progress and answers questions from the examiners.

Written report. The report must contain:

- Description of the internship course reviewed
- Student descriptions
- Description of objectives
- Description of one or more selected lessons
- Evaluation of the process
- As appendix: List of reviewed material and examples of material

Examination format

Practical test: 30 minutes for solo-students, 45 minutes for class tuition (minimum 2 students).

Conversation: 10 minutes:

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 60/75 minutes.

Scope of written report: 3-5 pages (excl. appendices). The report is submitted on a date announced by the Study Administration.

Marking and evaluation

Internal censorship. One overall grade. The assessment must reflect to which degree the learning objectives for the course are met.

Teaching Practice, Group Teaching

Participation requirements

The course is aimed at all BA-3 students.

Objective

Upon completion of the course the student:

- Can based on their own musicianship motivate and inspire in various phases of the creative musical processes (e.g. instruction, direction, improvisation, composition and/or production).
- Has acquired and can use pedagogical skills and forms of expression within a broad spectrum of relevant musical practices.
- Can convey musical and artistic expressions in a relevant way for a given target audience.
- Can recognize and handle artistic and educational challenges in a creative, investigative, and analytical way.

Content

In group sessions, various pedagogical and didactic methods are studied, discussed, and exemplified, along with relevant group management theories and societal structural trends that are significant for an effective teaching practice.

The student conducts alone or in collaboration with another student a teaching program for a minimum of 12 sessions with a relevant practice group in lessons lasting 45-50 minutes each. During the teaching program, the student works on a rehearsal plan where the repertoire and pedagogical progression are adapted to the level and composition of the practice group. It is the student's responsibility to find and assemble the practice group. The practice group must be approved by the advisor.

Tuition and work formats

Class tuition and supervision in connection to the teaching practice.

Semesters

One semester

5th semester. Optionally, the 6th semester can be included up to week 7.

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Practical test. Teaching demonstration with the practice group

Conversation. Following the teaching demonstration, the examinee comments on the practice period, the teaching demonstration, and the written report, as well as answering questions from the examiners.

Written report: based on the practice period, the student submits a written report, reflecting on the period and personal and professional progression. The report must include:

- Description of the conducted practice period
- Description of students
- Description of learning objectives
- Brief description of applied theory, research, or other relevant literature.
- Description of one or more selected lessons
- Analysis of the lesson(s) based on the applied theory
- Evaluation of the period
- As an appendix: list of covered material and examples

Examination format

Practical test: 45-50 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 75-80 minutes.

Scope of the written report: 7-9 pages (excl. appendices). The report is submitted at a time announced by the Study Administration.

Marking and evaluation

Internal censorship. One overall grade. The assessment must reflect to which degree the learning objectives for the course are met.

ARTISTIC AND PEDAGOGICAL ELECTIVES

Collaborative Musician

Participation requirements

The course is only available to students from the classical department with piano, guitar, or organ as their main instrument, as well as students from General Music Studies with the same main instruments.

Objective

Upon completion of the course the student:

- Possesses knowledge of musical and technical practice in relation to accompaniment.
- Has acquired and can use accompanist skills.
- Has acquired and can use the subject of accompaniment in a pedagogical practice.
- Can identify own learning needs, creative development potential and prioritize time and structure work effect.

Content

In the course, focus is on strengthening the student's own artistic practice in relation to the collaborative part of playing the main instrument. The student must be an accompanying performer in a joint musical performance where other musicians are included. At the same time the student works with guidance and instruction of a small ensemble in a pedagogical teaching course.

The internship as an accompanying performer:

The focal point of the course is one or more internships arranged by the student and approved by the teacher. Indicative time consumption is one week's full-time internship. This can e.g. be:

- Taking part in a symphony orchestra's rehearsal and concert on orchestral piano/harpsichord/celeste/organ/guitar
- Taking part in an ensemble's rehearsal and concert (sinfonietta size)
- Accompanying an instrumentalist to a competition (e.g. the soloist competition at DJM) with prior rehearsals
- To accompany a choir for rehearsals and concerts
- Accompanying a singer for a series of singing lessons and subsequent concert at the conservatory
- Accompanying students at a music school for a student concert with prior rehearsals.

Through supervision and sparring, the internship repertoire is prepared together with the teacher and fellow students.

After the internship, the students and the teacher participate in a dialogic critique forum, where students, in collaboration with the teacher, reflect on each other's internships, and practice conveying artistic feedback.

Pedagogical teaching course:

During the course, a minimum of 5 teaching lessons are completed, where the student oversees concert preparation and rehearsal of a few works for a concert performance. Participants can be fellow students or external trainees/groups.

The course is a 10 ECTS-course, of which 5 ECTS are pedagogical and 5 are artistic.

At the end of the course, a written assignment is handed in (7-9 pages excluding appendices). The report reflects on the internship course and the artistic and pedagogical learning outcomes. The report must include:

- A brief introduction to each the executive and pedagogical internship course
- Objectives for the internship and teaching course
- A reflection on learning outcomes for the student and for the student/class
- A reflection on collaborations and the role of a collaborative musician
- A reflection on the artistic benefit of the internships and teaching course
- A reflection on the pedagogical benefits of the teaching course

Examples of the music that has been worked on in the internship and teaching course are attached as an appendix. The course ends with an individual conversation with the teacher about the course, the report, the presentation, and reflection/perspective.

Tuition and work formats

Class tuition and training course.

Semesters

One semester

5th semester. Optionally, the 6th semester can be included up to week 7.

Scope

10 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

External Internship, Musician, Classical

Participation requirements

The course is primarily aimed at BA-3 students from the classical department.

Objective

Upon completion of the course the student:

- Has practical experience as a musician in a professional collaborative environment.
- Is able to identify personal learning needs and prioritize time and structure work efforts accordingly.
- Is able to reflect on their own practice development in relation to being a full-time musician in a professional orchestra or ensemble.
- Has acquired knowledge of concepts, perspectives, and working conditions within the current music industry and is able to relate their own practice to this.
- Can reflect on and communicate the gained experiences from the internship in a relevant manner to both peers and non-specialists.
- Is able to creatively develop a pedagogical framework for communication of the artistic work.

Content

For a duration of 6-8 weeks, the student works full-time with an orchestra or an ensemble. As a starting point, the internship takes place from August through week 41. During the period, the student also receives main instrument teaching and follows entrepreneurship teaching online. In entrepreneurship, the students together with other students who are in a musician internship work with and reflect on, among other things, experiences from the internship. The student is responsible for arranging the internship.

During the internship, the student develops a communication course (workshops, presentations, or a shorter teaching course), where experiences and topics from the internship are communicated. The student themselves is responsible for arranging the communication course and is encouraged to think entrepreneurially and creatively in developing them.

After the internship, the student conveys own reflections on the internship in a written assignment (3-5 pages excluding appendices) and in a presentation of the work in one of the following ways:

- Video. Scope: 5-10 minutes incl. sound, music, and examples from the internship
- Podcast. Scope: 10-15 minutes incl. music, speak, and sound recordings
- Music. Scope: 5-10 minutes incl examples from the internship.

The assignment and video/podcast/music must altogether include:

- A brief introduction to the internship, the ensemble/orchestra that has had the student as an intern as well as a description of the framework and purpose of the pedagogical communication.

- The objective with the internship
- A reflection on learning outcomes for the student
- Examples of music played during the internship.
- Reflection on entrepreneurial experiences in relation to working in an ensemble/orchestra.
- Reflection on how the work has been done with artistic communication and on how the student experienced the interaction with the audience/target audience.
- As an attachment: List of material reviewed and examples of material.

The Assignment, film/podcast/music recording is evaluated with the team and a teacher after the internship.

The course is a 10 ETCS-course, of which 5 ECTS are pedagogical and 5 are artistic.

5 pedagogical ECTS: In the internship work is done with communication to non-professional colleagues both in relation to collaborations and creative processes as well as in relation to communication of an artistic result. During the internship, the student makes a workshop, presentation, or shorter course in relation to the internship.

5 artistic ECTS: In the internship, work is done on developing the student's artistic profile in a collaborative and entrepreneurial context.

NOTE! For this elective, the student must have at least one other elective with 5 pedagogical ECTS during their studies.

Tuition and work formats

Internship with supervision.

Assignment and film/podcast/music.

Semesters

One semester

5th semester. Optionally, the 6th semester can be included up to week 7.

Scope

10 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.