



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

# CURRICULUM

## **Diploma course in**

## **Jazz/Pop Drum and Dance (D-RMB)**

Effective as of 2024

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# 1 Introduction

The Diploma in Jazz/Pop Drum and Dance is a 2-year part-time program equivalent to one full-time academic year (60 ECTS). The program is designed for educators, teachers, and others with a medium-cycle higher education or equivalent qualifications, as well as at least two years of relevant professional experience.

With a creative, playful, and improvisational approach, the program focuses on both the student's own musical skills and their ability to participate in musical communities, as well as on developing pedagogical skills through an integration of theory and practice.

Emphasis is placed on fostering an inclusive learning environment that accommodates a variety of musical and educational experiences and approaches.

## **Program structure**

The program is structured so that the student initially focuses primarily on developing their own skills. As the program progresses, the student shifts their focus increasingly toward pedagogical skills and the connection to their own teaching practice, with a creative and compositional approach to teaching as a central theme. Throughout the program, strong emphasis is placed on the relationship between theory and practice – both in the student's own musical practice and pedagogical work, potentially in a workplace setting.

Arrangements and methods are continuously tested in the student's own teaching practice. Throughout all four modules, the student keeps a logbook, which serves as the foundation for the final project.

The diploma program in Jazz/Pop Drum and Dance concludes with the student's individual project and final concert.

## 2 Program Content

	1 <sup>st</sup> module	2 <sup>nd</sup> module	3 <sup>rd</sup> module	4 <sup>th</sup> module	In total
Main Study Area					
Ensemble Playing, Ensemble Teaching, and Rotation	3	4	4	4	15
SDS and SDS Teaching	3	4	4	4	15
Music Pedagogical Theory	1	2	2	2	7
Optional Instrument	2	2	2	2	8
Secondary Subjects					
Group Piano	1	1			2
Group Singing			1		1
Final Project				12	12
In total	10	13	13	24	60

## 2.1 Main Study Area

### 2.1.1 Ensemble Playing, Ensemble Teaching, and Rotation

#### Objective

Upon completion of the course, the student:

- Possesses knowledge of relevant methods for acquiring new material.
- Has knowledge in areas such as improvisation, composition, and musical communication.
- Understands different approaches to creating music.
- Possesses basic musical and technical skills on the following instruments: guitar, bass, keyboard, drum set, percussion, and voice.
- Is able to lead and communicate, motivate, and inspire in various musical situations, processes, and projects.
- Can participate independently and constructively in different musical contexts.
- Can identify their own learning needs and creative development potential, and prioritize time and structure their work accordingly.
- Can reflect on practice and choice of methods in relation to their own artistic and pedagogical work.

#### Content

In practice-based instruction, the student develops their own skills in ensemble playing and instrument rotation, as well as their ability to lead ensembles in various contexts. Each module has its own focus:

1<sup>st</sup> module: Basic musical elements in ensemble playing

- Instrument rotation, including gaining fundamental knowledge of rhythm section instruments such as technical basics, style-specific patterns and playing techniques, adapting instrumental roles, simple improvisation, solo singing and backing vocals.

2<sup>nd</sup> module: Ensemble teaching and ensemble playing – and the student's role as musical director, communicator and leader

- Preparation of materials for ensemble instruction.
- Testing material in class and, as far as possible, in the student's own teaching practice.
- Developing both individual and collective skills in ensemble playing.

3<sup>rd</sup> module: The creative aspect of musical leadership through composition and improvisation

- Development of pedagogical ensemble materials incorporating frameworks for improvisation and composition.
- Testing material in class and, as far as possible, in the student's own teaching practice.

4<sup>th</sup> module: Enhancing personal ensemble skills and pedagogical competence in ensemble teaching

- Developing the student's ability to participate musically, meaningfully, and collaboratively in ensemble settings using their chosen instrument and rotation instruments.
- Building a repertoire that fits both the individual student's profile and skill level and is meaningful for the group and the final concert as a whole.
- Developing the students' own teaching practices.
- Testing elements from their teaching practices with feedback from peers and instructors.
- Joint supervision and presentation of the final project idea.

As a part of all courses in the main study area, the student keeps a logbook throughout all four modules. The logbook serves as the foundation for the Final Project in Module 4. It includes reflections on academic expectations and goals that are shared with teachers and peers, as well as personal notes meaningful to the student. At the beginning of each module, the student formulates their learning expectations and goals for the coming module. During the course, they present their reflections in a critical reflection forum with peers and instructors.

### **Tuition and Work Formats**

Class tuition and supervision.

### **Modules**

1<sup>st</sup> – 4<sup>th</sup> module

### **Scope**

Ensemble Playing, Ensemble Teaching, and Rotation comprise a total of 15 ECTS out of the 45 ECTS for the main study area.

### **Evaluation and Examination Regulations**

Evaluation and examination regulations can be found on pages 12-15 in the full description of module assessments for the main study area.

## 2.1.2 SDS (Singing, Dancing, and Playing) and SDS Teaching

### Objectives

Upon completion of the course, the student:

- Possesses skills and knowledge related to musical and technical practice within singing, dancing, and playing.
- Demonstrates embodied understanding of the connection between music and movement.
- Can create and improvise movement to music and music to movement.
- Is able to develop and adapt teaching materials for different target groups based on the subject.
- Can reflect on practice and choice of methods in relation to their own pedagogical practice.
- Possesses musical and movement-based skills that support both music pedagogy and their own musical practice.
- Is aware of the subject's potential applications in various social and cultural contexts.
- Is able to work in an investigative, analytical, and creative manner.
- Can identify their own learning needs and creative development potential, and engage constructively in different musical settings.

### Content

The course may include awareness of musical fundamentals, improvisation and compositional frameworks, as well as the development of a varied teaching repertoire in the areas of singing, dancing, playing, games, and more.

Development of the student's competencies across the three areas of singing, dancing, and playing. The repertoire draws inspiration from regions with vibrant musical cultures, especially styles that include singing, dancing, and playing (primarily drums and percussion).

Based on the instruction, the student develops their skills in SDS teaching through practice, dialogue, and reflection – including designing teaching courses for different age groups.

In addition, the concept of *play* is consciously incorporated both as a theme and a pedagogical approach.

As a part of all courses in the main study area, the student keeps a logbook throughout all four modules. The logbook serves as the foundation for the Final Project in Module 4. It includes reflections on academic expectations and goals that are shared with teachers and peers, as well as personal notes meaningful to the student. At the beginning of each module, the student formulates their learning expectations and goals for the coming module. During the course, they present their reflections in a critical reflection forum with peers and instructors.

## **Tuition and Work Formats**

Class tuition

## **Modules**

1<sup>st</sup> – 4<sup>th</sup> module

## **Scope**

SDS and SDS Teaching comprise a total of 15 ECTS out of the 45 ECTS for the main subject area.

## **Evaluation and Examination Regulations**

Evaluation and examination regulations can be found on pages 12-15 in the full description of module assessments for the main study area.



## 2.1.3 Music Pedagogical Theory

The subject is closely linked to both Ensemble Teaching and SDS Teaching, offering direct theoretical reflection on practical teaching materials and methodologies.

### Objectives

Upon completion of the course, the student:

- Is able to reflect on and account for their own practice, didactics, and choice of methods in relation to teaching and facilitation processes.
- Is able to incorporate various forms of knowledge and activity related to the music discipline into their own pedagogical practice.
- Is able to critically and analytically evaluate their own music pedagogical practice based on the aesthetic cognition theory.
- Is able to discuss music pedagogical issues with both peers and non-specialists.

### Content

Each module has its own focus:

1<sup>st</sup> module:

- Perspectives on music and subject matter – music as a phenomenon and as educational content.
- Aesthetic cognition and learning – nonverbal communication and its development potential.

2<sup>nd</sup> module:

- The concept of didactics – the rationale, goals, and content of teaching.
- Theories of education – the content and formal effects of music pedagogy.

3<sup>rd</sup> module:

- Forms of knowledge related to music and music pedagogy: what we do and what we know.
- Forms of activity in relation to music and music pedagogy.
- Feedback in connection to project idea presentations.

4<sup>th</sup> module:

- Joint and individual supervision in connection to the development of the Final Project.

As a part of all courses in the main study area, the student keeps a logbook throughout all four modules. The logbook serves as the foundation for the Final Project in Module 4. It includes reflections on academic expectations and goals that are shared with teachers and peers, as well as personal notes meaningful to the student. At the beginning of each module, the student formulates their learning expectations and goals for the coming module. During the course, they present their reflections in a critical reflection forum with peers and instructors.

### Tuition and Work Formats

Class tuition

**Modules**

1<sup>st</sup> – 4<sup>th</sup> module

**Scope**

Music Pedagogical Theory comprises a total of 7 ECTS out of the 45 ECTS for the main subject area.

**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 the current attendance rules have been followed.

## 2.1.4 Optional Instrument

The student selects an instrument/voice during the first year (in connection with the entrance audition). In the second year, the student may either continue with the same instrument/voice or switch to a different one. This must be done in consultation with the teacher and head of studies.

### Objectives

Upon completion of the course, the student:

- Possesses fundamental musical and technical skills that support their performance and/or pedagogical practice.
- Is able to participate independently and constructively in relevant musical contexts.
- Is able to identify their own learning needs and creative development potential.
- Is able to reflect on practice and choice of method in relation to their own teaching and artistic practice, including relevant strategies for acquiring new material.

### Content

The course may include:

- Instrumental/vocal techniques and tone.
- Interpretation, improvisation, and phrasing.
- Composition, accompaniment, and arrangement.
- Practice techniques and planning.

As a part of all courses in the main study area, the student keeps a logbook throughout all four modules. The logbook serves as the foundation for the Final Project in Module 4. It includes reflections on academic expectations and goals that are shared with teachers and peers, as well as personal notes meaningful to the student. At the beginning of each module, the student formulates their learning expectations and goals for the coming module. During the course, they present their reflections in a critical reflection forum with peers and instructors.

### Tuition and Work Formats

One-on-one tuition

### Modules

1<sup>st</sup> – 4<sup>th</sup> module

### Scope

Optional Instrument comprises a total of 8 ECTS out of the 45 ECTS for the main study area.

### Evaluation and Examination Regulations

Evaluation and examination regulations can be found on pages 12-15 in the full description of module assessments for the main study area.

## 2.1.5 Module Assessments

Each module concludes with an assessment based on the learning objectives from the subjects within the main study area. Each module assessment has a specific focus.

### **After Module 1: Presentation and Critical Reflection Forum**

#### *Examination content*

In a final lesson, the student gives a 15-minute presentation based on the logbook compiled up to that point. The presentation must be grounded in reflections on their own pedagogical and performance practice and may include:

- Academic expectations
- Learning objectives
- Sources of inspiration
- Description of achieved sub-goals

The presentation is followed by a brief discussion and group evaluation, during which the student answers questions and is evaluated orally by peers, the teacher, and the internal examiner.

#### *Examination format*

Oral test: 15 minutes.

Conversation and joint evaluation: 10 minutes.

Total duration: 25 minutes per student.

#### *Marking and evaluation*

Internal marking. Pass/Fail. The assessment must reflect to which extent the learning objectives for the main study area are expected to be met after the fourth module.

### **After Module 2: Concert (Ensemble Playing, Optional Instrument and SDS – Singing, Dancing, and Playing)**

#### *Examination content*

The module concludes with a group concert of approx. 20 minutes, where the students perform a repertoire, they have worked on during the courses, both on their chosen instrument/voice and on rotation instruments.

The concert must include a collective SDS component lasting approx. 5 minutes.

After the concert, each student receives individual evaluation and feedback.

#### *Examination format*

Group concert

Duration of the group concert: 20 minutes.

Deliberation and feedback: 10 minutes per student.

Total duration including deliberation and feedback: 20 minutes + 10 minutes per student.

### *Evaluation and examination regulations*

Internal marking. Pass/fail.

The assessment must reflect to what extent the objectives from the main study area are expected to be met after Module 4.

## **After Module 3: Test in Pedagogical Arrangement – Composition Frameworks (Ensemble Teaching and SDS Teaching)**

### *Examination content*

The students work in small groups (2-3 students) to prepare a written assignment consisting of three composition frameworks within SDS and Ensemble Teaching, which must be suitable for use with an assigned group.

The composition frameworks should include arrangements in the form of, for example, music/movement/text, and a description of the procedure. The frameworks must enable active co-creation of music/movement/text by the group and should, as far as possible, be tested in the students' own practice. Each group must prepare three frameworks for each of the following areas:

- Ensemble Teaching
- SDS
- SDS and Ensemble Teaching – where the framework may be based in either SDS or Ensemble Teaching but must include elements from both subjects.

Each framework must also include a description of relevant pedagogical considerations, including possibilities for differentiated instruction.

All students must submit the shared frameworks in Wiseflow by a date set by the Study Administration.

For the practical test, the examiners select one of the group's three submitted composition frameworks, which the group will conduct with an assigned group. They are given 24 hours to prepare.

Afterward, a conversation is held with the group about the submitted frameworks and the practical test.

The evaluation emphasizes the student's ability to initiate, support, enhance, and contribute creatively to the group's musical expression – based on the chosen framework.

### *Examination format*

Written assignment and practical test.

Scope of written assignment: 3-5 pages per composition framework (text, notation, and illustrations) as well as 1/2-1 page of pedagogical considerations.

Duration of practical test:

35 minutes for two students, 45 minutes for three students.

Conversation: 10 minutes for groups of two students, and 15 minutes for groups of three students.

Deliberation and feedback: 15 minutes per student.

Total duration including deliberation and feedback: 75 minutes for groups of two students or 105 minutes for groups of three students.

#### *Evaluation and examination regulations*

Internal marking. Pass/fail.

The assessment must reflect to what extent the objectives from the main study area are expected to be met after Module 4.

Special emphasis in the evaluation is placed on the following learning objectives:

Upon completion of the course, the student:

- Understands different approaches to creating music.
- Is able to lead and communicate, motivate, and inspire in various musical situations, processes, and projects.
- Can create and improvise movement to music and music to movement.
- Is able to develop and adapt teaching materials for different target groups based on the subject.
- Possesses musical and movement-based skills that support both music pedagogy and their own musical practice.
- Is able to work in an investigative, analytical, and creative manner.

### **After Module 4: Concert Demonstrating Individual Skills (Ensemble Playing, Optional Instrument, and SDS)**

#### *Examination content*

The student performs in a concert together with their fellow students and, if applicable, other musicians. The concert is held as a group event and must include a collective SDS component.

#### *Examination format*

Duration of the concert: 10 minutes per student as well as the collective SDS component of max. 10 minutes.

Deliberation and feedback: 20 minutes per student.

Total duration including deliberation and feedback: 30 minutes per student plus 10 minutes for the collective SDS component.

#### *Evaluation and examination regulations*

External marking. Grade.

The assessment must reflect to which extent the learning objectives are met, with particular emphasis on the following learning objectives:

Upon completion of the course, the student:

- Possesses fundamental musical and technical skills that support their performance and/or pedagogical practice.
- Possesses skills and knowledge related to musical and technical practice within singing, dancing, and playing.

- Can identify their own learning needs and creative development potential, and engage constructively in different musical settings.

## **2.2 Secondary Subjects**

## 2.2.1 Group Piano

### Objectives

Upon completion of the course, the student:

- Possesses knowledge of relevant jazz/pop repertoire related to piano.
- Is able to use the piano in their own creative processes.
- Is able to use the piano for accompaniment.
- Is able to interpret notational forms (e.g., chord charts, melody with chord symbols, scores) as musical wholes.

### Content

The course may include accompaniment, chord voicing, melody with chord symbols, tone, phrasing, technique, ostinato playing, transposition, improvisation, composition, and interplay, based on the individual needs of the students. The course focuses both on general piano skills and on supporting the student's pedagogical, creative, and performative profile.

Group Piano is included as a part for the overall content for Modules 1-2.

### Tuition and Work Formats

Class tuition.

### Modules

1<sup>st</sup> – 2<sup>nd</sup> Module

### Scope

Group Piano comprises a total of 2 ECTS out of the 3 ECTS for the secondary subjects.

### Evaluation and Examination Regulations

Certificate with the evaluation Approved/Not approved. This certifies that the objectives have been achieved at a level at least corresponding to a Pass, and that current attendance rules have been followed.



## 2.2.2 Group Singing

### Objectives

Upon completion of the course, the student:

- Possesses knowledge of relevant jazz/pop repertoire related to singing.
- Is able to use singing in their own creative processes.
- Is able to apply singing in group settings.
- Is able to use the voice improvisationally to create musical wholes.

### Content

The course may include vocal warm-ups, harmony singing, intonation, tone, phrasing, technique, improvisation, and group/choral singing, based on the individual needs of the students. The course focuses both on general vocal skills and on supporting the student's pedagogical, creative, and performative profile.

Group Singing is included as part of the overall content for Module 3.

### Tuition and Work Formats

Class tuition

### Modules

3<sup>rd</sup> Module

### Scope

Group Singing comprises a total of 1 ECTS out of the 3 ECTS for the secondary subjects.

### Evaluation and Examination Regulations

Certificate with the evaluation Approved/Not approved. This certifies that the objectives have been achieved at a level at least corresponding to a Pass, and that current attendance rules have been followed.

## 2.3 Final Project

### Objectives

Upon completion of the course, the student:

- Is able to lead and communicate, motivate, and inspire in various musical situations, processes, and projects.
- Demonstrates embodied understanding of the connection between music and movement.
- Is able to reflect on and account for their own practice, didactics, and choice of methods in relation to teaching and facilitation processes.
- Possesses musical and movement-based skills that support both music pedagogy and their own musical practice.
- Is able to work in an investigative, analytical, and creative manner.

### Content

The final project is primarily rooted in the main study area but may include interdisciplinary perspectives. The project is independently developed by the student and must include the following elements:

1. A teaching practice course in a self-chosen subject.
2. A written assignment . Scope: 10-15 pages, 2.400 character per page, excl. appendices.

December, Module 3:

The students and instructors participate in a session where they share thoughts on the final project and receive feedback from the group in a critical reflection forum.

February 1, Module 4:

The student submits a project description to the supervisor. The project description serves as the basis for the teaching practice course and the written assignment and must include:

- Title
- Purpose
- Description of the framework for the teaching practice course.
- Intended use of relevant methods and theories.

### Tuition and Work Formats

Individual project work, joint supervision, individual supervision.

### Modules

Module 4

### Scope

12 ECTS

### Evaluation and Examination Regulations

*Examination content*

Written assignment, practical exam and oral exam.

On a date announced by the Study Administration, the student submits a written assignment based on a teaching practice course. The assignment must demonstrate independent pedagogical reflection, and the application of methods and materials developed during the program. The assignment (10-15 pages excl. appendices) must include:

- Purpose of the course.
- Background and rationale.
- Description of the course.
- Applied methods and music pedagogical theories.
- Reflection and perspectives.
- Audio/video documentation

In a practical exam, the student conducts a teaching demonstration of one or more elements from the project with an assigned group. All students complete their teaching demonstration on the same day, using the same group. Each student has 20 minutes for their demonstration.

In an oral exam (scheduled after the practical exam), the student gives a presentation based on the completed teaching practice course and the submitted written assignment. The presentation must include documentation (e.g., video, PowerPoint, or other formats). The presentation is followed by a brief conversation, during which the student answers questions from the examiners regarding the presentation, the written assignment, and the earlier teaching demonstration.

Evaluation and feedback for the practical exam, oral exam, and written assignment are provided together following the oral exam.

#### *Examination format*

Practical test.

Duration of the teaching demonstration: 20 minutes per student.

#### Oral presentation based on the written assignment:

Scope of the written assignment: 10-15 pages excl. appendices.

Duration of the oral presentation: 30 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 30 minutes.

Total duration including deliberation and feedback: 70 minutes.

#### *Evaluation and examination regulations*

External marking. One overall grade.

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