

CURRICULUM

Bachelor of Music (BMus) programme

JAZZ/POP MUSIC AND MOVEMENT

Effective as of 2019/august 2025

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1 Introduction

The Jazz/Pop Music and Movement BMus degree is a 3-year program giving students the knowledge, skills, and qualifications required to become jazz/pop musicians/singers and teachers with a particular focus on singing, dancing, and playing (hereinafter referred to as SDS).

The program offers a wide selection of classes, projects, concerts, and teaching training. Students develop their musical and artistic skills and participate in creative collaboration with others.

Program structure

The program is structured with an initial strong focus on the student's instrumental skills as well as SDS. Later in the program, music tuition is covered in practice and theory.

The Jazz/Pop Music and Movement program concludes with a Bachelor project chosen and defined by the student based on his/her interests and needs. The project constitutes the student's specialization within jazz/pop music.

Throughout the program, the student's creative and individual development as a musician, creative artist, and communicator is emphasized.

The program is divided into the following fields:

- Main study area. Subjects and courses where students immerse themselves in their musical and artistic development through a variety of work formats, based on their main instrument, on SDS, and on integration with other subjects
- Electives with a pedagogical and artistic focus
- Pedagogical subjects. Subjects/courses where the student communicates and teaches as well as subjects that support this aspect
- General studies. Elementary support subjects with a focus on history and theory
- Joint module. A module aiming to provide the best possible start to the program and qualify student artistic choices and assessments
- Artistic entrepreneurship. Subjects and projects where students gain experience as entrepreneurs and managers of dynamic processes and in addition acquire career management tools
- Bachelor project. The project itself as well as tuition in the form of guidance and subjects that prepare the student for project work

2 Programme content, individual subjects, and examinations

	1st sem	2nd sem	3rd sem	4th sem	5th sem	6th sem	Total
Main study area							
<i>Main instrument, ensemble playing, SDS</i>	10	10	10	10	10	10	60
<i>Joint module</i>	5						5
<i>Piano</i>	5	5					10
<i>Ear training</i>	5	5	5				15
Pedagogy							
SDS teaching practice		5	5	5	5		20
General studies							
Music theory and music history	5	5	5				15
Artistic entrepreneurship			5	5	5		15
Electives				10	10	10	30
Bachelor project						10	10
Total	30	30	30	30	30	30	180

2.1 Main study area

2.1.1 Main instrument, ensemble playing, and SDS

2.1.1.1 Main Instrument

Objective

Upon completion of the course, the student:

- Possesses musical, artistic, and technical skills that support the musicianship.
- Is capable of making relevant artistic choices and assessments.
- Possesses knowledge in topics such as improvisation, composition, interpretation, instrument technique, and communication.
- Is able to work exploratory, analytically, and creatively in an artistic context.
- Engages independently and constructively in relevant musical contexts
- Is able to identify personal learning needs and creative development potentials, as well as prioritize time and structure work efforts accordingly.
- Is able to reflect on practice and method selection in relation to their own musicianship, including relevant methods for acquiring new material.

Content

The course focuses on developing the student's personal musical expression as well as technical and creative skills through work with relevant repertoire in various contexts.

The course may include:

- Instrumental/vocal techniques and sound.
- Interpretation, improvisation, and phrasing.
- Imitation, transcription, and sight-reading.
- Composition, accompaniment, and arrangement.
- Practice techniques and planning.

Part of the course includes preparing and evaluating the student's stage performance in internal and external concerts. It is required that the student acts as a bandleader and is artistically responsible for at least one concert annually.

Projects

Participation in the academy's projects, including Symposium and projects weeks, is a vital part of the student's activity in the Main Instrument course.. Projects can be initiated by both the academy and the student.

For brass and wind players, participation in a Big Band is mandatory. Participation in a minimum of 3 Big Band projects can, upon application to the Head of Studies, grant credit for an elective worth 5 ECTS.

Tuition and work formats

One-to-one tuition.

Project-based work.

Evaluation of concerts, courses, and projects.

Semesters

1st to 6th semester

Scope

Main Instrument, Ensemble, and SDS total 60 ECTS.

Evaluation and examination regulations

After the 4th Semester: 2nd Year Assessment, Main Instrument

Examination content

Test: Musicianship in Practice

- A practical test, maximum duration of 20 minutes. There will be specific content for the different instruments. See [*link*](#).
- A 10-minute conversation with the teacher and examiner about the student's progress and plans for musical, instrumental, and artistic development leading up to the final BA examination.

Total duration including deliberation: 35 minutes.

Marking and evaluation

Internal examination. Certificate. Pass/Fail. The assessment must reflect to which extent the learning objectives for Main Instrument are expected to be met over the course of the three years of study. Particular emphasis is placed on the following objectives:

Upon completion of the course, the student:

- Possesses musical and technical skills that support musicianship.
- Possesses knowledge in topics such as improvisation, composition, interpretation, instrumental technique, and communication.
- Is able to engage independently and constructively in relevant musical contexts.
- Is able to identify personal learning needs and creative development potentials, as well as prioritize time and structure work efforts accordingly.
- Is able to reflect on practice and method selection in relation to their own musicianship, including relevant methods for acquiring new material.

After the 6th Semester: Concert - Examination in Main Instrument

Examination content

At a concert, the student performs self-selected pieces based on their main instrument.

Examination format

Concert. Duration: 30 minutes.

Total duration including deliberation: 60 minutes.

Marking and evaluation

External examination. Grade. The assessment must reflect to which extent the learning objectives are met, with particular emphasis on:

- Ability to make relevant artistic choices and assessments.
- Possesses musical, artistic, and technical skills that support the musicianship.

In addition, great emphasis is placed on the overall artistic expression of the concert.

2.1.1.2 Ensemble

Objectives

Upon completion of the course, the student:

- Possesses knowledge of musical and technical practices within jazz/pop music.
- Possesses knowledge of relevant methods for acquiring new material.
- Possesses knowledge of creating music from different approaches.
- Is able to reflect on practice and method selection in relation to their own musicianship.
- Is able to make relevant artistic choices and assessments
- Is able to work exploratory, analytically, and creatively in an artistic context.
- Is able to engage independently and constructively in different musical contexts.
- Is familiar with a versatile repertoire.

Content

The course may include:

Development of the student's personal musical expression, technical and creative skills through work with ensemble playing and compositional aspects, including accompaniment, improvisation, rhythm and timing, phrasing, interpretation, composition, sound, instrumental/vocal techniques, soloistic skills, imitation, active listening, transcription, sight-reading, and transposition.

Ensemble groups are organized so that students in the 1st semester primarily play with fellow students from BA-1. In the following semesters, groups are formed based on students' choices and priorities, mixing all year levels. An ensemble catalogue is offered with ensemble groups, which students sign up for. Group descriptions may focus on specific expressions, genres, styles, time periods, compositional methods, working methods, etc.

Part of the course may include preparing the ensemble group's stage performance for

internal and external concerts.

Tuition and work formats

Class tuition

Evaluation of concerts, courses, and projects

Semesters

1st – 6th semester

Scope

Main Instrument, Ensemble, and SDS total 60 ECTS.

Evaluation and Examination Regulations

After each semester:

Certificate with the assessment approved/not approved. The certificate confirms that the learning objectives are assessed to be met at a level corresponding to at least a pass and that applicable attendance rules have been followed.

2.1.1.2 Singing, Dancing, and Playing (SDS)

Objectives

Upon completion of the course, the student:

- Possesses knowledge of musical and technical practice in singing, dancing, and playing.
- Possesses knowledge of relevant methods for acquiring new material.
- Possesses knowledge in areas such as improvisation, composition, instrumental technique, and communication.
- Shows bodily experienced understanding of the connection between music and movement.
- Possesses knowledge about the creation of music and dance from different approaches.
- Can create and improvise movement to music and music to movement.
- Can reflect on practice and methodological choices in relation to their work as a musician.
- Possesses technical, musical, and artistic skills that support musicianship.
- Is capable of making relevant artistic choices and assessments.
- Is able to work exploratory, analytically, and creatively in an artistic context.
- Engages independently and constructively in relevant musical contexts
- Is able to identify personal learning needs and creative development potentials, as well as prioritize time and structure work efforts accordingly.

Content

Development of the student's qualifications and personal musical expression through work with a diverse repertoire, including African, Afro-Cuban, and Brazilian styles and expressions.

Improvisation and composition are central areas in the work with music and dance. This also includes rhythm and timing, phrasing, interpretation, timbre, instrumental technique such as sticks and hand technique, as well as transcription of music and dance. Tuition also covers communication, group dynamics, relational aspects, and playfulness.

The course in SDS is integrated with the course in SDS Teaching Practice on the 2nd to the 5th semester.

Tuition and work formats

Class tuition.

Group work.

Projects and modules schedules by the academy.

Evaluation of concerts, courses, and projects.

Semesters

1st – 6th semester

Scope

Main Instrument, Ensemble, and SDS total 60 ECTS.

Evaluation and Examination Regulations

After the 2nd semester: evaluation of 1st year: practical test of student SDS skills

Examination content

The student submits in written form 3 different SDS arrangement, all of which must include singing, dancing, and percussion. Other instruments may be included.

The students may create a shared portfolio to which they individually refer.

One of the arrangements must be composed and arranged by the group themselves.

Arrangements are to be submitted at a time announced by the Study Administration, but no later than 14 days before the exam.

The examiners select one of the three arrangements, which the student is examined in.

The examiner-selected task is announced to the student immediately before the exam.

20 minutes of preparation time is given.

Examination format

Practical test. Duration: 10 minutes, followed by a 15-minute interview with the teacher and examiner about the student's personal plan for their musical, artistic, and pedagogical development towards the final BMus examination.

Total duration including deliberation: 40 minutes

Marking and evaluation

Internal marking. Pass/fail.

The assessment must reflect to which extent the overall objectives of the main study area are expected to be met within the three years of study.

After the 6th semester: Examination in SDS

Examination content

Before the exam: At a time announced by the Study Administration, but no later than 14 days before the exam, the student submits:

1. Four different notated SDS arrangements, all of which must include singing, dancing, and percussion. Other instruments may be included. The dance part can be submitted as a video, supplemented by descriptions of individual steps.

Students may create a shared portfolio to which they individually refer.

2. The student submits a description of the overall idea for the self-composed SDS arrangement. Scope: approx. half a page.

Practical test: In a concert setting, the student performs two SDS arrangements with their group. Duration per arrangement: 8-10 minutes.

- Arrangement 1: Immediately before the exam, the student draws one of the 4 submitted arrangements to be examined in.
- Arrangement 2: The student performs a self-composed SDS arrangement. The composition may be created in collaboration with fellow students.

Examination format

Practical test. Duration: 20 minutes (8-10 minutes per arrangement).

Total duration including deliberation: 35 minutes + 20 minutes preparation time.

Marking and evaluation

External marking. Grade.

The assessment must reflect to which extent the objectives have been met. Particular emphasis is placed on the following objectives:

- Possesses knowledge of musical and technical practice in singing, dancing, and playing.
- Shows bodily experienced understanding of the connection between music and movement.
- Can create and improvise movement to music and music to movement.
- Possesses technical, musical, and artistic skills that support musicianship.
- Is capable of making relevant artistic choices and assessments.

2.1.2 Ear training

Objective

Upon completion of the course, the student:

- Possesses knowledge of the uses of ear training within jazz/pop music
- Possesses ear training skills supporting professional work as a performer, creator, and teacher
- Is able to work in a creative, investigative, and analytical manner in a musical context
- Is able to identify his/her own learning needs and potential for creative development, and to prioritise and structure his/her time and work efforts in relation to these

Content

Tuition may include the following:

Melody and rhythm imitation, sense of steps, intervals/interval structures, chords, scales, sight singing, rhythm reading, musical expression (such as dynamics, phrasing, and paraphrasing), improvisation, composition, learning by ear, auditive and visual analysis, transcription, and dictation.

Tuition and work formats

Class tuition

Semesters

1st to 3rd semester

Scope

15 ECTS

Evaluation and examination regulations

After the 3rd semester: ear training examination

Examination content

- Written examination
 - Interval dictation
 - Triad dictation
 - Chord dictation
 - Rhythm dictation
 - Scale dictation
 - Melody/harmony dictation
 - Step dictation

- Oral examination
 - With 20 minutes of preparation time
 - Performance of one-part rhythmic sequence
 - Secunda vista sight singing (with no accompaniment)
 - Without preparation time
 - Vocal reproduction of melodic phrases played
 - Reproduction of rhythmic phrases played
 - Vocal improvisation

Examination format

Written and oral examination

Duration of the written test: 1 hour

Duration of the oral test: 20 minutes of preparation, 25 minutes of examination, short interview

Total duration including deliberation: 40 minutes

Marking and evaluation

Internal marking. One overall grade.

The assessments must reflect to what extent the objectives of the discipline have been achieved.

2.1.3 Piano

Objective

Upon completion of the course, the student:

- Possesses knowledge of relevant jazz/pop piano repertoire
- Can use the piano in his/her own creative processes
- Can use the piano for accompaniment

Is capable of transforming simple forms of notation (scores, melodies with figuration, and chord charts, for example) into musical entities

Content

Based on the student's individual needs, tuition can for example include accompaniment, chording, melody with figuration, timbre, phrasing, technique, playing from a score (up to 4 parts), ostinato playing, transposition, improvisation, composition, and ensemble playing. It focuses on general piano skills as well as supporting the student's creative and artistic profile in relation to the main study area.

Tuition and work formats

One-to-one and class tuition

Semesters

1st to 2nd semester

Scope

10 ECTS

Evaluation and examination regulations

After the 2nd semester: examination

Examination content

At the examination, the student performs two to three tunes selected by the student.

Duration: 10 minutes

Secunda vista:

- Figuration accompaniment
- Simple movement from score with up to 4 parts in 2 systems

Examination format

Practical test. Duration: 20 minutes

The student is given 30 minutes of preparation time for secunda vista.

Total duration including deliberation: 35 minutes

Marking and evaluation

Internal marking. Grade.

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

2.1.4 Joint module

Objective

Upon completion of the course, the student:

- Is capable of making artistic choices and assessments
- Is able to search for and acquire relevant information
- Can participate independently in cooperation with fellow professionals

Content

Tuition may include the following themes:

- Study technique
- An overview of music history
- Critical reflection
- Knowledge of artistic citizenship
- Knowledge of the Academy as a place of study, including digital platforms
- Musical interventions
- Co-creation projects
- An introduction to artistic entrepreneurship

Tuition and work formats

Class tuition and group work

Semesters

1st semester

Scope

5 ECTS

Evaluation and examination regulations

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

2.2 Pedagogy

2.2.1 SDS teaching practice

Objective

Upon completion of the course, the student:

- Possesses elementary knowledge of SDS teaching practice at school and adult level, and of accompanying relevant repertoire, methods, and theory
- Is able to reflect on practice and choice of methods in relation to his/her own pedagogical practice
- Is able to organise progressive pedagogical courses, including relevant SDS material
- Is capable of making artistic and pedagogical choices and assessments
- Is able to communicate musical and artistic expressions in a way that is relevant to children and adults
- Is able to acknowledge and handle artistic and pedagogical challenges in a creative, investigative, and analytical manner
- Is able to identify his/her own learning needs and personal creative potential for development within SDS teaching practice, and to prioritise and structure his/her time and work efforts in relation to these
- Is aware of the potential uses of the discipline in various social and cultural contexts

Content

Tuition may include the following:

Methods: development of tuition methods and knowledge of existing methods and various forms of learning with due consideration for stylistic variation.

Arranging tuition courses for various age groups, such as secondary school pupils and adults, in connection with training courses.

Developing an awareness of basic musical elements, for example through improvisation, and creating a varied repertoire within areas such as singing, dancing, playing, games, and so on.

Tuition may include short courses during which the entire class teaches groups, supervised by teachers.

To the widest extent possible, SDS teaching practice tuition is an integrated part of SDS main study area tuition.

Based on the tuition, the student develops his/her potential for SDS teaching practice

through practice, dialogue, and reflection.

4th semester: As part of the course, students prepare for an intensive internship in boarding school format lasting two weeks at a folk high school. In groups of 2-3, students are responsible for music teaching at the school. As far as possible, the methods and approaches studied in the SDS Teaching Practice course during the first two semesters are tested in practice. It is aimed that students have at least 8 hours of group teaching per week (e.g., SDS, ensemble playing, percussion, songwriting, or similar), as well as the opportunity to participate in choir, joint classes, and morning assemblies.

As an additional part of the practice, the students participate partly in general activities at the school. Other types of lessons and courses can be initiated by the students themselves.

After the residential teaching practice, the student writes an individual report based on the experience:

The report (5-6 pages excluding appendices) must include:

- Introduction, including general reflections on the course based on personal experiences.
- Description of the framework of the course.
- Student/group descriptions.
- Description of goals and objectives (personal and for the students), content, and work process.
- Reflection on the relationship between goals, content, and work process, incorporating music pedagogy theory and examples from the lessons.
- Evaluation of the teaching practice:
 - Achievement of goals and objectives for the students.
 - Personal music pedagogical development/experience.
- Appendices: List of used material and examples thereof.

5th semester (SDS and SDS Teaching Practice) and 6th semester (SDS):

Collaborative project: “Contemporary Arts Teaching in and International Setting”.

An international joint module in collaboration with Stockholm Uniarts and ArtEZ in Arnhem, the Netherlands.

Work is carried out in a cross-aesthetic and collaborative manner across institutions, and each module has a specific focus.

Main themes include inclusion, exchange of practices, and co-creation of artistic and pedagogical projects.

Tuition and work formats

Class tuition

Semesters

2nd to 5th semester

Scope

20 ECTS

Evaluation and examination regulations

After the 5th semester:

Certificate with the evaluation Approved/Not approved.

This certifies that the objectives have been achieved at a level at least corresponding to a Pass, and that current attendance rules have been followed.

2.3 General studies

2.3.1 Music Theory and Music History

2.3.1.1 Musik Theory

Objective

Upon completion of the course, the student:

- Possesses a practically applicable knowledge of the elementary theoretical foundation of jazz/pop music to support the musical, the creative, and pedagogical practice.
- Is able to understand and reflect on general music theoretical terms and concepts used in Denmark and internationally.
- Is able to recognize and handle music theoretical challenges in an investigative and analytical manner.
- Is able to use music theoretical knowledge as a basis for musical interaction and interdisciplinary collaborations.
- Is able to identify personal learning needs within music theory.
- Is able to utilize various critical and analytical approaches to music and musical practice.
- Is able to search for and acquire relevant information within music theoretical topics.

Content

The course may include:

- Chord notation system and notation of notes and chords.
- Setting up lead sheets.
- Harmonic analysis and understanding, including functional, modal, blues, and jazz harmony.
- General as well as style-specific principles for chord progression and voice leading.
- Harmonization and re-harmonization.
- Improvisation theory and analysis.
- Composition.

Tuition and work formats

Class tuition.

Semesters

1st to 3rd semester

Scope

Music Theory and Music History total 15 ECTS.

Evaluation and examination regulations

After the 3rd semester: examination in music theory

Examination content and format

Written test with tasks in the following areas:

1. Harmonic analysis.
2. Re-harmonization.
3. Arrangement.
4. Composition.

The following resources are allowed:

- Notes from lessons on analysis, re-harmonization, arrangement, and modal composition.
- Personal computer with a music software for notation of task solutions.

Four hours are allocated for the test in a room with a piano available.

Marking and evaluation

Internal marking. Grade.

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

2.3.1.2 Music History

Objective

Upon completion of the course, the student:

- Possesses knowledge of significant styles in the history of jazz/pop music.
- Possesses a basic understanding of the relationship between music and historical, societal, and social contexts.
- Is able to recognize and handle music historical challenges in an investigative and analytical manner.
- Is able to communicate in writing and orally to peers and non-specialists.
- Is able to use music historical knowledge as a basis for musical interaction and interdisciplinary collaboration.
- Is able to identify personal learning needs within music history and music theory.
- Is able to utilize various critical and analytical approaches to music and musical practice.

Content

From a cultural-historical, societal, and sociological perspective, the course covers significant periods and style phenomena in the history of jazz/pop music. The course is based on active listening, auditory analysis, and discussion of specific music examples. Examples from other music cultures and styles, as well as other cultural expressions, may be included to illustrate various musical development trends.

Tuition and work formats

Class tuition and individual supervision.

Semesters

1st - 3rd semester.

Scope

Music Theory and Music History total 15 ECTS.

Evaluation and Examination Regulations

After the 3rd semester: examination in Music History

Examination content

Interview based on the written assignment

The student describes a music history topic pre-approved by the teacher. Scope of the assignment: 6-8 pages. The assignment forms the basis of an interview. Duration: 25 minutes. Deliberation and motivation: 15 minutes

Total duration including deliberation and motivation: 40 minutes.

Examination format

Oral examination based on a written presentation

Marking and evaluation

Internal marking. Grade.

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

2.4 Artistic entrepreneurship

Objective

Upon completion of the course, the student:

- Possesses elementary knowledge of the music industry and culture in a modern, globalised world
- Understands and is able to reflect on artistic practice and the relations between the music industry and various players in the cultural sphere
- Is able to create programmes and communicate with a view to employment in music
- Is able to appraise challenges and issues in relation to his/her own career
- Is able to work in a creative, investigative, and analytical manner in relation to the music industry and culture in a globalised world
- Is able to act with integrity in various professional contexts and participate in relevant cross-disciplinary cooperation

Content

Tuition on the individual semesters may include the following:

- Self-management
- Critical reflection
- Networking
- Internal communication, e.g. dialogic communication
- External communication, e.g. press releases, social media, and elevator speeches
- Planning and execution of training courses
- Development of ideas
- Project management
- Fund raising
- Planning and execution of a joint class project
- Cross-disciplinary artistic collaboration
- Artistic citizenship

3rd and 4th semesters are concluded with a written or oral presentation. This can be either a short written assignment (2 to 4 pages) or an oral presentation during class. The assignments are defined by the teacher at the beginning of the semester.

Scope

15 ECTS

Tuition and work formats

Class tuition and seminars plus individual guidance

Semesters

3rd to 5th semester

Evaluation and examination regulations

Examination format

Oral examination (20 minutes) based on the examination assignment. The assignment must be handed in by the date communicated by the Study Administration.

Scope of the examination assignment: 5-7 pages excluding annexes.

The examination assignment must provide a perspective on central issues pertaining to the subject with relevant literature (theory and/or method) as well as a reflection on the student's practical experience with entrepreneurship.

The oral examination elaborates on the assignment, and the student reflects on his/her professional and personal development.

Total duration including deliberation: 35 minutes

Marking and evaluation

Internal marking. Grade.

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

2.5 Electives

Every year, the Academy offers a number of electives within the study areas described in the curriculum. The main focus is on the main study area and the pedagogical area. Out of the total of 30 ECTS to be earned from electives on the BMus programme, at least 15 ECTS must be related to the main study area, and at least 15 ECTS must be related to the pedagogical area.

Content and objectives

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

Tuition and work formats

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

Semesters and scope

4th semester – 10 ECTS

5th semester – 10 ECTS

6th semester – 10 ECTS

Electives can correspond to 5 or 10 ECTS. This will be stated in the description of each elective.

Evaluation and examination regulations

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

2.6 Bachelor project

Objective

Upon completion of the course, the student:

- Possesses knowledge of practice, methods, and theory within the chosen project area
- Is able to reflect on his/her practice and choice of methods in relation to the project
- Is able to use relevant methods, tools, and forms of expression within the chosen project area
- Is able to independently identify and acquire knowledge that is both project-relevant and generally acknowledged
- Is able to communicate project idea and results orally and in writing
- Is able to work on a project basis in a creative, investigative, and analytical manner
- Is able to find relevant cooperation partners and act professionally in vocational and/or cross-disciplinary cooperation

Content

The bachelor project takes one main area as its starting point but may include other, cross-disciplinary approaches.

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

- 1) One or more of the following subject themes:
 - a) Composition
 - b) Professional artistic performance
 - c) Pedagogy
 - d) Artistic entrepreneurship
- 2) Communication of the above
- 3) A written reflection. Scope: 10-20 pages excluding annexes

Item 1) may for example take the form of a composition, concert, artistic intervention, performance, installation, recording, tuition course, or innovative work with various formats.

Item 2) may for example take the form of a detailed oral presentation at the final examination, or an independently created presentation using digital media.

Tuition and work formats

Guidance in individual project work as well as study group work

- At the beginning of the 5th semester, a description of the intended bachelor project (including the title and idea of the project as well as the name of the desired supervisor) must be submitted by the student for approval by the head of studies.

- No later than 3 weeks hereafter, the student receives the provisionally approved project description.
- After provisional approval, project descriptions and work plans are presented and developed in study groups.
- By 1 February on the 6th semester, the student in cooperation with the supervisor drafts the final project description which is submitted to the project coordinator for final approval.
- The project coordinator sends the approved project description to the student and the supervisor no later than 15 February on the 6th semester.

The written part of the project including the project description must be handed in by 15 April.

Semesters

6th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

After the 6th semester: examination

Presentation in accordance with the approved project description.

Examination format

a. Presentation (30 minutes) Depending on the nature of the project, the presentation may take the following forms:

- A concert with optional oral communication
- A teaching situation using a project-related approach
- A lecture/presentation of the project based on the chosen subject themes

b. Interview with the board of examiners (10 minutes)

c. Deliberation and preparation of statement (20 minutes)

Total duration including deliberation: 60 minutes

Marking and evaluation

External marking. Grade and a written statement.

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