

COURSE DESCRIPTIONS AND EXAMINATION REGULATIONS

ELECTIVES MMUS 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.
- Is able to make informed choices and apply their professional expertise in creative collaboration with peers.
- Is able to take responsibility for their own specialization opportunities and creative development potential in relation to their artistic practice.

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 as well as a specialization related to their artistic practice. In a final class session, the student presents the music project and specialization in a 10–15-minute presentation. The project and presentation are evaluated with the teacher and peers in a critical reflection forum.

The course is conducted in English.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 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.

Arrangement and Counterpoint

Teacher: Thorkil Mølle

Participation requirements

None

Objective

Upon completion of the course the student:

- Have acquired in-depth knowledge of the fundamental counterpoint traditions.
- Be able to apply technical and theoretical knowledge of counterpoint within arrangement and/or composition for multiple voices.
- Be able to assess and choose among arrangement methods and make qualified and reflective artistic choices.

Content

The course consists of work with classical counterpoint techniques from various eras, as well as the students' own projects. In general, music containing contrapuntal techniques and devices is explored regardless of style. The course also involves analysis and discussion, with a focus on being able to make artistically sound decisions.

Throughout the course, various shorter compositional tasks are solved individually as homework assignments. Additionally, the student must work on a couple of their own projects of their choice.

At the end of the course, the student submits, on a date announced by the instructor, 2 arrangements or compositions based on a stylistic basis chosen by the student.

Tuition and work formats

Classroom instruction. In special cases, the course may be conducted online.

Semesters

One semester

1st, 2nd, 3rd or 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.

Arrangement and Instrumentation, Brass/Wind Instruments

Participation requirements

None

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of wind instruments and their timbral possibilities and repertoire.
- Is capable of composing and/or arranging with a personal expression.
- Is able to apply technical and theoretical knowledge of arrangement in their artistic practice.
- Is able to reflect on practice and choice of methods in relation to their own artistic practice.
- Possesses knowledge on composition technical and aesthetic trends.
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience.

Content

Tuition includes the following:

- Instrument knowledge (on wind instruments and rhythm sections, for example)
- Arrangement and instrumentation
- Score analysis
- Developing the student's capacity for critical reflection on their own works and those of others

During the course, at least one finished piece is prepared, submitted in score form, and performed at a joint concert for the course. Various types of ensembles may be worked with, such as saxophone quartet, big band, etc. Collaboration with the school's big band may also be possible during the course.

Tuition and work formats

Class tuition, guidance, rehearsal and concert program with a suitable professional ensemble, and peer feedback.

Semesters

One semester

2nd or 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 and Instrumentation, String Instruments

Teacher: Kasper Bai

Participation requirements

None

Objective

Upon completion of the course, the student:

- Possesses knowledge of string instruments as well as their timbral possibilities and repertoire.
- Is able to apply technical and theoretical knowledge of strings in their own artistic practice.
- Possesses knowledge of trends in composition technique and aesthetics in contemporary music for strings.
- Is capable of making artistic choices and assessments.
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience.

Content

Tuition may include the following:

- Composition techniques
- Instrument knowledge
- Arrangement
- Instrumentation
- Developing the student's capacity for critical reflection on their own works and those of others
- Score analysis

During the course, the student must complete at least one composition or arrangement for strings (duration at least 3 minutes) which must be handed in to the teacher complete with parts and a score.

Tuition and work formats

Class tuition, individual guidance, and peer feedback.

Semesters

One semester

2nd or 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, Choir, Jazz/Pop

Participation requirements

Experience with choral arrangement.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical practice and of pedagogical concepts and methods relevant to choirs.
- Has acquired skills in arrangement on an advanced level.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose from arrangement methods, and to make qualified and reflected artistic choices.
- Is able to independently assume responsibility for their own learning needs, specialization options, and potential for creative development, and to prioritize and structure their time and work efforts.

Content

Developing student qualifications within jazz/pop choir arrangement, focusing on the student's ability to integrate practical and theoretical aspects. Creating various types of arrangements, both a cappella and with accompanying instruments. The aim is for the student to be able to create arrangements that can be used in many different teaching contexts and by semi-professional groups and choirs.

Subjects such as the following are covered:

- Arrangement techniques
- Knowledge of repertoire and style
- Knowledge of children's and adolescent voices

At the conclusion of the course, the student submits, on a date specified by the instructor, 4 arrangements along with a report (3-5 pages) that briefly explains each arrangement and the work done on it. The following types of arrangements are included:

- 2 arrangements for children's or youth choir with accompanying instrument(s) (at least one for equal voices).
- 2 a cappella arrangements for choir/vocal group.

All arrangements must be presented in written form (PDF). Documentation in the form of audio or video recordings may be attached.

Tuition and work formats

Class tuition with the inclusion of RAMA Vocal Center's e-learning platforms.

Semesters

One semester
1st, 2nd, 3rd or 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.

Chamber Music, Ensembles

Admission requirements

The student must be a member of a chamber music constellation with fellow students.

Objective

Upon completion of the course, the student:

- Has specialized in artistic and technical skills and forms of expression in relation to chamber music.
- Commands critical and analytical approaches to chamber music and chamber music practice.
- Has reflected on the role of their ensemble in the music business.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to independently commence and direct musical ensemble teaching and interdisciplinary cooperation in the chamber musician and communicator roles.

Content

The ensemble schedules and performs at a concert by the end of the semester. The program must be developed and structured as a concert that the ensemble might offer to a concert manager/booker. In addition to the program, a written in-depth explanation of the program must be handed in (3-5 pages excl. appendices). Tuition may include the following themes:

- Tuition and supervision of the ensemble while performing chamber music.
- Analytical, music historical, and/or ear training approaches to the music that the ensemble is working on.
- Concert scheduling and execution.

Tuition and work formats

Class tuition

Semesters

One semester

3rd or 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.

Co-Writing and Commercial Songwriting

Teachers: Jeppe Pilgaard, Nanna Bottos, Jesper Mardahl, among others.

Participation requirements

The course is aimed at students with a BMus in songwriting and students with equivalent experience in one or more of the areas music production, lyric writing, and/or composition.

Objective

Upon completion of the course the student:

- Has experience with various themes within co-writing.
- Is able to understand another artist's work and consciously work to meet a defined musical expression and need.
- Is able to initiate and participate in co-writing sessions.
- Is able to engage in interdisciplinary collaboration as a topliner, lyricist, and/or producer.
- Is able to work in a team and create lyrics, music, and/or sound within a given session.
- Has experience with lyrics, toplining, and production in co-writing sessions.
- Is able to reflect on creative processes, both in relation to their own and colleagues' qualities.

Content

The course involves co-writing sessions and songwriting/production. Additionally, instruction is provided on music rights, synchronization, and other aspects related to placing songs and music in a commercial market.

Students participate in various sessions, learn about collaborative processes, and develop the ability to create and contribute within a given deadline and content framework. The different sessions are facilitated by both instructors and students and may include writing for another artist or creating from a compositional, lyrical, or sonic standpoint.

Tuition and work formats

Class tuition and group work.

Semesters

Two semesters

1st-2nd semester or 3rd-4th 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, and that current attendance rules have been followed.

Composition

Admission requirements

None

Objective

Upon completion of the course, the student:

- Possesses a wide range of approaches to personally grounded composition work.
- Possesses experience with composition work as an act of creation.
- Is able to reflect on own artistic practice in relation to own music.
- Is able to make and make musical artistic choices and assessments.
- Possesses in-depth knowledge of the composition work as being identity-creating.
- Is able to recognize and handle artistic challenges in a creative, exploratory, and analytical way.
- Is able to identify own learning needs and creative development potentials within the composition subject.
- Possesses a great understanding of work areas as a musician and composer.

Content

The course works with a wide range of approaches to work with composition and creative processes. It reflects on how the composition work can support the personal, artistic expression, and every week we work with feedback on practical composition tasks. The composition assignments can take all forms, and the student thus builds a catalogue of very different methods for initiating creative processes. In a joint review of the students' compositions, artistic sparring and giving feedback is also being trained.

Tuition and work formats

Class tuition and homework assignments.

Semesters

One semester

1st, 2nd, 3rd, or 4th semester

Scope

5 ECTS

Evaluation and examination regulations

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Composition for Performers

Participation requirements

None

Objective

Upon completion of the course the student:

- Possesses advanced experience with composition, including working with form, texture, and melody.
- Possesses experience with composition and arrangement/instrumentation as a single, creative process
- Has acquired in-depth knowledge of composition work as an identity-creating part of an active career as a musician.

Content

Through practical work, the students' potential as actively composing musicians is developed. New methods are explored and tested, while other composers' works are analyzed and examined in relation to the students' own compositional projects. Composition exercises, reflective discussions, and alternating between practical work and discussions on topics such as aesthetics, method, and contemporary relevance are included. There will be ongoing homework and assignments in the form of practical composition tasks.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd or 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.

Contemporary Music for Performers

Teachers: Frederik Munk Larsen, Juliana Hodkinson and Niels Rønsholdt

Participation requirements

The course is only available to students majoring in singing or an instrument.

Objective

Upon completion of the course the student:

- Possesses specialist knowledge of internationally recognized artistic and technical practice, contemporary repertoire, methods, and theory.
- Has acquired artistic and technical skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to contemporary music and contemporary musical practice.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.

Content

Tuition is based on the diverse forms of expression of contemporary music. It includes studying works of music and cross-aesthetics with backgrounds in different genres and compositional expressions. The class works collectively and with topics and works chosen individually. Tuition may take as its starting point various forms of improvisation, classically notated score music, graphic scores, or electronic music.

Part of tuition may be executed as workshops with composition students or external composers. During the course, each student participates in at least one concert per semester where at least one work was written by, or composed in collaboration with, the student. The concerts are produced and curated by the students in the class.

Tuition and work formats

Class tuition, lectures, ensemble playing, and project-oriented group work.

Semesters

Two semesters

1st – 2nd semester or 3rd – 4th 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, and that current attendance rules have been followed.

Creative Sampling in Ableton Live

Teacher: Merlyn Luke Perez-Silva

Admission requirements

The students must have access to Ableton Live (Standard or Suite) and be comfortable navigating the program and creating sketches.

Objective

Upon completion of the course, the student:

- Is able to use the sampler as an instrument and compositional tool.
- Has experience with sampling sources such as vinyl records, and with re-pitching, stretching, and reversing sounds.
- Has experience with field recordings and foley recording and has experimented with creative techniques to translate the recordings into sound and music.
- Is familiar with historical methods such as “flipping”, remix, and “homage” and can use these methods artistically in their musical practice.
- Is conversant with conventions and practice as regards copyrights and the use of samples in their own works.

Content

Through practical exercises, listening exercises, and assignments, the student is introduced to a variety of ways of sampling in Ableton Live. Tuition includes practical work with the program and its artistic possibilities. In addition, the student is introduced to legislation, regulations, and culture regarding copyrights as well as "decent behavior" when working with recordings and samples.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 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.

Deep Practice - Peak Performance

Teacher: Kristian Steenstrup

Admission requirements

Primarily aimed at classical students or students of similar instrumental/vocal level.

Objective

Upon completion of the course, the student:

- Masters the description of practice strategies in relation to one's own playing and in teaching contexts from a scientifically based approach.
- Can describe, at an advanced level, 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.'
- Can relate practically and concretely to strategies regarding pressure during performance regarding one's own playing.
- Can use practice strategies, strategies for performance preparation and strategies regarding pressure during performance in one's own pedagogical practice at all levels (from beginner to advanced)

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.

Strategies in relation to the prevention of musician injuries such as overload, inappropriate conditioned reflexes, and focal dystonia.

Performance preparation with theoretical and practical review of research-based interventions from sports and performance psychology to prevent performance anxiety, as well as practical implementation of this both in one's own playing and when teaching students at all levels (from beginner to advanced).

At the end of the course, a written report of 3-5 pages (excluding appendices) is handed in. The report must contain reflection on one's own benefit from the teaching as well as on the integration of the subject's content into one's own pedagogical practice.

Tuition and work formats

Class tuition, theoretical lectures, and practical exercises.

Semesters

One semester

2nd or 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.

Ear Training for Classical Choir- and/or Ensemble Conductors

Teacher: Bodil Krogh

Admission requirements

This elective is for students with an interest in, or working with, classical choir and ensemble direction. A level in classical ear training is assumed, corresponding to the examination requirements in ear training at BA-level in the classical department.

Objective

Upon completion of the subject, the student:

- Has further developed the musical imagination, memory, and awareness required to perform work with choirs and ensembles at a professionally and artistically high level.
- Has strengthened their auditive, visual, analytical, and practical skills enabling the student to hear, read, understand, and reproduce the melodic, harmonic, and rhythmic unities in music.

Content

Based on concrete works from the main study area, tuition may include the following:

- Melody and rhythm
- Harmonic analysis
- Correction
- Intonation
- Score reading and score playing

Tuition:

- Is closely associated with the main study area and is designed to strengthen the student's ability to combine a visual/analytical approach with an auditive one.
- Is supported by examples from main study area literature to a considerable extent.
- Can be arranged taking individual main study area requirements into consideration.

Tuition and work formats

The subject is studied in small classes. A combination of teaching facilitated by the teacher and scheduled group work.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Ear Training for Classical Singers

Teacher: Kaja Daugaard Christensen

Admission requirements

Primarily for classical singers.

Objectives

Upon completion of the subject, the student:

- Has further developed the musical imagination, memory, and awareness required to work as a vocalist at a professionally and artistically high level.
- Has strengthened their auditive, visual, analytical, and practical skills enabling the student to hear, read, understand, and reproduce the melodic, harmonic, and rhythmic unities in music.
- Possesses advanced classical ear training method skills, particularly as regards classical vocal repertoire.

Contents

Tuition is closely associated with the main study area and is designed to strengthen the student's ability to combine a visual/analytical approach with an auditive and performative one. Based on concrete works from the main study area, tuition may include the following:

- Advanced rhythm, including rhythm notation in new music
- Sight singing
- Learning techniques, including learning new music
- Intonation
- Work analysis as a learning tool

Tuition and work formats

Tuition in small classes, possibly as a combination of teacher-led tuition and scheduled group work.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Ear Training, Advanced, Classical

Teachers: Kaja Daugaard Christensen or Bodil Krogh

Admission requirements

The course is only available to students who have passed a final exam in classical ear training, or students with documentation of equivalent level.

Objective

Upon completion of the course, the student:

- Has further developed the musical imagination, memory, and awareness required to perform music at a professional and artistically high level.
- Has further developed and strengthened auditory, visual, analytical, and practical skills in order to listen to, interpret, understand, and reproduce the melodic, harmonic, rhythmic, and formal aspects of music, both in general and within their main subject area.
- Possesses advanced methodological skills within classical ear training.

Content

The teaching is extensively supported by examples from the music literature, and individual considerations can be taken regarding the main subject. The specialized areas of teaching are arranged in consultation with the students.

The teaching may include expanded and more challenging material within all disciplines of ear training, including:

- Melody training (auditory and visual)
- Rhythm training (auditory and visual)
- Analysis (auditory and visual)
- Harmonic analysis and dictation

Tuition and work formats

Class tuition. Tuition may be supported by digital platforms.

Semesters

One semester

1st, 2nd, 3rd, or 4th semester

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.

Electronic Composition

Teacher: Henrik Munch

Participation requirements

In-depth knowledge of music production in a DAW software (Digital Audio Workstation) and experience with composition.

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of technical methods in electronic music.
- Possesses knowledge of analytical and reflected approaches to the composition of electronic music.
- Is capable of reflected decisions and can contribute professional knowledge and skills in creative cooperation with peers.
- Is able to structure their time and work efforts and handle unpredictable and creative challenges.
- Is able to assume responsibility for their options for specialization and potential for creative development.

Content

Tuition encompasses practical and theoretical work on various disciplines within electronic music:

- Targeted staging of timbres and textures in specific contexts.
- Perspectives through theoretical presentations and discussions of subjects and cases relevant to the subject.
- Various approaches and methods in composition, sound generation, and sound processing.
- Communication of deliberations on aesthetics, sound, and other creative methods through reflected presentations and exercises.
- Practical exercises based in part on student compositions, in part on assignments handed out during classes. Relevant literature is included.

Upon completion of the course, the student, on a date set by the teacher, must hand in 3-4 productions (total duration: max. 20 minutes) and a report (3-5 pages excluding annexes) with a short account of each production and the working process involved. The productions and the report are evaluated orally by the teacher and fellow students, giving as well as receiving feedback.

Tuition and work formats

Class tuition and group work. Tuition takes the form of practical exercises and theoretical presentations/discussions

Semesters

Two semesters

1st – 2nd semester or 3rd – 4th 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.

Electronic Music, Introduction

Participation requirements

The course is primarily aimed at students without prior experience in electronic music. Students must have their own computer with relevant DAW software (Digital Audio Workstation) such as Ableton Live, Logic Pro, or similar.

Objective

Upon completion of the course the student:

- Has knowledge of basic characteristics and principles behind the phenomenon of sound.
- Is familiar with methods for analyzing, shaping, and transforming sound.
- Has an overview of basic functions and tools within music technology and sound design.
- Is able to reflect on practice and choice of methods in relation to working with techniques within electronic music.
- Is able to creatively integrate practical skills into their own productions.
- Is able to make informed choices and apply their professional expertise in creative collaboration with peers.

Content

Practical and theoretical work on various topics within electronic music. The course may include:

- Practical exercises – working partly based on the students' own productions and partly through tasks given in the lessons.
- Reading relevant literature.
- Presentation of considerations regarding aesthetics, sound, and other creative means through reflective presentations and exercises.

At least one finished production is prepared and submitted during the course.

Tuition and work formats

Class tuition and group work.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Enunciation in Classical Vocal Music

Teacher: Peter Pade

Admission requirements

For students with a main study area focusing on vocal music, such as singers, choir directors, organ players, and accompanists/répétiteurs (guitarists and pianists) and students from General Music Studies (AM).

Objective

Upon completion of the course, the student:

- Possesses knowledge of and is able to use the IPA (International Phonetic Alphabet).
- Is able to use relevant handbooks.
- As a minimum knows the pronunciation rules for German, English, and Latin.
- Understands and is able to reflect on practice and choice of methods in relation to their knowledge of phonetic and linguistic issues.

Content

Tuition includes the phonetic alphabet and pronunciation rules for German, English, and Latin based on songs/music that the students already use in main study area tuition. In addition, tuition may include other languages (such as French, Italian, Spanish, Czech, Russian, Swedish, Finnish, or Danish) based on student wishes and requirements. The necessary modifications when transforming spoken languages to song are covered.

Practical work with lyrics – recital, singing, and transcription (IPA) – including sound and music examples. Part of the tuition is executed as a flipped classroom with the student introducing a selected language for their fellow students.

Tuition and work formats

Class tuition, group work, and exercises.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Experimental Music

Teacher: Lasse Laursen

Admission requirements

None

Objective

Upon completion of the course, the student:

- Is able to reflect on the compositional, political, and aesthetic aspects of experimental music.
- Is able to analyze and communicate experimental music.
- Is able to achieve an overview of artistic trends.
- Is able to identify the consequences of geopolitical events on the artistic landscape.
- Is able to discuss concepts such as artistic quality, art for art's sake, and historical necessity.

Content

Tuition focuses on trends and tendencies in contemporary music with a focus on inaugural performances at festivals for experimental music. Selected works are analyzed and discussed. The students contribute to selecting which festivals and inaugural performances to focus on in classes, and they contribute presentations on the selected works.

The course ends with the student handing in a 10 to 15-minute video presentation about a work, an artist, or a trend.

Tuition and work formats

Class tuition, student presentations, and discussion.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Film Music - Dramatic Underscore and Collaboration

Teacher: Keld Haaning

Participation requirements

Experience with composition and submitting productions from DAW software (Digital Audio Workstation). The student must have their own computer with relevant DAW software such as Ableton Live, Logic Pro, or similar.

Objective

Upon completion of the subject, the student:

- Can decode a visual narrative and creating music that supports it.
- Can cooperate with non-peers, receive instructions, and integrate the instructions in the practical composition work.
- Is capable of meaningful communication about music to persons with no knowledge of music.
- Is conversant with the form of communication and conventions and rights in the film music business.
- Can deliver completed material that observes given technical specifications.

Content

Tuition may include the following themes:

- Theories of audio-visual formation of significance
- Communication in cross-disciplinary artistic cooperation
- Spotting – where and why should there be music in a film?

In addition, tuition covers practical work with film music, composition assignments, and analyses of music from film and TV productions.

Tuition and work formats

Class tuition, group work and individual assignments.

Semesters

Two semesters

1st – 2nd semester or 3rd – 4th 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, and that current attendance rules have been followed.

Harpsichord and Figured Bass

Teacher: Lars Colding Wolf

Admission requirements

BMus degree in church music.

Objective

Upon completion of the subject, the student:

- Possesses specialist knowledge of artistic and technical practice, repertoire, methods, and theory within harpsichord and figured bass performance.
- Has acquired artistic and technical skills and forms of expression on an advanced level in relation to harpsichord and figured bass performance.
- Commands critical and analytical approaches to music and musical practice.
- Commands figured bass performance at a level that allows chamber music practice.
- Possesses knowledge of various styles and traditions (German, French, and Italian).

Content

Students are taught to play the harpsichord and to distinguish between harpsichord and organ playing techniques. Tuition may include the following themes:

- Reading and realizing figurations in figured bass playing
- Knowledge of styles and traditions in the figured bass period
- Knowledge of key harpsichord repertoire
- Performance practice in relation to concrete works

Tuition and work formats

Solo lessons and class tuition.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Practical test in the form of a concert including the following:

- Solo harpsichord performance
- Continuo performance on the harpsichord (possibly also the organ) in sonatas, cantatas, and so forth chosen by the student.

Examination format

Practical test: 30 minutes (15 minutes of solo performance and 15 minutes of continuo performance)

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 45 minutes

Marking and evaluation

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

Improvisation for Classical Students

Teacher: Søren Nørbo

Admission requirements

For classical students.

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of internationally recognized artistic and technical improvisation practice, methods, and theory.
- Has acquired artistic and technical skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to music and improvisation practice.
- Is able to make qualified and reflected artistic choices.
- Is able to independently commence and direct musical ensemble playing.

Content

Tuition covers a wide range of techniques and approaches to improvisation. The main focus is on the student's personal approach to the discipline and its possibilities for practical application. Tuition may include the following themes:

- Free improvisation with a focus on:
 - Tonal centers, intervals, steps, tone recognition, modalities
 - Structure, awareness of form, structuring of processes
 - Approaches, roles, dogmas
- Improvisation based on sketches and compositions created by the students.
- An improvised approach to playing one's own classical repertoire.
- Improvisation for film, theatre, dance performances, and theatre sports
- Improvisation for special church services.

The elective is suitable for all instrumentalists and singers. Church music students may opt to focus solely on improvisation for special church services and other relevant church music content.

At the end of the course, the student submits, on a date set by the teacher, audio documentation of 3-4 improvisation exercises completed during the course (total duration of max. 20 minutes).

Tuition and work formats

Solo lessons and class tuition.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th 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.

Instrumentation, Advanced

Teacher: Lasse Laursen

Admission requirements

Experience with instrumentation.

Objective

Upon completion of the course, the student:

- Is able to account for the significance of musical instruments in a composition.
- Is able to learn about new instruments and alternative uses of their possibilities.
- Is able to work with experimental notation.
- Is able to reflect on the characteristics and uses of various musical instruments.

Content

Presentation, analysis, and discussion of selected works, instruments, and notation with a focus on an alternative approach to instruments, musicians, and scores. The focus is on the individual instrument rather than the collective effect of all instruments (orchestration). The students are involved in the selection of works and instruments, and they contribute with presentations on the selected works/instruments.

The course ends with the student selecting and handing in one of the following:

- A 10 to 15-minute video presentation about a new or unknown instrument.
- A 10 to 15-minute video presentation about an alternative approach to an instrument.
- A small composition demonstrating an alternative approach to instrumentation.
- A recording of a small composition with an alternative approach to instrumentation.

Tuition and work formats

Class tuition, student presentations, and discussion.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Mixing and Mastering

Teacher: Nanna Schannong, among others.

Admission requirements

Experience with recording and production. The student must have completed courses in music production, sound, and studio technology or have equivalent experience.

As preparation for the first class, the student must bring two of their own completed productions ready for mixing, as well as headphones and a computer with a DAW (Digital Audio Workstation) of their choice, such as Logic Pro, Ableton Live, Reaper, or Pro Tools.

Objective

Upon completion of the course, the student:

- Possesses knowledge of theory, methods, and practice in mixing and mastering
- Is able to create and communicate an individual artistic expression.
- Is able to assess artistic and communications-related challenges, and of argue for and select qualified creative expressions and solutions.
- Is able to plan, execute, and evaluate projects, both independently and in collaboration with others.

Content

Tuition may include the following themes:

- Mixing
- Mastering
- Sound design
- Cooperation and communication
- Communication of the student's artistic expression or those of others
- Reflection on the student's own practice

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 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.

Multichannel Audio for Concerts and Sound Installations 1

Teacher: Morten Elkjær

Admission requirements

None. The course takes place in fall semesters and can continue directly to “Multichannel Audio for Concerts and Sound Installations 2” in the spring semesters.

Objective

Upon completion of the course, the student:

- Is able to compose and produce simple multi-channel material for playback or live performances.
- Is familiar with the possibilities in using various spatialization methods.
- Is familiar with the fundamental principles of psychoacoustics in connection with spatial sound.
- Is able to analyze, describe, and identify techniques and methods used in spatial composition music and by sound designers.

Content

The course includes practical and theoretical work with multi-channel audio. The student is introduced to examples of how to use multi-channel audio in e.g. live concerts and sound installations.

- The subjects are put into a historical context, and tuition covers spatial hearing and psychoacoustics, forms of panning (theory, implementation, and limitations), and current panning tools.
- Techniques and methods are covered in theory and practice.
- The tuition combines presentations, studying software and hardware, listening sessions, and work with practical assignments.

Tuition and work formats

Class tuition. Individual work with multi-channel sound.

Semesters

One semester

1st or 3rd semester

Scope

5 ECTS

Evaluation and examination regulations

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

Multichannel Audio for Concerts and Sound Installations 2

Teacher: Morten Elkjær

Admission requirements

Experience with multichannel audio corresponding to the elective course "Multichannel Audio for Concerts and Sound Installations 1". The course takes place in the spring semesters and can be taken as a direct continuation of the aforementioned elective.

Objective

Upon completion of the course, the student:

- Is able to compose and produce original multi-channel material for playback or live performances.
- Has practical knowledge of the possibilities of different spatialization methods.
- Is able to analyze, describe, and identify techniques and methods used in spatial composition music and by sound designers.
- Possesses practical experience with various forms of sound spatialization in artistic projects.

Content

The course works practically and theoretically with multichannel audio. The student works practically with multichannel sound by e.g. live concerts and sound installations.

- Techniques and methods are used theoretically and practically.
- Among other things, based on the Club Stage's 36-channel speaker set-up, practical work is done to create acousmatic works and live performances.
- The tuition is a combination of presentations, review of software and hardware, listening sessions and critique sessions on practical assignments.

Tuition and work formats

Class tuition, group work. Individual work with multi-channel sound.

Semesters

One semester

2nd or 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.

Music Production for Live Performance

Participation requirements

The student must bring their own computer with their choice of DAW software (Digital Audio Workstation) such as Logic Pro, Ableton Live, Reaper, Pro Tools or similar, and be accustomed to working on a computer and have experience performing live.

Objective

Upon completion of the course the student:

- Has knowledge of both aesthetic and technical tools within live music production.
- Possesses 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 make reflective decisions and contribute their expertise in creative collaboration with peers.
- Is able to independently manage their time and work effort and handle unpredictable and creative challenges.
- Is able to take responsibility for their own specialization opportunities and creative development potential as a live musician.

Content

The course involves practical and theoretical exploration of various approaches to live concerts and live music production. The course may include:

- Analysis and utilization of different production techniques for live performances.
- Presentation 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.
- Utilization of backing tracks and in-ear monitoring.

The course includes practical exercises and theoretical presentations/discussions.

Tuition and work formats

Class tuition, group work, and possibly supervision.

Semesters

One semester

2nd or 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.

Music Production, Classical

Teacher: Henrik Winther

Participation requirements

None

Objective

Upon completion of the course, the student:

- Has acquired knowledge of aesthetic and technical methods in contemporary sound and music production.
- Commands analytical and reflected approaches to classical sound and music production.
- Is able to creatively integrate practical and theoretical skills at an elementary level.
- Is capable of reflected decisions and can contribute professional knowledge and skills in creative cooperation with peers.
- Is able to structure their time and work efforts, and to handle unpredictable and creative challenges in a globalized world.
- Is able to assume responsibility for their options for specialization and potential for creative development as regards their work as an artist.

Content

Tuition includes practical and theoretical approaches to classical sound and music production:

- Presentations and discussions of theories and methods relevant to the subject, providing a perspective on topics within classical music production. Relevant literature is included.
- Analysis of and work with various production technical approaches to sound recording and editing.
- Communication of deliberations on aesthetics, sound, and other creative methods through reflected presentations and exercises.
- The practical exercises include mandatory participation in a series of concert recordings which are scheduled at relevant dates in relation to the theoretical subjects. Recordings of solo performers, chamber music, orchestra music, and possibly acoustic jazz are included.
- Students are required to have access to music editing software and a few plug-ins. This may also include video editing software
- Students are required to have computers suitable for music recording.
- Students must participate in a few professional productions, possibly outside the Academy. The productions may be made in cooperation with the teacher or external cooperation partners.

At the end of the course, the student submits, on a date set by the teacher, 3-4 productions that are independently created by the student during the course (total duration of max. 20 minutes). The submission must also include a written report (3-5 pages excl. appendices) that briefly outline each individual production and the work behind it. The productions and the report will be evaluated orally by the teacher and fellow students in a joint group evaluation.

Tuition and work formats

Class tuition, group work, and possibly guidance. Tuition takes the form of practical exercises and theoretical presentations/discussions.

Semesters

Two semesters

1st – 2nd semester or 3rd – 4th 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.

Music Production, Jazz/Pop

Admission requirements

The student must bring their own computer with their choice of DAW software (Digital Audio Workstation) such as Logic Pro, Ableton Live, Reaper or Pro Tools. Headphones must be brought to class.

Objective

Upon completion of the course, the student:

- Has acquired knowledge of aesthetic and technical methods in contemporary sound and music production.
- Commands analytical and reflected approaches to jazz/pop sound and music production.
- Is able to creatively integrate practical and theoretical skills at an elementary level.
- Is capable of reflected decisions and can contribute professional knowledge and skills in creative cooperation with peers.
- Is able to structure their time and work efforts, and to handle unpredictable and creative challenges in a globalized world.
- Is able to assume responsibility for their options for specialization and potential for creative development as regards their work as an artist.

Content

Tuition includes practical and theoretical approaches to jazz/pop sound and music production:

- Presentations and discussions of theories and methods relevant to the subject, providing a perspective on topics within jazz/pop music production. Relevant literature is included.
- Analysis of and work with various production technical approaches to sound recording and editing.
- Communication of deliberations on aesthetics, sound, and other creative methods through reflected presentations and exercises.
- Students must participate in a few professional productions, possibly outside the Academy. The productions may be made in cooperation with the teacher or external cooperation partners.

Tuition takes the form of practical exercises and theoretical presentations/discussions.

At the end of the course, 3-4 productions are submitted (total duration max. 20 minutes) as well as a report (3-6 pages excluding appendices), which briefly explains each production and the work with it. Productions and report are evaluated orally by the teacher and fellow students who both give and receive feedback.

Tuition and work formats

Class tuition, group work, and possibly guidance.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th 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.

Musical Drama

Teacher: Jens Krogsgaard

Admission requirements

BMus degree in classical vocal studies or equivalent qualifications in singing and acting.

Objective

Upon completion of the course, the student:

- Has acquired dramatic skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.

Content

Tuition covers scenes, typically from opera literature, adapted to the type of voice of each individual student. The repertoire is chosen to make students familiar with the varied dramatic expressions characteristic of various periods of music history. Tuition may include the following themes:

- Role gestation
- Choreography
- Acting techniques
- Combinations of singing and acting
- Participation in opera excerpt and full opera performances

The course is concluded with a performance of the scenes covered (or parts thereof) for an audience. The teacher and students decide whether the performance should be internal or public. After the performance, the teacher and students engage in conversation reflecting on the course and the performance.

Tuition and work formats

Class tuition

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th 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.

My Artistic Project

Admission requirements

The student must have a clearly defined project prior to the start of the course.

Objective

Upon completion of the course, the student:

- Is able to define individual objectives for an art project.
- Possesses knowledge of project management and evaluation tools.
- Has demonstrated an ability to execute and evaluate an art project defined by the student themselves.
- Has demonstrated a capacity for critical self-observation and self-evaluation in a forum for critical reflection.

Content

Tuition is based on the student's project description which may be founded on the student's artistic practice or have the characteristics of artistic entrepreneurship.

The student works independently with their artistic project. In addition, the student receives coaching and supervision as well as participate in a forum for critical reflection. The project concludes with the student handing in a short report (3 to 5 pages excluding annexes) with a reflection on the course and the student's personal and professional progress. The report forms the basis of a 15 to 20-minute interview with the forum for critical reflection consisting of fellow students and the teacher. The report and interview are parts of the tuition course.

Tuition and work formats

Class tuition, individual project work and supervision.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Orchestration, Symphonic

Teacher: Kasper Bai

Admission requirements

Experience with instrumentation.

Objective

Upon completion of the course, the student:

- Is capable of composing/arranging for a symphony orchestra with a personal expression.
- Possesses knowledge of symphony orchestra instruments (woodwinds, brass, percussion, harp, and strings), their timbral possibilities, idiom and repertoire.
- Possesses knowledge of harmonization and arrangement techniques for symphony orchestras.
- Is able to apply technical and theoretical knowledge of symphony orchestra instruments in their artistic practice.
- Is able to reflect on practice and choice of methods in relation to their own artistic practice.
- Possesses knowledge on composition technical and aesthetic trends in historical as well as contemporary orchestra music, possibly in combination with a rhythm section and other orchestra types.
- Is capable of making artistic choices and assessments.
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience.

Content

Tuition includes the following:

- Instrument knowledge
- Arrangement
- Instrumentation
- Developing the student's capacity for critical reflection on their own works and those of others
- Score analysis

During the course, the student must complete at least one composition/arrangement for symphony orchestra complete with parts and a score. Duration: At least 3 minutes. The composition/arrangement must be approved by the teacher.

Tuition and work formats

Class tuition, guidance, and peer feedback.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Other Instrument

Admission requirements

Motivated application.

Objective

Upon completion of the course, the student:

- Possesses knowledge of artistic and instrument technical practice, forms of expression, repertoire, methods, and theory.
- Possesses basic or advanced musical and technical skills on the instrument(s).
- Is able to reflect on their practice and choice of methods in relation to various communication situations.

Content

Tuition on the chosen instrument. The instrument is not the student's main instrument(s). Singers, for example, might choose accompanying instruments such as piano, guitar, and similar. Tuition covers subjects such as the following:

- Instrument technique
- Instrument idiomatic possibilities and limitations
- Accompaniment
- Improvisation
- Composition

The course is concluded with a concert. The teacher and the student decide whether the concert should be internal or public. After the concert, the teacher and the student engage in conversation reflecting on the course and the concert.

Tuition and work formats

Solo lessons or class tuition.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th 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.

Performance Practice in Classical Vocal Music

Admission requirements

For students with a main study area focusing on vocal music, such as singers, choir directors, organ players, and accompanists/répétiteurs (guitarists and pianists) and students from General Music Studies (AM).

Objective

Upon completion of the course, the student:

- Possesses knowledge of vocal music performance practice in the Renaissance, Baroque, and Romanticism.

Content

The performance practice of the Renaissance, Baroque, and in part Romanticism is covered with a focus on vocal music, including classical song and choir repertoire and their instrumental accompaniment. A significant amount of reading is to be expected.

Tuition and work formats

Class tuition. Student presentations in class.

Semesters

One semester

1st or 3rd semester

Scope

5 ECTS

Evaluation and examination regulations

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

Personal Interpretation

Teachers: Søren Rastogi, Henrik Knarborg and Lasse Laursen

Participation requirements

The course is only available to instrumentalists and vocalists from the classical department.

Objective

Upon completion of the course the student:

- Is able to develop various interpretations of the same piece with significantly different approaches to tempo, phrasing, dynamics, etc.
- Is able to reflect on the significance of cultural elements and established performance traditions in relation to their own personal interpretation.
- Can incorporate performative elements into their own artistic practice.
- Is able to organize concerts in a personal format that may involve audience participation, narrative elements, or scenography.
- Can establish criteria for evaluating an interpretation.

Content

The course aims to redefine the narrative of classical music interpretation. By delving into the core of interpretation, the goal is to achieve a comprehensive understanding to unfold the layers of interpretation, from its theoretical foundations to its practical applications. Tools and insights necessary to introduce the student's unique voice into the historical material of interpretation are explored, thus enabling them to participate in shaping the future of our musical heritage. The course may include:

- Conceptual clarity: providing clear and precise definitions and historical insights to enhance understanding.
- Analytical skills: developing the ability to analyze classical music through historical and modern interpretive approaches.
- Presentation techniques: exploring methods and strategies for live performances and recordings, considering nuances in concert traditions within the genre.
- Practical exercises: engaging in practical activities to improve interpretive abilities both individually and in ensembles.
- Reflective questions: encouraging self-reflection and critical thinking about personal interpretations.
- Collaborative activities: promoting teamwork and shared insights through joint projects with main instrument instructors and/or composers.

The teaching also includes presentations of both live and recorded performances, group work, and peer-to-peer activities.

In the end of the course, the student will perform a short concert or present a recording (5-10 minutes of music per participant) and submit a written report (3-5 pages) discussing the artistic qualities of the concert/recording and their personal imprint, as well as reflecting on the process, by a date announced by the teacher.

Tuition and work formats

Class tuition

Semesters

Two semesters

1st – 2nd semester or 3rd – 4th 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.

Physical and Mental Training

Teacher: Torben Jensen

Participation requirements

None

Objective

Upon completion of the course the student:

- Has acquired methods to create a healthy and sustainable balance between academic life, artistic work, and personal life.
- Has developed skills in mental and physical presence.
- Has acquired methods to manage energy, concentration, and focus.
- Is able to define and work with long-term visions and goals in a sustainable manner.

Content

The course consists of practical exercises and short presentations. The course may include:

- Healthy strength training and body maintenance, inspired by practices such as yoga and weight training.
- Meditation and reflection methods to achieve mental calmness, recovery, relaxation, readiness, and flow.
- Learning about the autonomic nervous system; understanding fight or flight response versus rest and digest state.
- Practical work in building resilience and human resistance to stressors.
- Physical and mental tools and methods to handle resistance as well as success.
- Designing good plans and habits.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 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.

Programming

Teacher: Morten Elkjær

Admission requirements

None

Objective

Upon completion of the course, the student:

- Is capable of developing simple digital tools that can be incorporated in an artistic context, for example in sound art or music performance.
- Is able to identify their own learning needs and potential for creative development within programming.
- Is familiar with programming in Max/MSP at an elementary level.

Content

The course includes using programming to develop simple tools for sound art and music performance. It focuses on the artistic opportunities within composition and on the ways in which programming can be used in practice in the student's own works.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 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.

Psychoacoustics

Teacher: Henrik Winther

Admission requirements

None. This elective is offered in all *odd* study years – in other words 2021, 2023, and so forth.

Objective

Upon completion of the course, the student:

- Is able to apply theoretical knowledge of psychoacoustics in an artistic context and has acquired practical experience in this field.
- Is able to identify their own learning needs and potential for creative development within psychoacoustics.
- Possesses knowledge of psychoacoustics.
- Is able to communicate technical terminology and issues within psychoacoustics in a way that is relevant to peers.

Content

Psychoacoustics is the science of human sound perception; in other words, the interpretations superimposed by the brain on the signals sent by the ear to the brain. This elective combines classic psychoacoustics with music perception. It includes studying the anatomy of the ear, determining frequency and direction, scale structures in relation to anatomy, dissonance and consonance, understanding melody, segregation of polyphony, musical memory, and other topics important to music perception.

During the semester, 1-2 written assignments must be handed in to the teacher.

Tuition and work formats

Class tuition and group work.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Rehearsal in Theory and Practice, Classical

Teacher: Søren Rastogi

Admission requirements

For classical students.

Objective

Upon completion of the course, the student:

- Has acquired specialist knowledge about physical and mental phenomena relating to the rehearsal and performance of classical music.
- Is familiar with various strategies for optimizing rehearsal and performance on a classical instrument or singing.
- Is able to handle issues and resolve challenges relating to their own rehearsals.
- Is capable of constructive reflection on working processes in chamber music and other ensemble playing contexts.
- Is able to discuss individual and general issues with peers.

Content

The course work with texts and sources aimed at the classical music practice as well as the artistic work with reproduction of a work via notation. Tuition may include the following themes:

- Planning and structuring rehearsals
- Cognitive strategies in the rehearsal situation
- Bodily stress and restitution
- Motivation and mindset
- Methods for reflection for evaluating and optimizing the student's own rehearsals.
- Group dynamics and rehearsal situations in chamber music/ensemble playing.

Methods and results from research and practical experience/studies in the field are studied and discussed. Individual and group reflections and sparring, for example using video recordings of student rehearsals. The course is concluded with a short-written assignment of 3 to 5 pages based on a theme from class tuition chosen by the student.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 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.

Research - Artistic or Pedagogical Development Project Follow-up Group

Admission requirements

None

Objective

Upon completion of the course, the student:

- Possesses knowledge of project management and evaluation tools in artistic or pedagogical development projects.
- Has demonstrated an ability to contribute to the completion and evaluation of a defined artistic or pedagogical development project.
- Has demonstrated a capacity for critical observation and evaluation of themselves, fellow students, and teachers in a forum for critical reflection.

Content

Tuition is based on a teacher's artistic or pedagogical development project. The project has a follower group of one or more students. The content depends on the chosen project. A description is found in the annexes to the elective catalogue. Projects vary depending on which projects are currently being worked on at the academy. When choosing this elective, the student must specify which project they are interested in following.

The elective concludes with the student handing in a short report (3 to 5 pages excluding annexes) with a reflection on the course and the student's personal and professional progress. The report forms the basis of a 15 to 20-minute interview with a forum for critical reflection consisting of fellow students and the teacher. The report and interview are parts of the tuition course.

Tuition and work formats

Follow-up group meetings, coaching, supervision, critical reflection forum.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Rhythm in a Cross-Disciplinary Perspective

Teachers: Henrik Larsen and Merlyn Luke Perez-Silva

Admission requirements

None

Objective

Upon completion of the course, the student:

- Possesses advanced practical experience with compositions and/or improvisations based on rhythms and advanced rhythmic skills from their own musical skills.
- Possesses advanced knowledge of rhythm in a historical and global perspective.
- Is able to work with jazz/pop composition using electronic tools at an advanced level
- Is able to work with rhythm as a foundation for creative process and cross-aesthetic projects.

Content

The course is based on the student's different interests in rhythm as a concept within different genres, traditions, and cultures. The course can e.g., include:

- Sound, dynamics and timing from drums and classical percussion
- Introduction to theory and practice of composition in relevant software
- Introduction to advanced polyrhythmic.
- Composition methods related to rhythm (e.g., konnakol)

The tuition is organized with a broad professional approach, with the inclusion of e-learning, so that the individual student's prerequisites in each area are met with the opportunity for specialization in specific areas of interest and mutual sparring.

The course concludes with an overall concert/presentation, that demonstrates the participants' newly acquired working methods, e.g. in form of compositions/recordings or an interdisciplinary expression.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 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.

Room Acoustics

Teacher: Henrik Winther

Admission requirements: None

None. This elective is offered in all even study years – in other words 2022, 2024, and so forth.

Objective

Upon completion of the course, the student:

- Possesses elementary knowledge of room acoustics.
- Is able to acknowledge and handle room acoustics-related challenges in a creative, investigative, and analytical manner.
- Is able to communicate technical terminology and issues within room acoustics in a way that is relevant to peers.

Content

Developing student understanding of acoustics, primarily an understanding and awareness of issues in relation to the movement of sound in rooms. Tuition includes studying various theories as well as practical exercises with follow-up assignments. Following a joint start with a theoretical introduction to room acoustics and acoustically dead rooms, the class is divided into two parts with a focus on classical and jazz/pop/electronic music. The two parts of the class carry out practical work with analyses and development of student home studios/workplaces or room acoustics in connection with classical concert productions.

During the semester, 1-2 written assignments must be handed in.

Tuition and work formats

Class tuition and group work.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Science, Philosophy, Identity, and Aesthetics

Teacher Juliana Hodkinson

Participation requirements

None

Objective

Upon completion of the course the student:

- Is able to identify and engage fully in contemporary discourses within musicology.
- Is able to provide perspectives from issues of musicology to their own musical practice.
- Is able to communicate elementary problems of music and musicology in teaching situations and in their own musical practice.

Content

The course is a reflection forum focused on sharing perspectives and impulses related to musicological, philosophical, and aesthetic topics. The course may include the following themes:

- Music and identity (e.g., sexuality, gender, race, nationality)
- Philosophical and aesthetic perspectives
- Listening practices

Upon completion of the course, the student will hold an oral presentation (20 min.) or submit a written assignment (3-5 pages excl. appendices) on a self-selected topic related to the instruction, on a date announced by the instructor.

Tuition and work formats

Class tuition. Parts of the course may be conducted online.

Semesters

One semester

1st, 2nd, 3rd and 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.

Singing, Dancing, and Playing

Teacher: Lena Gregersen

Admission requirements

BMus degree in jazz/pop music and movement or corresponding qualifications.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical/bodily practice.
- Understands and is able to reflect on practice and choice of methods in relation to their own artistic practice.
- Has acquired musical and technical/bodily skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to the singing, dancing, and playing discipline and its practice.
- Is capable of making qualified and reflected artistic choices.
- Is able to handle complex and unpredictable creative challenges in the realization of their musicianship in a globalized world.
- Is able to independently commence and direct musical ensemble teaching and interdisciplinary cooperation in a motivational and inspiring way in the musician role.

Content

Tuition includes work on the following:

- Bodily, musical, and technical aspects
- Personal expression
- Improvisation
- Interpretation
- Composition and arrangement
- Immersion in selected styles
- Creative and collective processes
- Motivation and inspiration

The student must complete at least 2 concerts in singing, dancing, and playing, each lasting at least 15 minutes, where the student has a significant role as musical director and musician. Emphasis is put onto the student's personal expression as well technical and artistic performance of the 3 elements, singing, dancing, and playing. Furthermore, emphasis is put onto the overall concert experience.

Tuition and work formats

Class tuition and guidance in connection with the student's concerts, e.g. at a concert café. Supplementary workshops and courses can be included.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th 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.

Songwriting

Admission requirements

Experience with songwriting.

Objective

Upon completion of the course, the student:

- Has acquired songwriting skills at an advanced artistic level.
- Possesses in-depth knowledge of artistic and professional songwriting practice.
- Has acquired knowledge of aesthetic and technical approaches in songwriting.
- Commands critical and analytical approaches to songwriting.
- Is able to handle complex and unpredictable creative challenges within artistic processes.
- Is able to independently assume responsibility for their own learning needs, specialization options, and potential for creative development, and to prioritize and structure their time and work efforts.

Content

The course may include:

- Supervision during work with the student's own songs, including feedback from the teacher and fellow students.
- Supervision in how to provide feedback and work with others' songs and creative processes.
- Analysis of the student's work methods and artistic expression seen in relation to a wide spectrum of songwriting genres.
- Working with creativity and inspiration, in practice through hands-on exercises and in theory by including relevant literature.

Following a general introduction focusing on creative processes and process management, various approaches to songwriting are covered.

Upon completion of the course, the student must hand in 3-4 songs (total duration: max. 20 minutes) and a report (3-5 pages excluding annexes) with a short account of each song and the working process involved. The songs and the report are evaluated orally by the teacher and fellow students, giving as well as receiving feedback.

Tuition and work formats

Class tuition and group work.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th 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.

Stage Performance - Concert Design and Communication Synthesizer

Participation requirements

Experience with live performance.

Objective

Upon completion of the course:

- Possesses theoretical knowledge and practical skills in on-stage communication both visually, physically, and through multimedia.
- Has an in-depth understanding of how space and architecture influence the musical concert experience.
- Is able to analyze a performance from various perspectives.
- Can reflect on practices and method choices regarding their own and others' stage performances, as well as provide constructive feedback to peers.

Content

The course combines practical and theoretical aspects of stage performance and the visual expression of concerts, with a focus on creating a conceptual performance through exploration, innovation, and group collaboration, as well as practical exercises and collective feedback. Knowledge and practices from other artistic disciplines (e.g., theater, dance, and performing arts) are incorporated into the teaching.

Throughout the course, students will develop a performance/show (15 minutes) focusing on high performative standards and conceptual integrity.

In the end of the course, students will present the developed performance/show at a concluding concert on a date announced by the teacher. Following the final concert, a reflection session will be held with the class.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 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.

The Alexander Technique

Teacher: Birgitte Due

Admission requirements

None

Objective

Upon completion of the course, the student:

- Is familiar with and able to internalize the theories and techniques of Frederick M. Alexander on posture and bodily movement.
- Is able to identify habits and systematically change bad habits according to the Alexander technique.
- Is able to use the theories and methods of the technique for managing pressure during performances and examinations.
- Has acquired an awareness of dynamic posture and free breathing.

Content

Learning to use the fundamental principles of the Alexander technique:

- Primary direction: how the head-body balance influences the function of the whole person
- Inhibition: stopping and getting organized before playing.
- Faulty sensory appreciation: getting your proprioceptors and your brain to interact correctly.
- Direction: becoming aware of the influence you have over yourself. E.g., should your arm be light or heavy?
- End gaining: being aware of your target but focusing on the process for getting there.
- Breathing: respiration.
- Body mapping: getting to know your body through movement.

Tuition and work formats

Class tuition. Theoretical presentations and practical exercises

Semesters

One semester

1st, 2nd, 3rd, or 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.

The Bodily Performative Space

Teacher: Henrik Knarborg and Christian Windfeld (guest teacher: Laura Black, The Danish National School of Performing Arts)

Participation requirements

None

Objective

Upon completion of the course the student:

- Is able to apply scenic and bodily techniques such as gaze direction, balance, facial expression, bodily resonance, and choreography to create a strong scenic expression and make the body a better conveyer of the message of music.
- Is able to stage gestures and movements in interaction with specific music, sound, and performance.
- Can utilize methods and strategies to develop their own expression as a musician with body-conscious tools from modern dance.
- Can reflect on and be aware of the interaction between the internal bodily/mental space, scenic expression, and music.
- Is able to apply cross-aesthetic methods, especially from modern dance, to explore new development potentials within their own artistic field, presence, sensitivity, and communication.

Content:

The course is an outgrowth of a research project in collaboration between The Royal Academy of Music, Aarhus/Aalborg and The Danish National School of Performing Arts (Danish: Den Danske Scenekunstscole)

The teaching focuses on elements of an expanded modern approach to dance and choreography that can be transferred to music/performance. The musician's bodily expression and movements are put into new perspectives that expand the overall expression, both within the musicians' regular framework and in exercises that combine methods from performing arts and dance for new development potentials. The student actively participates in sharing experiences and developing the content of the course.

Methods and exercises are explored in a series of longer sessions. Subsequently, either individually or in group work, a performance (live or on video) is developed based on the explored methods.

In the end of the course, an internal presentation session is held on a date announced by the teacher, showcasing the artistic result (video or live), followed by a structured sharing of experiences with feedback, reflections, and conversation about the artistic development process.

Tuition and work formats

Class tuition and group work.

Semesters

One semester

1st, 2nd, 3rd, or 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.

PEDAGOGICAL ELECTIVES

Accompaniment and Repetition

Admission requirements

BMus degree in piano, guitar, or church music (classical).

Objective

Upon completion of the course, the student:

- Has acquired artistic and technical skills and forms of expression on an advanced level in relation to accompaniment and repetition.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to independently commence and direct musical ensemble teaching and interdisciplinary cooperation in the role of an accompanist and répétiteur.
- Is able to act professionally in terms of responsibilities and ethics.

Content

The student receives tuition and supervision in connection with their musical practice. The student's ability to lead and participate in a listening and reactive fashion in ensemble playing situations is developed. The tuition is based on a repertoire covering various genres and languages and a wide selection of periods from music history. The student works as an accompanist for fellow students on the BMus program.

Tuition and work formats

Class tuition. Participation in fellow students' main subject area classes.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Practical test in accompaniment. The student accompanies a singer or instrumentalist for a 20-minute program. The accompaniment may have been originally composed for the accompanying instrument or be an orchestral reduction.

Practical test in repetition. Learning and musical guidance in a set assignment with a singer or instrumentalist provided by the Academy. The student adapts the accompaniment as needed in order to provide relevant support in the rehearsal by playing cues, interludes, other parts, or such. The student handles any necessary corrections of errors in rhythm, notes, intonation, lyrics, or phrasing. Duration: 20 minutes. The assignment is selected by the internal examiner.

Examination format

Practical test.

Total duration of the two parts of the practical test: 40 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 60 minutes

Marking and evaluation

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

Band Composition and Arrangement

Participation requirements

The course is only available to students with a BMus from a jazz/pop or composition education, or students with equivalent qualifications.

Objective

Upon completion of the course, the student:

- Is able to participate independently and constructively in musical contexts on various instruments or singing.
- Has developed their arrangement skills through practical experience with various instruments.
- Possesses knowledge of relevant methods for acquiring additional instrument skills (including laptops, synthesizers, and so forth) based on their needs and interests and those of fellow students.
- Is capable of working creatively with arrangement in a band context.
- Is able to make artistically relevant choices and assessments.

Content

Tuition includes a general practical introduction to the use of various instruments in ensemble playing and developing and arranging student compositions for the musicians available in the class.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd and 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.

Basic Music Education, Adults

Teacher: Helle Agergaard

Admission requirements

None

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of relevant pedagogical concepts and methods.
- Understands and can reflect on practice and choice of methods in relation to teaching courses.
- Has mastered advanced tuition skills within basic music education for adults.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to work with music pedagogical communication and discuss music related and professional problems with peers as well as non-specialists.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to independently assume responsibility for their own learning needs, specialization options, and potential for creative development, and to prioritize and structure their time and work efforts.

Content

Developing student qualifications within basic music education for adults/adolescents. Based on the training course of the elective, tuition covers materials that may relate to the following:

- Arranging tuition courses
- Creating awareness of basic elements in music
- Progress
- Knowledge of repertoire and style
- Arranging and reworking material
- Improvisation
- Composition
- Sound shaping
- Communication of music
- Singing, playing, and movement
- Ear training

Class tuition and group work are scheduled as weekly tuition while guidance is part of the training course. In addition, tuition may include brief training courses or workshops.

In consultation with the teacher, the student completes one tuition course of 14 lessons or two courses of 7 lessons each (duration of minimum 45 minutes). The student is free to choose the target audience and educational material of the training course. It is the student's responsibility to find a suitable training course.

Tuition and work formats

Class tuition, group work, and guidance in connection with the training course.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Written report describing the completed training courses. The report must include:

- Objective
- A description of the class and the tuition environment
- A description of one or more selected pedagogical issues
- An evaluation of the course
- A repertoire list including at least 2 examples of tuition material created by the student

The report provides the background material for the practical test.

Practical test. The student demonstrates their teaching skills with their training group.

In a conversation after the practical test, the student answers question about the test and the report and has the opportunity to provide additional comments.

Examination format

Practical test: 45 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 75 minutes

Scope of the written report: 7-9 pages (excl. appendices). The report is submitted on a date set by the Study Administration.

Marking and evaluation

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

Basic Music Education, Children

Teacher: Maria Burgård

Admission requirements

BMus degree in general music studies or corresponding qualifications.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of relevant pedagogical concepts and methods.
- Understands and can reflect on practice and choice of methods in relation to teaching courses.
- Has acquired tuition skills on an advanced level.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to work with music pedagogical communication and discuss music related and professional problems with peers as well as non-specialists.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to independently assume responsibility for their own learning needs, specialization options, and potential for creative development, and to prioritize and structure their time and work efforts.

Content

Developing the student's skills and qualifications for working with music tuition with pre-school children and beginners of all ages. Work is done on the following:

- Observation, recording, and analysis of spontaneous children's actions within song (sound games), dance (movement), playing instruments (sound games), narrative, and drama.
- Development and creation of methods and tuition materials.
- Development of student skills within singing, movement, dance, drama, sound games, narration, improvisation, and composition.
- Use of student instrument skills on rhythm, harmony, and melody instruments (for example hand drum, ukulele, and recorder).
- Study and practical application of knowledge on motor, musical, and linguistic development.
- Study of ideas, materials, and methods.

Groups of children may participate in tuition for brief observation and training courses. The following organization takes place in collaboration between the student and the teacher in the beginning of the course.

The student completes an internship with children aged 0-10 years old. It can either be a parent/child group or an all-children's group. The training course consists of at least 14 lessons of 45 minutes.

Tuition and work formats

Class tuition, group work, and guidance in connection with the training course.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Written report describing the completed training courses. The report must include:

- Objective
- A description of the class and the tuition environment.
- A description of one or more selected pedagogical issues in relation to the age and general development of the children.
- An evaluation of the course.
- Repertoire list

The report provides the background material for the practical test.

Practical test. The student demonstrates their teaching skills with their training group.

In a conversation after the practical test, the student answers question about the test and the report and has the opportunity to provide additional comments.

Examination format

Practical test: 45 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 75 minutes

Scope of the written report: 7-9 pages (excl. appendices). The report is submitted on a date set by the Study Administration.

Marking and evaluation

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

Brass/Wind Methodology in Theory and Practice

Teacher: Kristian Steenstrup

Admission 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:

- Is able to describe, at an advanced level, essential physiological functions in connection with his main instrument in his own playing.
- Masters fan-methodical practice strategies in their own game from a scientifically based approach.
- Is able to use knowledge of essential physiological functions and fan methodical practice strategies in own educational practice at all levels (from beginner to advanced).

Content

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

Review of various aspects regarding practice methodology based on recent years' results in brain research and educational research.

Review of strategies in connection with the prevention of musician injuries such as overload, inappropriate conditioned reflexes, and focal dystonia in relation to wind pedagogy.

At the end of the course, a written report of 3-5 pages (excluding appendices) is handed in. The report must contain reflection on one's own benefit from the teaching as well as on the integration of the subject's content into one's own pedagogical practice.

Tuition and work formats

Class tuition, theoretical lectures, and practical exercises.

Semesters

One semester

1st or 3rd semester

Scope

5 ECTS

Evaluation and examination regulations

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

Choir Conducting with the Student's Own Training Choir

Participation requirements

The course requires that the student has their own training choir and either a BMus in General Music Studies or has completed at least one of the courses "Choir Conducting, Classical," "Choir Conducting, Jazz/Pop" or has equivalent qualifications.

Objective

Upon completion of the course the student:

- Understands and can reflect on practice and choice of methods in relation to their own artistic practice as well as in relation to tuition and communication courses.
- Has acquired tuition skills in relation to adult choirs, and musical skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to manage complex and unpredictable creative challenges in pedagogical processes and while realizing their musicianship in a globalized world.
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.

Content

Tuition takes the form of an external training course with the student's own training choir for at least 7 lessons lasting at least 45 minutes each. The training choir may be provided in collaboration with a music school, evening class, church, independent ensemble, or similar.

Tuition may include the following themes:

- Method
- Training course
- Conducting technique
- Score technique
- Knowledge of repertoire
- Learning methods

Tuition and work formats

One on one and/or class tuition. In some of the lessons, the student is supervised. Video and digital learning platforms can be used.

Semesters

One semester

3rd or 4th semester

Scope

5 ECTS

Evaluation and examination regulations

Examination content

Written report on the work with the training choir. The report must include:

- Objective for the training choir
- A description of the choir's practice until now and an assessment of its potential for development
- Choir development during the training course, possibly based on journal entries
- A reflection on the student's role as conductor and choir leader
- Examples of tuition materials used must be included as an annex

Oral test. At the oral test, the student presents an edited video recording of themselves conducting a work, or excerpts from a work, known by the choir as well as the choir learning new material. The new material to be learned is chosen by the teacher and is sent to the student one week prior to the examination.

The presentation is supplemented by a short interview where the student answers questions from the examiners regarding the video presentation and the report.

Examination format

Video recordings: A total playing time of 20 minutes.

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

Oral examination: 30 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 60 minutes.

Marking and evaluation

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

Choir Conducting, Children's Choir

Admission requirements

The course is only available to students with a BMus in Church Music, General Music Studies, or students with equivalent qualifications in choral music.

Objective

Upon completion of the course the student:

- Has acquired tuition skills as well as musical skills and forms of expression on an advanced level in relation to the children's choir discipline.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to assess and choose among tuition methods and tools, create relevant solution models and make informed and reflected artistic decisions.

Content

1st semester tuition focuses on elementary work with children's voices. 2nd semester tuition focuses on a choir training course and repertoire. Tuition may include the following themes:

- Method
- Solfège
- Arrangement techniques
- Developing a pedagogical progression
- Supervised training course with beginner level pupils provided by the academy
- Repertoire
- Rehearsal technique
- Training course with a relevant children's choir

A training course with a relevant practice choir is planned and conducted, consisting of a minimum of 14 lessons of at least 20 minutes each. Video and digital learning platforms may be used. The student is responsible for arranging the training course.

Tuition and work formats

Class tuition and training course.

Semesters

Two semesters

1st – 2nd semester or 3rd – 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Practical test with the training choir:

- Rehearsal of a work from the choir's repertoire. The work is chosen by the internal examiner. The student is notified of the decision one week prior to the examination.
- Rehearsal of a work unknown to the choir. The work is chosen by the internal examiner. The student is notified of the decision one week prior to the examination.

Conversation. After the practical test the examiner comments on the internship and rehearsal progress and answers questions from the examiners.

Written report. The report must contain:

- A presentation of the choir: number of singers, age, level, history, and so forth
- A logbook of training course lessons with reflections on pedagogical subjects of particular relevance to children's choir.
- An overview of repertoire used during the training course.

Examination format

Practical test: 40 minutes (20 minutes with the known material and 20 minutes with the unknown material).

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 70 minutes.

Scope of the written report: 7-9 (excl. appendices). The report is submitted on a date set by the Study Administration.

Marking and evaluation

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

Choir Conducting, Classical

Teacher: Jonas Rasmussen

Participation requirements

None

Objective

Upon completion of the course the student:

- Understands and is able to reflect on practice and choice of methods in relation to their own artistic practice as well as in relation to tuition and communication courses.
- Has acquired tuition skills in relation to adult choirs, and musical skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to manage complex and unpredictable creative challenges in pedagogical processes and while realizing their musicianship in a globalized world.
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.

Content

Tuition may include the following themes:

- Method
- Training course
- Conducting technique
- Score technique
- Knowledge of repertoire
- Learning methods
- Timbre
- Intonation

Upon completion of the course, the student submits, on a date set by the teacher, video documentation of themselves leading the ensemble. The video documentation must include conducting of a piece, or parts of a piece, that is familiar to the ensemble, as well as rehearsal of a new piece with the ensemble (duration max. 20 minutes). A written report (3-5 pages excl. appendices) must also be submitted. The report should include reflections on:

- The methodology used in the attached video documentation.
- The arrangements used
- Personal development and learning process, as well as future learning potential.

The video forms the basis of a conversation in a critical reflection forum consisting of the student, the teacher, fellow students, and possibly the ensemble.

Tuition and work formats

Class tuition

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th 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.

Choir Conducting, Jazz/Pop

Admission requirements

BMus degree including the discipline or equivalent qualifications.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical practice and of pedagogical concepts and methods relevant to choirs.
- Understands and can reflect on practice and choice of methods in relation to their own artistic practice as well as in relation to tuition courses.
- Has acquired tuition skills as well as musical and technical skills and forms of expression on an advanced level.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to independently assume responsibility for their own learning needs, specialization options, and potential for creative development, and to prioritize and structure their time and work efforts.

Content

Further development of student qualifications within jazz/pop/global choir pedagogics, focusing on the student's ability to integrate practical and theoretical aspects.

Conducting vocal ensembles of various types, both a cappella and with a rhythm section. The aim is for the student to be able to work at music schools and with semi-professional groups and choirs. Coverage of tuition methods and pedagogy with the aim of developing a relevant and progressively ordered tuition repertoire for use on the training courses. Based on the associated training course, tuition covers subjects such as the following:

- Arranging tuition courses
- Progress
- Knowledge of repertoire and style
- Learning methods
- Direction technique
- Accompaniment
- Intonation, choir voicing, and timbre perception
- Warm-up and vocal formation
- Improvisation
- Knowledge of vocal technique
- Groove, pulse, feeling, and phrasing
- Conducting
- Knowledge of children's and adolescent voices

In consultation with the adviser, the student completes a tuition course of at least 14 lessons (lasting 45 minutes each) featuring a choir at music school level. The focus is on the continuous practice / progression with learning over time.

Tuition and work formats

Tuition is structured as class tuition alongside the training course and guidance in connection with the training courses.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Written report. Pedagogical report describing the completed training course. The report must include:

- Objective
- A description of the choir
- Pupil descriptions
- A description of one or more selected lessons
- Deliberations on method and pedagogics
- An evaluation of the objective and course of the training course and on the development of the choir and each individual
- A list of titles covered (annex)
- Examples of tuition materials used (annex)

Practical test. The student demonstrates their teaching skills in a test taking the form of a normal lesson. After the lesson, the student comments on the training course and the course of the lesson and answers questions from the examiners during a conversation. The report will also be included.

Examination format

Practical test: 30 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 60 minutes

Scope of the written report: 7-9 (excl. appendices). The report is submitted on a date set by the Study Administration.

Marking and evaluation

Internal marking. Grade.

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

Choir Conducting, Junior Choir

Participation requirements

The course is only available to students with a BMus in Church Music, General Music Studies, or students with equivalent qualifications in choral music.

Objective

Upon completion of the course the student:

- Has acquired tuition skills as well as musical skills and forms of expression on an advanced level in relation to the junior's choir discipline.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to assess and choose among tuition methods and tools, create relevant solution models and make informed and reflected artistic decisions.

Content

1st semester tuition focuses on elementary work with children's voices. 2nd semester tuition focuses on a choir training course and repertoire.

Tuition may include the following themes:

- Method
- Solfège
- Arrangement techniques
- Developing a pedagogical progression
- Supervised training course with beginner level pupils provided by the academy
- Repertoire
- Rehearsal technique
- Training course with the RAMA girls' choir

A training course with the RAMA girls' choir is planned and conducted, consisting of a minimum of 14 lessons of at least 20 minutes each. Video and digital learning platforms may be used. The student is responsible for arranging the training course.

Tuition and work formats

Class tuition and training course.

Semesters

Two semesters

1st – 2nd semester or 3rd – 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Practical test with the academy's girls' choir:

- Rehearsal of a work from the choir's repertoire. The work is chosen by the internal examiner; the student is notified of the decision one week prior to the examination.
- Rehearsal of a work unknown to the choir. The assignment is chosen by the internal examiner; the student is notified of the decision one week prior to the examination.

Conversation. After the practical test the examiner comments on the internship and rehearsal progress and answers questions from the examiners.

Written report. The report must include:

- A presentation of the choir: number of singers, age, level, history, and so forth
- A journal of training course lessons with reflections on pedagogical subjects of particular relevance to children's choir
- An overview of repertoire used during the training course

Examination format

Practical test: 40 minutes (20 minutes with the known material and 20 minutes with the unknown material).

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 70 minutes.

Scope of the written report: 7-9 (excl. appendices). The report is submitted on a date set by the Study Administration.

Marking and evaluation

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

Consort Instruction

Admission requirements

The student has completed the elective “Harpsichord and Figured Bass” or has equivalent skills in figured bass.

Objective

Upon completion of the subject, the student:

- Has acquired tuition skills as well as musical and technical skills and forms of expression on an advanced level.
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation in the consort musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.

Content

The objective is for the student to be able to lead an ensemble (instrumental, vocal, or mixed) in performances of figured bass period repertoire as a playing conductor at the organ or harpsichord. Tuition includes the following:

- Performance practice in relation to concrete works.
- Preparation of score and parts (dynamic markings, breathing, form) so the conductor is ready to meet the ensemble.
- Practical work with musicians and vocalists with an emphasis on communication, both verbal and through continuo playing and gestures.
- Training course: the student participates in a chamber music training course including at least 10 sessions.

The course concludes in a concert (15 minutes) where the student leads a piece as a playing conductor with an ensemble of musicians and, optionally, singers. The ensemble must include at least one other continuo player besides the student (such as cello, viola de gamba, lute, or another bass or chordal instrument).

Tuition and work formats

Solo and/or class tuition.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Digitally Supported Music Education

Teachers: Jim Daus Hjernøe and Torben Westergaard

Participation requirements

None

Objective

Upon completion of the course the student:

- Possesses knowledge of digitally supported music education, including technological skills and pedagogical adaptation.
- Is able to understand and reflect on practices and method choices in relation to digitally supported music education.
- Has gained experience in facilitating digitally supported music education.

Content

The course consists of project-oriented group work, peer feedback, and independent studies, including the design and implementation of a digitally supported pilot music education program.

The course may include:

- Relevant technologies, including audio/video recording.
- Teaching methods and approaches in digitally supported music education, including online safety and personal data protection.
- Creative ways to create interactivity in digitally supported music education.
- Understanding how online communities can be created.
- Understanding of evaluation and feedback on virtual platforms.
- Teaching design that accommodates a combination of physical attendance and synchronous/asynchronous online activities.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 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.

Ensemble Conducting with the Student's Own Training Ensemble

Participation requirements

The course requires that the student has their own practice ensemble and either a BMus in General Music Studies or has completed at least one of the following courses: "Ensemble conducting, classical" "Ensemble conducting, jazz/pop" or has equivalent qualifications.

Objective

Upon completion of the course the student:

- Understands and is able to reflect on practice and choice of methods in relation to their own artistic practice as well as in relation to tuition and communication courses.
- Has acquired tuition skills as well as musical skills and leadership competences and skills on an advanced level.
- Commands critical and analytical approaches to music and musical practice.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.

Content

The elective takes the form of an external training course with the student's own training ensemble for at least 7 lessons lasting at least 45 minutes each. The training ensemble may be provided in collaboration with a music school, evening class, church, independent ensemble, or similar. Tuition may include the following themes:

- Method
- Training course
- Conducting technique
- Score technique
- Knowledge of repertoire
- Learning methods

Tuition and work formats

One on one and/or class tuition. In some of the lessons, the student is supervised. Video and digital learning platforms can be used.

Semesters

One semester

1st, 2nd, 3rd, or 4th semester

Scope

5 ECTS

Evaluation and examination regulations

Examination content

Written report on the work with the training choir. The report must include:

- Objective for the training ensemble
- A description of the ensemble's practice until now and an assessment of its potential for development
- The ensemble's development during the training course, possibly based on journal entries
- A reflection on the student's role as conductor and ensemble leader
- Examples of tuition materials used must be included as an annex

Oral test. At the oral test, the student presents an edited video recording of themselves conducting a work, or excerpts from a work, known by the ensemble as well as the ensemble learning new material. The new material to be learned is chosen by the teacher and is sent to the student one week prior to the examination.

The presentation is supplemented by a short interview where the student answers questions from the examiners regarding the video presentation and the report.

Examination format

Video recordings: A total playing time of 20 minutes.

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

Oral examination: 30 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 60 minutes.

Marking and evaluation

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

Ensemble Conducting, Classical

Teacher: Mathias Skaarup

Participation requirements

None

Objective

Upon completion of the course the student:

- Understands and is able to reflect on practice and choice of methods in relation to their own artistic practice as well as in relation to tuition and communication courses.
- Has acquired musical skills and leadership competences and skills on an advanced level.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation at a professional level in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.

Content

Tuition may include the following themes:

- Methodology
- Training course
- Conducting technique
- Score technique
- Knowledge of repertoire
- Learning methods

Upon completion of the course, the student submits, on a date set by the teacher, video documentation of themselves leading the ensemble. The video documentation must include conducting of a piece, or parts of a piece, that is familiar to the ensemble, as well as rehearsal of a new piece with the ensemble (duration max. 20 minutes). A written report (3-5 pages excl. appendices) must also be submitted. The report should include reflections on:

- The methodology used in the attached video documentation.
- The arrangements used.
- Personal development and learning process, as well as future learning potential.

The video forms the basis of a conversation in a critical reflection forum consisting of the student, the teacher, fellow students, and possibly the ensemble.

Tuition and work formats

Class tuition

Semesters

Two semesters

1st – 2nd semester or 3rd – 4th 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.

Ensemble Conducting, Jazz/Pop

Teacher: Jens Chr. Chappe Jensen

Participation requirements

Elementary knowledge of instrumentation.

Objective

Upon completion of the course the student:

- Possesses in-depth knowledge of artistic and technical big band leader practice and of relevant pedagogical and didactic concepts and methods.
- Is able to compose and/or arrange for large jazz/pop ensembles at a technically advanced level and with a personal artistic expression.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to take responsibility for their own learning needs, specialization options, and creative development potential, and to prioritize and structure their time and work efforts.

Content

The course may include:

- Work with intonation, timbre perception, phrasing, groove, pulse, and feeling
- Knowledge of repertoire and style
- Learning techniques
- Direction techniques (conducting patterns and other bodily visualization, vocal examples)
- Arrangement techniques for various wind sections and rhythm sections
- Score analysis
- Arranging rehearsal and concert
- Composition and/or arrangement for self-elected or affiliated orchestras

Practical work with a self-selected or affiliated orchestra. Practical work involves arrangement, methodology, and rehearsal techniques, for example, with the academy's big band. During the semesters, a concert is conducted and led by the student.

Upon completion of the course, the student submits, on a date set by the teacher, video documentation of themselves leading the ensemble. The video documentation must include conducting of a piece, or parts of a piece, that is familiar to the ensemble, as well as rehearsal of a new piece with the ensemble (duration max. 20 minutes). A written report (3-5 pages excl. appendices) must also be submitted. The report should include reflections on:

- The methodology used in the attached video documentation.
- The arrangements used
- Personal development and learning process, as well as future learning potential.

The video forms the basis of a conversation in a critical reflection forum consisting of the student, the teacher, fellow students, and possibly the ensemble.

Tuition and work formats

Class tuition and individual supervision.

Semesters

Two semesters

1st – 2nd semester or 3rd – 4th 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.

Ensemble Teaching Practice

Admission requirements

BMus degree from Jazz/Pop Music (RM, Jazz/Pop Music and Movement (RMB), or General Music Studies (AM).

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical practice and of relevant pedagogical and didactic concepts and methods.
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication processes.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-professionals.
- Is able to act professionally in terms of responsibilities and ethics.
- Is able to take responsibility for their own learning needs, specialization options, and creative development potential, and to prioritize and structure their time and work efforts.

Content

Taking the associated training courses as its starting point, tuition focuses on subjects that prepare the student for motivating, directing, and instructing various ensemble playing groups as well as composing and arranging for them. Tuition covers subjects such as the following:

- Arranging tuition courses
- Creative processes
- Composition
- Improvisation
- Arrangement
- Instrument/vocal technique
- Knowledge of repertoire and style
- Music and movement
- Learning techniques
- Sound design/production
- Conducting

The tuition course is planned jointly by the teachers and students and takes the form of class tuition and guidance in connection with the training courses. Following a general introduction focusing on creative processes and process management, the 1st semester is based on intensive training courses selected by the students. These courses can be workshops, courses, musicals, clinics, or similar. This is followed by a training course of at least 14 lessons of 45 minutes each with a class of pupils.

Tuition and work formats

Class tuition, group work, and guidance in connection with the student's training courses.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Practical test in the form of a teaching demonstration. In a following conversation, the examiners may ask questions based on the teaching demonstration and the report.

Written report describing the completed teaching courses. The report must include:

- Pupil descriptions
- The objective
- A description of one or more selected lessons
- An evaluation of the development of each individual person and the class as a whole
- A list of titles covered, and examples of tuition materials used

Examination format

Practical test: 45 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 75 minutes.

Scope of the written report: 7-9 pages (excl. appendices). The report is submitted on a date set by the Study Administration.

Marking and evaluation

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

Forgotten Figures in Western Music History and Analysis

Teacher: Niels Chr. Hansen

Participation requirements

The course is primarily aimed at students with a BMus in a classical major.

Objective

Upon completion of the course the student:

- Possesses specialized knowledge about important personalities from Western music history who have been overlooked in the conventional narrative due to gender, ethnicity, sexual orientation, religious beliefs, and/or socioeconomic factors.
- Master's critical and analytical approaches to understanding the works, historical contexts, and musical practices of neglected figures.
- Is able to navigate their musicianship in a globalized world in relation to current societal debates on colonialism, bias, and discrimination.
- Can include questions about implicit bias and discrimination in their artistic outreach and discuss such issues with both peers and non-specialists.
- Can act professionally by making proper ethical choices regarding musical repertoire selection, programming, recruitment, outreach, and public relations.

Content

The course explores the treasure trove of rarely performed music written by underrepresented composers. These neglected figures in Western music history include composers who were women, of non-European origin, and/or belonged to sexual and ethnic minorities. Through literature and repertoire searches, student presentations, lectures, class discussions, and group assignments, their life stories and artistic contributions are examined. Selected works are analyzed, and discussions revolve around how overlooked perspectives can enrich understanding of Western musical culture and how this music can be best presented to students and concert audiences.

The course consists of a combination of lectures, exercises, class discussions, student presentations, homework, and group work.

At the end of the course, each student prepares a poster that visually introduces a neglected figure from Western music history in an appealing manner. The poster may include information about biography, works, stylistic features, images, sheet music, and QR codes to recordings available on common streaming platforms. During the last class session, students give a 10-minute oral presentation of their posters to the class.

The students' posters are displayed publicly at the conservatory either physically or digitally.

The assignment can be completed individually or in groups, with each group producing a number of posters corresponding to the total number of students in the group.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 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.

General Didactics

Admission requirements

None

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of general didactics relating to teaching at schools, Danish folk high schools, boarding schools, high schools, or other educational institutions.

Content

In the course, general didactics are addressed through current texts and discussions within the class. The course may include the following topics:

- General teaching competences
- Theories and methods of tuition
- Elementary positions in didactics
- Tuition governed by learning objectives
- Classroom management
- Inclusion

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 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.

Main Instrument Pedagogy, Classical

Admission requirements

For students with a BMus degree in an instrument or vocal studies, or students with equivalent qualifications.

Objective

Upon completion of the course, the student:

- Understands and can reflect on practice and choice of methods in relation to their own artistic practice as well as in relation to tuition and communication courses.
- Possesses specialist and internationally recognized knowledge of relevant pedagogical, didactic, and psychological theories, concepts, and methods.
- Has acquired tuition skills as well as musical and technical skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to music and musical/music teaching practice.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to work with musical and pedagogical communication and discuss music/music tuition-related and professional problems with peers as well as non-specialists.
- Is able to manage complex and unpredictable creative challenges in pedagogical processes and while realizing their musicianship.
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.

Content

By the end of the course, the student must have covered all skill levels: beginner, intermediate, and advanced. Advanced level is mandatory for this elective. In addition, beginner and/or intermediate level training is scheduled based on the student's experience with main instrument pedagogy. The course includes a practical and theoretical approach to pedagogy; the aim is to prepare, execute, and post-process the pedagogical training course with a pupil or class. Main focus for...

- ... beginner level:
 - Instrument knowledge
 - Basic instruction on technique and music
 - Creating a positive and inclusive learning environment for the pupil or class
- ... intermediate level:
 - Planning a progressively ordered development course, including homework, adapted to the pupil or class
 - Further development of technical and musical skills
- ... advanced level:
 - Teaching a pupil with an independent approach to learning and a personal take on expression. The pupil's skills and musicality indicate that

the pupil could work professionally as a musician in future. Tuition focuses on the student's ability to communicate their understanding and experience of the interpretative and artistic possibilities of the works. Tuition must take the prerequisites of the pupil into account.

Based on the student's prior experience with main subject pedagogy, 2 or 3 tuition courses of at least 10 lessons are scheduled to ensure that all levels have been covered by the end of the course. In some of the lessons, the student is supervised. Video and digital learning platforms can be used.

Tuition and work formats

One on one and/or class tuition.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

A teaching demonstration at an advanced level and a teaching demonstration at a beginner or intermediate level, chosen by the student in consultation with the teachers.

Written report describing the teaching courses. The report must include:

- Descriptions of concrete technical and methodical guidance for the commencement of music, and the progress of pedagogical development adapted to the prerequisites of each individual pupil/class, for example from journal entries on music teaching.
- Tuition materials (schools, other collections, standalone compositions, rehearsal material, and ensemble playing assignments) that the student knows well and plans to use in their classes, including an indication of where the materials are meant to be used in the tuition course.
- A description of the training course pupils, including information on tuition so far and immediate potential for development.
- A section on theories covered during the course, and a reflection on the student's pedagogical practice based on the theories.

Practical Test. The student teaches an advanced level pupil provided by the academy on one or two compositions chosen by the internal examiner based on the repertoire list submitted by the student. The repertoire list must be submitted on a date communicated by the Study Administration. The student is notified of the examiner's choice 24 hours prior to the examination.

- The repertoire list must be stylistically varied and have a total duration of at least 60 minutes.
- At least one of the works must represent recent score music.
- The examination should demonstrate the student's ability to provide guidance on technical, musical, interpretative, and artistic issues at an advanced level.

Practical test. Teaching demonstration with the student's pupil or group which takes the form of a normal lesson and may include examples of the following:

- Instruction on one or more compositions that the pupils are learning.
- Focused work on one or more technical issues (for example, using exercises or études).
- Ensemble playing instruction.
- Study of a composition that the pupils are about to start working on (including providing instructions for rehearsal approaches).

After the tests, the student comments on the course of the lessons and answers questions from the examiners, including questions about the student's report. For the conversation with the examiners, the student is assumed to be familiar with various methods, theories, and so forth used within the main instrument area in question.

Examination format

Practical test: 65 minutes (45 minutes of teaching demonstration at an advanced level and 20 minutes of teaching demonstration at a beginner or intermediate level).

Conversation: 15 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 100 minutes.

Scope of the written report: 7-9 pages (excl. appendices). The report is submitted on a date set by the Study Administration.

Marking and evaluation

Internal marking. Two grades. The assessment must reflect to what extent the objectives have been achieved.

Main Instrument Pedagogy, Jazz/Pop

Admission requirements

The course is primarily aimed at students with a BMus degree in an instrument or vocal studies.

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of artistic and technical practice and of relevant pedagogical and didactic theories, concepts, and methods.
- Is able to integrate practical and theoretical aspects at an advanced level.
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses.
- Has acquired advanced tuition skills as well as musical and technical skills on an advanced level.
- Is able to assess and choose among pedagogical methods and tools, and to make informed and reflected decisions.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to handle complex and unpredictable creative challenges within pedagogical processes.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to independently assume responsibility for their own learning needs, specialization options, and potential for creative development, and to prioritize and structure their time and work efforts.

Content

In collaboration with the main instrument pedagogy teachers, the student completes a training course. During the associated classes, tuition methods and pedagogy are covered, based on concrete issues, with the aim of developing a relevant and progressively ordered tuition repertoire for use on the training course. The student is responsible for finding training pupils, in collaboration with the teachers.

The student must choose between course A or B:

- A. Training course with 2 solo pupils; two independent courses with two solo pupils, if possible scheduled immediately after one another. At least 7 sessions of 30 minutes each per pupil.
- B. Training course with a class (at least 2 pupils). The pupils must be children/adolescents up to 18 years old. At least 14 sessions of 45 minutes each.

Tuition and work formats

Class tuition, group work, and guidance in connection with the student's training course.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Written report describing the completed training course. For course A, both training courses must be described, and it must be clear which of the pupils participates in the examination. The report must include:

- Pupil descriptions
- Objective descriptions
- A description of one or more selected lessons
- An evaluation of the course
- As annexes: at least 2 pages of teaching materials created by the student themselves.
- A list of titles covered.

Practical test. The student demonstrates their teaching skills through the following:

- A) A test which takes the form of a lesson with one of the training course pupils. After the lesson, the student comments on the training course, the report, and the course of the lesson and answers questions from the examiners during a conversation.
- B) A test which takes the form of a lesson with the training class. After the lesson, the student comments on the training course, the report, and the course of the lesson and answers questions from the examiners during a conversation.

Examination format

By the choice of Exam A:

Practical test: 30 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 15 minutes.

Total duration incl. deliberation and feedback: 55 minutes.

Scope of the written report: 7-9 pages (excl. appendices). The report is submitted on a date set by the Study Administration.

By the choice of Exam B:

Practical test: 45 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 575 minutes.

Scope of the written report: 7-9 pages (excl. appendices). The report is submitted on a date set by the Study Administration.

Marking and evaluation

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

Music and Health - Artistic Citizenship

Teacher: Margrethe Langer Bro

Admission requirements

None

Objective

Upon completion of the subject, the student:

- Possesses knowledge of project work in the field of music and health, including a particular focus on socio-musical interventions, healing music, and personalized music performance.
- Possesses knowledge of internationally recognized artistic and pedagogical practice, methods, and theory within healing music and personalized music performance.
- Commands critical and analytical approaches to healing music and music as a way of boosting health.
- Is able to assess and choose from relevant forms of expression and socializing, and to make qualified and reflected artistic and pedagogical choices.

Content

Tuition is centered on an individual or group-based training course executed in cooperation with one of the Academy's cooperation partners such as Aarhus municipality or the Aarhus University Hospital. An introduction to the discipline will be provided, and tuition includes supervision and reflection teams. The student is expected to act as project manager as regards selecting, planning, and communicating with the cooperation partner.

The training course is completed with the student handing in a report (3-5 pages excl. appendices) including an in-depth description of the objective, design, execution, and evaluation of the course, and its international perspectives. In addition, the report must include reflections on personal and professional progress. The report forms the basis of a 20-minute interview with the teacher. The report may be augmented with annexes in the form of a video diary or other audio/video documentation, for example.

Tuition and work formats

Class tuition and project-related group work in connection with the training course.

Semesters

One semester

1st, 2nd, 3rd or 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.

Musician's Health - Body and Mind

Teacher: Birgitte Due

Admission requirements

None

Objective

Upon completion of the course, the student:

- Is familiar with theories and techniques for reducing health-related risks from rehearsals and performance.
- Is able to observe themselves, fellow students, and pupils.
- Is able to provide pupils with constructive advice for reducing health-related risks from rehearsals and performance.

Content

The objective is to make the student aware of their body and provide knowledge of relevant anatomy, breathing, natural movement patterns and functions of the body, warm-up, stretching, strength, and relaxation. The student learns how to make use of this knowledge in their own music performance and guide pupils or fellow students. In the mental area, the objective is to give the student an insight into the connections between mind and body and teach techniques for managing stressful challenges and helping the student focus in rehearsal and performance situations. Tuition may include the following:

- 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.
- Further dissemination of the topics for pedagogical purposes.

During the course, a practical training course is conducted consisting of a minimum of 7 practice sessions, which can involve either a student from the student's own practice or testing the learned material on fellow students. At the end of the training course, a written report (3-5 pages excluding appendices) is submitted to the teacher. The report should include reflections on the student's own learning outcomes from the teaching, as well as descriptions of and reflections on the training course

Tuition and work formats

Class tuition, exercises, presentations, and a training course.

Semesters

One semester

1st, 2nd, 3rd, or 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 Conversations

Teacher: Thorkil Mølle

Participation requirements

None

Objective

Upon completion of the course the student:

- Has acquired in-depth knowledge of contemporary knowledge of a selection of contemporary cultural ideas and trends and can discuss them with both peers and non-specialists.
- Has become acquainted with relevant historical viewpoints and can contextualize them to contemporary trends in a relevant and fair manner.
- Is able to set an agenda, act as a conductor, moderator, interviewer, recorder, etc., at an advanced level.
- Has acquired new cultural insights and have had their own perspectives and attitudes challenged and developed.
- Is able to engage in academic discussions with a nuanced language and perspective at an advanced level.

Content

The elective is a forum for reflection, focusing on exchanging ideas and viewpoints, and inspiring and being inspired by each other in the class. The course consists of discussions and exchanges of opinions based on music, art, and culture and in interaction with political, historical, religious, ethnic, and ideological topics. The topics are organized in collaboration with the students. Throughout the course, students are required to bring material (literature, a picture, a piece of music, etc.) to the class, which will serve as the basis for discussion and/or exchange of opinions, as well as to act as a chairperson/moderator in relevant dialogues.

At the end of the course, the student submits, on a date set by the teacher, a written report (3-5 pages) on a topic related to the course. The report must include:

- Critical discussion of the specific topic.
- Reflections on the topic in relation to personal experiences and artistic practice.
- Comparison between historical and contemporary viewpoints.

Based on the report, the student gives an oral presentation (10 minutes) on a date announced by the teacher, followed by a conversation in a critical reflection forum consisting of the student, the teacher, and fellow students.

Tuition and work formats

Class instruction. In special cases, instruction may be conducted online.

Semesters

One semester

1st, 2nd, 3rd, or 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.

Singing, Dancing, and Playing Teaching Practice

Teacher: Lena Gregersen

Admission requirements

BMus degree from Jazz/Pop Music and Movement (RMB) or corresponding qualifications.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical/bodily practice and of relevant pedagogical and didactic concepts and methods.
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses and make informed and reflected artistic decisions.
- Has acquired tuition skills as well as musical and technical/bodily skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to the singing, dancing, and playing discipline and its practice.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to handle complex and unpredictable creative challenges within pedagogical processes.
- Is able to independently commence and direct musical ensemble teaching and interdisciplinary cooperation in a motivational and inspiring way in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.

Content

Tuition may include work on the following:

- Bodily, musical, and technical aspects
- Personal expression
- Improvisation
- Interpretation
- Composition and arrangement
- Immersion in selected styles
- Creative and collective processes
- Method
- Pedagogical communication
- Motivation and inspiration

The student plans, arranges, and executes at least 2 intensive courses alone or with a fellow student. These courses can be workshops, courses, musicals, clinics, or similar. This is followed by a training course of at least 14 lessons of 45 minutes each with a class of pupils.

Tuition and work formats

Class tuition and guidance in connection with the student's training course.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Written report describing the completed training courses. The report must include the following:

- A description of the training classes
- Pupil descriptions, environment, and objective(s)
- A description of one or more selected lessons
- An evaluation of the development of the class and the course generally
- A list of titles covered, and examples of tuition materials used must be appended as an annex

In addition, image and audio documentation for all teaching courses are attached.

Oral test. The student presents their training courses in an oral presentation. During a following conversation, the examiners may ask questions based on the presentation, the report, and the documentation.

Examination format

Image and audio documentation: Total duration max. 15 minutes.

Scope of written report: 7-9 pages (excl. appendices). The report and documentation is submitted on a date set by the Study Administration.

Oral test: 20 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 50 minutes

Marking and evaluation

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

Teaching Course in an Optional Subject

Admission requirements

None

Objective

Upon completion of the course, the student:

- Is able to independently define their own learning goals for a teaching course.
- Possesses knowledge of project management and evaluation tools.
- Has demonstrated an ability to execute and evaluate a training course defined by the student themselves.
- Has demonstrated a capacity for critical self-observation and self-evaluation in a forum for critical reflection.

Content

Tuition is based on the student's description of the teaching course which may be founded on the student's own pedagogical practice or be related to artistic entrepreneurship. The teaching course can be conducted either with a solo student or as group teaching, depending on the purpose and structure of the teaching course. The teaching course must consist of a minimum of 7 lessons, each lasting at least 30 minutes (for solo students) or 45 minutes (for groups).

Tuition and work formats

Coaching, supervision, forum for critical reflection.

Semesters

One semester

1st, 2nd, 3rd, or 4th semester

Scope

5 ECTS

Evaluation and examination regulations

Examination content

A written report describing the completed teaching course. The report must include:

- Description of the completed teaching course
- Pupil description(s)
- Objectives
- Description of one or more selected lessons
- Evaluation of the teaching course
- Analysis of the lesson(s) based on applied theory, research, or other relevant literature.
- As an appendix: List of covered material and examples of teaching materials.

Oral test. The student presents and edited video recording of a lesson from the teaching course. The video must include a combination of instruction in familiar

material as well as the introduction of new material. The student provides commentary on the video. The presentation is supplemented by a short discussion, where the student answers questions from the censors regarding the video representation and the report.

Examination format

Video recording: Total duration of max. 20 minutes.

Scope of the written report: 7-9 (excl. appendices). The report is submitted on a date set by the Study Administration.

Oral test: 30 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 60 minutes.

Markin and evaluation

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

ARTISTIC AND PEDAGOGICAL ELECTIVES

Ear Training for Jazz/Pop Students

Teachers: Christian Vuust (1st semester) and Jim Daus (2nd semester)

Admission requirements

A passed exam in ear training from jazz/pop department on a BA-level or corresponding qualifications.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of jazz/pop ear training practice.
- Possess advanced pedagogical, didactic, and methodical skills suitable for tuition at various levels.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected decisions.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to handle complex and unpredictable creative challenges within pedagogical processes in a globalized world.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to assume responsibility for their own learning needs, specialization options, and potential for creative development, and to prioritize and structure their time and work efforts.

Content

Personal skills:

Tuition may include the following: musical expression (for example dynamics, phrasing, and paraphrase), melody and rhythm imitation, sense of steps, intervals/interval structures, chords, scales, score reading (for example sight reading and rhythm reading), improvisation, learning by ear, auditive and visual analysis (for example, genre knowledge and form analysis), transcription, dictation, and composition

Teaching skills:

In connection with the training course, tuition focuses on building the student's skills and ability to independently handle a methodical and progressively ordered tuition course, including creating and using the student's own tuition material

On the second semester the student will, in consultation with e teacher, complete a training course consisting of at least 8 lessons (with a minimum duration of 45 minutes each) with a team (3-8 persons) on a self-selected level and age. It is the student's own responsibility to establish and complete the training course. The student must complete a report in relation to the training course.

Tuition and work formats

Class tuition and individual supervision.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

After the 1st semester the student is examined in their own skills, and after the 2nd semester the student is examined in their teaching skills.

After 1st semester: Own skills

Oral test. With preparation time in a room with a piano, the student rehearses a melody with chord symbols. At the oral test, the student is tested in the following disciplines with provided piano accompaniment:

- The melody is sung.
- Based on the chord symbols, a self-chosen bass line is sung.
- Based on the chord symbols, a guide-tone line is sung.
- Based on the chord symbols, a vocal improvisation is performed.

The student is then tested in the following disciplines without preparation time:

- Sight-singing
- Rhythm reading (single line)

Exam duration: 20 minutes.

After 2nd semester: Teaching skills:

Written report describing the completed training course. The report must include:

- A description of the training course framework
- A description of the objective
- A description of the course
- An evaluation of the course
- A reflection on the course (including observation visits)
- A conclusion (with perspectives on the discipline and the career aspect)
- Examples of materials used during the course (as annexes)

Practical test in the form of a teaching demonstration with the student's training group. The test must be executed like a normal lesson, working with familiar material and presenting new material. After the test, the student discusses the teaching demonstration and the written report with the teacher and examiner.

A grade is given for the exam in personal skills and a separate grade for teaching skills.

Examination format

After 1st semester: Own skills

Preparation time for the oral test: 20 minutes.

Oral test: 20 minutes.

Deliberation and feedback: 10 minutes.

Total duration incl. deliberation and feedback: 50 minutes.

After 2nd semester: Teaching skills:

Practical test: 45 minutes.

Conversation: 10 minutes.

Deliberation and feedback: 20 minutes.

Total duration incl. deliberation and feedback: 75 minutes.

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

Marking and evaluation

Internal marking. Two grades. The assessment must reflect to what extent the objectives have been achieved.

RAMA Festival – Project Management and Project Development

Teacher: Christian Windfeld

Participation requirements

None

Objective

Upon completion of the course:

- Has experience with project management.
- Possesses advanced knowledge of curation and idea development processes.
- Is able to communicate artistic choices to peers, audiences, and media actors.
- Is able to understand and reflect on the relationship between the music industry and cultural actors.
- Is able to act independently in various professional contexts and engage in relevant interdisciplinary collaboration.
- Can work creatively, exploratively, and analytically in relation to the music industry and cultural life.

Content

The course focuses on project management and the development of cultural events.

Topics covered may include:

- Fundraising
- Cross-cultural collaboration
- Idea development tools
- Communication with peers and the public
- PR and dissemination
- Artistic intention

The course also practically engages in the development of the academy's annual RAMA festival. The festival's artistic content is curated and organized within the course.

Throughout, there are ongoing reflections on process, schedule, collaborations, and communication of artistic intent.

The course culminates in the execution of the RAMA Festival. As a conclusion to the course, an internal evaluation is conducted within the steering group, as well as with those responsible for production from Musikhuset and RAMA, the press officers from Musikhuset and RAMA, and representatives from the management of RAMA.

At the end of the course, particular emphasis is placed on handing over and sharing knowledge with future organizers of the RAMA Festival.

NOTE: The course consists of 5 pedagogical ECTS and 5 artistic ECTS.

Tuition and work formats

Class tuition

Semesters

Two semesters

1st-2nd or 3rd-4th 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.