



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

CURRICULUM

Bachelor of Music (BMus)

MUSIC AND CO-CREATION

Holstebro

Effective as of 2024

Content

1 Introduction	3
2.1 Music Performance, Music Creation, and Music Production	5
2.1.1 Music Performance.....	5
2.1.2 Music Creation.....	6
2.1.3 Music Production	6
2.1.4 Evaluation and Examination Regulations for Music Performance, Music Creation, and Music Production	7
2.1.5 Accompaniment Instrument.....	10
2.1.6 Ear Training, Music Theory, and Composition.....	12
2.2 Pedagogy.....	14
2.2.1 Co-Creation and Musical Leadership.....	14
2.3 General Subjects.....	17
2.3.1 Aesthetics and Music History.....	17
2.3.2 Joint Module	19
2.4 Artistic Entrepreneurship	20
2.5 External Internship	22
2.6 Electives	25
2.7 Bachelor Project	26

1 Introduction

Music and Co-Creation is a 3-year BMus programme where the student develops their musical and artistic skills and enhances their ability to engage in creative collaborations with other participants.

The student gains knowledge, skills, and competencies to work as a musician, music creator, teacher, and 'co-creator' (e.g., as a performer, composer, arranger/producer) within a field where inclusive and equitable artistic collaboration is central.

The programme offers a wide range of courses, cross-disciplinary projects, concerts, and internships that extend beyond the academy's own framework and facilities.

Programme structure

The program is structured to focus both on the student's own musical skills and on unfolding the student's potential to create inclusive artistic processes. For example, this may take the form of cross-disciplinary projects with other artists and citizens or through internships.

The Bachelor Programme in Music and Co-Creation culminates in the Bachelor Project, chosen and defined by the student based on their own interests and needs, functioning as the student's specialization within music and co-creation.

The program is divided into the following areas:

- Music Performance, Music Creation, Music Production. Courses and modules where the student, through various forms of work, delves into musical development both as a performing and creative artist, in integration with other subjects.
- Electives
- Co-Creation Courses. Courses and modules where the student initiates or participates in engaging projects and/or courses. This area includes both practical and theoretical elements.
- General Subjects. Courses with a historical and aesthetic perspective.
- Joint Module. Courses aimed at creating the best possible start to the studies and qualifying the student's artistic choices and assessments.
- Artistic Entrepreneurship. Courses and projects where the student gains experience as an entrepreneur and leader of dynamic processes, and also acquires tools for career management.
- Bachelor Project. In addition to the project itself, instruction is provided in the form of guidance and courses that prepare the student for the project.

2 Programme content, individual subjects, and examinations

	1st sem	2nd sem	3rd sem	4th sem	5th sem	6th sem	In total
Music Performance, Music Creation and Music Production	10	10	10	10		10	50
Accompaniment Instrument	5	5					10
Ear Training, Music Theory, and composition	5	5	5				15
Co-Creation and Musical Leadership	5	5	5	5		5	25
Aesthetics and Music History			5	5			10
Joint Module	5						5
Artistic Entrepreneurship			5	5			10
Electives		5		5		5	15
External Internship*					30		30
Bachelor Project						10	10
I alt	30	30	30	30	30	30	180

*External internship with entrepreneurship, co-creation, and Music Performance, Music Creation, and Music Production.

2.1 Music Performance, Music Creation, and Music Production

The student delves into various work methods and musical development as both a performing musician and a creative composer/songwriter, integrating these with other subjects.

Music Performance, Music Creation, and Music Production are equally important elements of the main study area. Examinations are conducted at the end of the 1st year (focusing on performance), at the end of the 2nd year (focusing on creation), and the final main subject examination (focusing on both performance, creation, and production).

Scope

50 ECTS

Semesters

1st - 6th semester

2.1.1 Music Performance

Objectives

Upon completion of the course, the student:

- Is able to convey musical and artistic expressions in a relevant way within a concert setting.
- Possesses basic knowledge of musical and technical practice, repertoire, methods, and theory.
- Is able to reflect on practice and method selection concerning their own musical practice.
- Possesses technical, musical, and artistic skills that support their musicianship.
- Is capable of making relevant artistic choices and assessments.
- Is able to independently and constructively engage in various musical contexts.

Content

In Music Performance, the student works with their main instrument/DAW and topics such as improvisation, accompaniment, rhythm and timing, phrasing, interpretation, tone, and instrumental/vocal/electronic techniques.

As part of the course, the student's stage performance is prepared and evaluated in internal and external concerts. The student is required to act as an ensemble director and be artistically responsible for at least one concert annually.

Tuition and work formats

One-on-one tuition, class tuition, project work, symposium, project-oriented weeks, and ensemble playing.

Semesters

1st - 6th semester.

During the 5th semester, the course is part of the external internship.

Scope

Music Performance, Music Creation, and Music Production total 50 ECTS.

2.1.2 Music Creation

Objectives

Upon completion of the course, the student:

- Is able to convey musical and artistic expressions in a relevant way.
- Has acquired and is able to apply technical and musical skills and expressions within Music Creation.
- Possesses knowledge of creative processes and the creation of music from different approaches.
- Is capable of making relevant artistic choices and assessments.
- Is able work exploratively, analytically, and creatively in an artistic context.
- Is able to identify their own learning needs and creative development potential, as well as prioritize time and structure work efforts accordingly.

Content

In Music Creation, the student works with their creative artistic practice. This includes working with creative processes and topics such as harmony, arrangement, and melody. The student acquires both practical and analytical skills within these topics and gains hands-on experience with different compositional methods. The work is done individually, through co-writing, and in interdisciplinary collaborations.

Tuition and work formats

Class tuition, project work, and individual supervision.

Semesters

1st - 6th semester

During the 5th semester, the course is part of the external internship.

Scope

Music Performance, Music Creation, and Music Production total 50 ECTS.

2.1.3 Music Production

Objectives

Upon completion of the course, the student:

- Is able to convey musical expressions as a producer.
- Has acquired and is able to apply technical and musical skills within music production.
- Possesses knowledge of creative processes in relation to producing music.
- Is capable of conveying artistic choices and assessments as a producer.

Content

In Music Production, the student works on independently producing music. The student is introduced to technical and analytical methods that familiarizes them with production work across various styles. The course requires the student to have their own DAW (Digital Audio Workstation). In addition to practical and technical skills, the course also covers form, aesthetics, and critical reflection. Relevant literature is also included in the course.

Tuition and work formats

Class tuition, project work, and individual supervision.

Timing

1st - 6th semester

During the 5th semester, the course is part of the external internship.

Scope

Music Performance, Music Creation, and Music Production total 50 ECTS.

2.1.4 Evaluation and Examination Regulations for Music Performance, Music Creation, and Music Production

After the 2nd semester: 1st-year Evaluation

Examination content

Concert, where the student plays a significant role in 2 self-selected pieces. The concert must include music independently written by the student. A maximum of 3 accompanists are allowed.

Discussion with the teacher and censor regarding the student's personal plan for musical, artistic, and pedagogical development towards the final BA examination.

Examination format

Concert and oral examination.

Duration of the exam: 20 minutes, consisting of 10 minutes for the concert and 10 minutes for the discussion. Following 10 minutes for deliberation.

Total duration including deliberation: 30 minutes.

Marking and evaluation

Internal examination. Pass/Fail.

The assessment must reflect to which extent the learning objectives for Music Performance and Music Creation are expected to be met during the three years of study.

After the 4th semester: 2nd-year Evaluation

Examination content

Submission of 3 pieces of music, written reflection assignment, and oral evaluation.
Music:

- The three pieces of music must have been created during the time of study and are submitted as finished audio productions, in mp3 format or similar. Any video material must be submitted as an active link.

Written reflection assignment. The assignment must include:

- Artistic and stylistic considerations.
- Reflection on the work process.
- Highlights in the student's development process.
- Reflection on creative practice and method selection.

Oral Evaluation:

- Takes place in a group, where the student prepares an oral presentation about the submitted pieces of music and the reflection assignment. This is followed by an oral evaluation by fellow students and the teacher, as well as the censor.

The musical project can be individual or collective. If one or more of the pieces are co-written with others, the student must explain their contribution to the work.

Examination format

Written submission, music, and oral exam.

Scope of the written assignment: 3 pages excluding appendices (lyrics, scores, descriptions, etc.).

Music and reflection assignment must be submitted by May 15th.

Duration of the oral exam: 10 minutes of presentation per student in the class, followed by a collective evaluation. Afterward, deliberation.

Total duration including voting: will be announced by the Study Administration.

Marking and evaluation

Internal examination. Pass/Fail.

The assessment must reflect to which extent the learning objectives for Music Creation and Music Production are expected to be met during the three years of study.

After the 6th semester: Final Exam Submission of Music, Concert, and Discussion

Examination content

Submission of 8-10 minutes of finished music productions:

The music must have been written during the time of study. If one or more of the works

are co-written with others, the student must explain their contribution to the work. It is important that it is clearly explained how the student works as both a producer and composer. Relevant lyrics should be attached as appendices.

At a concert, the student performs self-selected material.

The concert must include interaction with other participants (e.g., fellow musicians, other artists, citizens, etc.) as well as music composed by the student.

Duration: 20 minutes

A discussion covers the concert and the submitted music. Topics may include the student's artistic considerations related to composition and production, method selection, development process, context, and target audience. The student begins the discussion with a 2-minute presentation, after which the examination continues as a dialogue.

Duration: 15 minutes

Examination format

Written submission and music. Concert and discussion.

Duration of the oral examination: 35 minutes, consisting of 20 minutes for the concert and 15 minutes for the discussion. Followed by 25 minutes for deliberation.

Total duration including deliberation: 65 minutes.

The music must be submitted by May 1st.

Marking and evaluation

External examination. Grade.

The assessment must reflect to which extent the learning objectives for Music Performance, Music Creation, and Music Production are met, with particular emphasis on:

- Is able to convey artistic choices and assessments as a musician, composer, and producer.
- Possesses musical, technical, and artistic skills that support the student's creative and performing practice.

2.1.5 Accompaniment Instrument

In consultation with the Head of Studies, a "second instrument" is chosen that is relevant to the individual student.

The course develops skills for use in accompaniment and in pedagogical co-creation processes. Examples of instruments may include piano, guitar, or other chordal instruments.

Objectives

Upon completion of the course, the student:

- Possesses basic knowledge of relevant repertoire related to the chosen instrument.
- Is able to accompany and interact with others on the instrument.
- Is able to use the instrument in their own creative processes.
- Possesses basic knowledge of the instrument's tonal possibilities and understands how to use it in a creative context.

Content

The course may include topics such as accompaniment, chord playing, tone, technique, sight-reading, ostinato playing, transposition, improvisation, composition, and ensemble playing based on the student's individual needs. The focus is both on general skills that support the student's pedagogical practice and on the instrument's ability to enhance the student's creative and artistic profile.

Tuition and work formats

One-on-one lessons and/or class tuition.

Semesters

1st - 2nd semester.

Scope

10 ECTS

Evaluation and examination regulations

After the 2nd semester: Examination

Examination content

Self-selected pieces, learning by ear, and sight-reading.

Self-selected pieces: The student performs 1-2 self-selected pieces.
Duration: 5 minutes.

Learning by ear: The student accompanies a played melody by ear.

Sight-reading: Chordal accompaniment where the student accompanies a melody from a lead sheet with chord notations.

Examination format

Practical examination. Duration: 20 minutes, followed by 10 minutes for deliberation.
Total duration including deliberation: 30 minutes.

Marking and evaluation

Internal examination. Grade.

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

2.1.6 Ear Training, Music Theory, and Composition

Objectives

Upon completion of the course, the student:

- Has a practically applicable knowledge of basic music theory concepts.
- Possesses aural, music theoretical, and compositional skills that support a professional career as a performing musician, music creator, and in collaborative creation processes.
- Is able to work creatively, exploratively, and analytically with ear training, music theory, and composition.
- Is able to recognize and address challenges in ear training, music theory, and composition through exploration and analysis.
- Is able to identify their own learning needs within ear training, music theory, and composition, and work independently on these.
- Is able to seek out and gather relevant academic knowledge that supports the student's performing and creative practices.

Content

In a practice-oriented instruction, there will be a focus on integrating ear training, music theory, and composition. A recurring theme will be working on strengthening aural skills while introducing music theoretical topics from which the group will create music.

Examples of topics that may be covered in the course include:

Interval recognition, scale degree recognition, sight-singing, rhythm reading, coordination training, vocal improvisation, internal and external hearing, melodic and rhythmic imitation, chords and voicings, scale recognition.

Theoretical and compositional topics that may be covered in the course may include:

The circle of fifths, notation, functional harmony, scale degree analysis, dominants and suspensions, melodic movement, modal interchange, modulations, and polyrhythms.

Tuition and work formats

Class tuition.

The students are required to play their main instrument or piano during the classes.

Semesters

1st - 3rd semester.

Scope

15 ECTS

Evaluation and examination regulations

After the 3rd semester: Examination in ear training, music theory, and composition

The course concludes with two examinations. A one-week preparation assignment (ear training and composition) and a written exam (music theory and composition).

1. One-week preparation assignment – Ear Training and Composition

Examination content

The student transcribes a provided piece of music, describing aspects such as harmony, form, bass lines, and melody. The assignment is provided in writing along with the music.

Based on the transcribed piece, the student then creates a new composition based on a given task. Duration of the composition: 3-5 minutes.

The new composition is submitted and presented in the following formats:

- Lead sheet with melody, chord symbols, and other relevant details.
- An auditory presentation of the piece (studio recording or MIDI production).

The assignment demonstrates the student's ability to transcribe music and work creatively and compositionally with a musical idea.

Examination format

Duration: One week

2. Written exam – Composition and Music Theory.

Examination content

The student analyses and reharmonizes a piece of music based on a given task. Based on the reharmonization, the student creates an arrangement of the piece, which is submitted either as sheet music or as a production/audio file.

The assignment demonstrates the student's ability to analyse, reharmonize, and apply music theory tools in practice.

Examination format

Duration: 3 hours

Marking and evaluation

Internal examination. Two grades are given: one for ear training and composition, and one for music theory and composition.

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

2.2 Pedagogy

2.2.1 Co-Creation and Musical Leadership

Objectives

Upon completion of the course, the student:

- Possesses knowledge of various forms of co-creation (musical, interdisciplinary, and cross-sector/institutional) and the relevant approaches and methods associated with them.
- Possesses knowledge of musical leadership and the relevant repertoire, methods, and theory associated with it.
- Is able to engage in various creative collaborations as an initiator, (co-)leader, or facilitator ranging from small groups of musicians to larger groups working with different art forms and expressions.
- Is able to lead and facilitate different musical situations from own bands to groups of students including motivating and inspiring others during phases of creative musical processes such as introduction, instruction, improvisation, and composition, based on their own musicianship.
- Is able to make musical choices and assessments both artistically and pedagogically.
- Is able to communicate and receive and respond to musical and artistic expressions in a relevant way within a given context.
- Is able to recognize and manage artistic, collaborative, and pedagogical challenges creatively, exploratively, and analytically.
- Is able to identify their own and a given group's learning needs and creative development potentials within the area, as well as prioritize time and structure work efforts accordingly.

Content

Throughout the course, the student will participate in multiple projects and internships with a significant element of co-creation with other stakeholders.

A diversity in the projects is aimed for, which is agreed upon and coordinated with the Head of Studies.

The course follows a natural progression that equips the student to engage artistically and pedagogically in an emerging society.

Overall progression in the course:

1st-2nd Semester:

The student - who am I, what can I do, what am I interested in?

Us - who are we, who is my network, who can I collaborate with, and who does my network collaborate with?

3rd-4th Semester:

Exploration - the world around us - what do I want to explore, what do I not know, how do I use my situation to create new opportunities?

6th Semester:

Experimentation - test potential possibilities, how do you create value, how do you generate ideas, how do you execute them? (The 5th semester is part of the external internship).

Tuition and work formats

Class tuition, supervision in relation to projects and internships, individual supervision.

Semesters

1st-4th semester and 6th semester.

Scope

25 ECTS

Evaluation and examination regulations

After 1st – 4th Semester

Examination content

Written submission (2-3 pages) or podcast/other media (10-15 minutes):

The student describes and reflects on their professional development in relation to individual learning objectives, which are formulated in the beginning of the semester.

The reflection must include at least:

- Introduction to practical work related to a specific executed project.
- Description and justification of learning objectives.
- Description of the concluded course.
- Reflection on personal process and achieved result in relation to the overall academic progression in the course.

Examination format

Written submission or podcast/other media.

Scope: 2-3 pages or 10-15 minutes.

Marking and evaluation

Internal marking. Pass/fail.

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

After 6th Semester

Examination content

The student presents and reflects on a co-creation project completed during the 5th or 6th semester.

Written Assignment:

Extent: 5-7 pages.

The assignment should contextualize themes from the core areas of the course with related literature (theory and/or method) and reflect on the co-creative practice experience.

Oral Exam:

In the oral exam, the assignment is further contextualized, and the student reflects on their own professional and personal development.

The presentation may include video/audio/objects or other materials.

Examination format

Written submission and oral exam.

Duration of the oral exam: 30 minutes. This includes a 15-minute presentation by the student followed by a 15-minute discussion.

Total duration including deliberation: 45 minutes.

The assignment must be submitted on a date announced by the Study Administration.

Marking and evaluation

External examination. Grade.

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

2.3 General Subjects

2.3.1 Aesthetics and Music History

Objectives

Upon completion of the course, the student:

- Is able to understand and reflect on general aesthetic and music historical terms and concepts.
- Possesses insight into the relationship between the artist, the receiver/audience, and the piece.
- Is able to reflect on their own musical practice in relation to the receiver/audience.
- Is able to apply various critical and analytical approaches to music and musical practice, as well as contextualize and reflect on their own musical practice in this regard.
- Is able to seek out and gather relevant information.
- Is able to communicate both in writing and orally to peers and non-specialists.
- Is able to engage in musical interaction and interdisciplinary collaboration based on knowledge of music history.

Content

From an aesthetic, cultural-historical, and sociological perspective, significant periods and style phenomena in the history of jazz/pop music are explored. These are related to contemporary trends in modern art with a focus on performance and cross-aesthetics.

In relation to selected topics, practical exercises and perspectives on Music Performance and Music Creation are completed in connection with Aesthetics and Music History.

Ongoing practical assignments and written reflections are completed as part of the course.

Tuition and work formats

Class tuition.

Semesters

3rd – 4th semester.

Scope

10 ECTS

Evaluation and examination regulations

After the 4th Semester: Examination

Examination content

A written assignment on a selected period or style phenomenon in music history.

As part of the assignment, music (7-15 minutes) composed by the student is included. In the written assignment, the student explains how the newly composed music relates to the historical period/style phenomenon being examined in the paper.

For the oral exam, the submitted material serves as the basis for a discussion on the topic.

Examination format

Written assignment and oral exam.

Scope of the written assignment: 5-7 pages, along with the submission of music.

Duration of the oral exam: 20 minutes.

Total duration including deliberation: 30 minutes.

The assignment must be submitted on a date announced by the Study Administration.

Marking and evaluation

Internal examination. Grade.

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

2.3.2 Joint Module

Objective

Upon completion of the course, the student:

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

Content

Tuition may include the following themes:

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

Tuition and work formats

Class tuition and group work.

Semesters

1. semester

Scope

5 ECTS

Evaluation and examination regulations

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

2.4 Artistic Entrepreneurship

Objectives

Upon completion of the course, the student:

- Possesses fundamental knowledge of the music industry and cultural life in a modern, globalized world.
- Is able to understand and reflect on artistic practice and the relationships between the music industry and stakeholders in the cultural community.
- Is able to plan and communicate concerning employment within the music industry.
- Is able to assess challenges and issues related to their own career.

Content

The course during the individual semesters may include:

- Self-management.
- Internal communication, e.g., dialogical communication.
- External communication, e.g., press releases, social media, and elevator pitches.
- Idea development.
- Project management.
- Fundraising.
- Planning and execution of a collaborative projects within the group.
- Interdisciplinary collaboration.
- Artistic citizenship.

The 3rd semester concludes with an oral presentation to the group on a self-selected topic. The course includes the planning and organization of the upcoming external internship, including the development of individual learning objectives for the internship.

Tuition and work formats

Class tuition, seminars and individual supervision.

Semesters

3rd – 4th Semester.

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Oral exam and written assignment.

The written assignment must be submitted on a date announced by the Study Administration.

Scope of the written assignment: 4 pages, excluding any accompanying appendices. The written assignment must contextualize themes from the core areas of the course and present learning objectives and the overall purpose of the upcoming external internship.

Oral exam (20 minutes): Contextualization of the assignment. The student reflects on their own professional and personal development.

Examination format

Oral exam.

Duration of the oral exam: 20 minutes, including 10 minutes for the presentation followed by 10 minutes of discussion.

Total duration including deliberation: 35 minutes.

Marking and evaluation

Internal examination. Grade.

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

2.5 External Internship

Objectives

Upon completion of the course, the student:

- Possesses practical experience with co-creative processes in a professional collaborative environment.
- Is able to identify personal learning needs, prioritize time, and structure work efforts accordingly.
- Is able to reflect on their own practice, co-creative practices, and ethical issues in relation to external partners.
- Is able to communicate and collaborate with peers.
- Is able to act independently in various professional contexts and engage in relevant interdisciplinary collaborations.
- Is able to communicate their own practice to non-specialists.
- Possesses knowledge of concepts, trends, and viewpoints within the current music industry and is able to relate these to their own practice.
- Is able to reflect on and convey the experiences gained from the internship in a relevant way.

Content

The internship is arranged by the student during the 4th semester.

Co-creative work is conducted with a focus on an artistic, entrepreneurial, and pedagogical practice. Examples of possible internship placements include:

- Theatres.
- Museums.
- Music Venues.
- Music Schools and Folk High Schools.
- Recording Studios.
- Radio Podcasts.
- Freelance Artists (musicians, performers, dancers, actors, writers, etc.).
- Cultural Institutions (libraries, cultural centres, etc.).
- Festivals.
- Hospital Departments.
- Social Psychiatry Departments.

The student works full-time with an external partner for a three-month period. During this time, they receive supervision from their own supervisor and participate in peer-to-peer feedback and sparring with their study group. Guidance is based on the individually formulated learning objectives related to co-creation.

Throughout the semester, the students in the cohort work together on preparing a final joint presentation called Collective Collab Expo. Possible topics include project management, idea development, and external communication (press releases, social media, etc.).

At the Collective Collab Expo the students invite the public to a presentation of their work, reflections and visions in relation to the internship.

The presentation may take the form of a conference, seminar, festival, or other event, and the students are responsible for developing the overall concept, inviting relevant networks, collaborators, and students.

Examples of what may be included in the presentation at Collective Collab Expo:

- Co-creation.
- Film, including sound, music, and examples from the internship.
- Podcast, including music, narration, and audio recordings.
- Music.
- Sound installation.

Collective Collab Expo takes place in December. The timeframe depends on the type of event held and the number of participating students.

The semester concludes with a conversation of up to 60 minutes in an artistic reflection forum between the students and the teachers. The conversation takes place after the individual exam and serves as a shared conclusion to the course. The conversation is not part of the exam or the individual assessment.

Tuition and work formats

External internship, individual supervision, and group work in relation to Collective Collab Expo.

Semesters

5th Semester.

Scope

30 ECTS

Evaluation and examination regulations

After 5th Semester: Examination: Written Assignment

Examination content

Written assignment. A 5-8 page assignment describing the purpose, content, and reflections regarding the internship and the preliminary work with the Collective Collab Expo. The written assignment is to be submitted before the Collective Collab Expo.

Oral exam. The oral exam is based on the student's learning objectives for the internships. The student begins with a 10-minute presentation addressing the written assignment, the internships, and the Collective Collab Expo. This is followed by a dialogue with the examination panel. The oral exam takes place after the completion of the Collective Collab Expo.

Examination format

Written assignment. To be submitted on December 1.

Oral exam: 20 minutes (10-minute presentation and 10-minute conversation).

Deliberation and feedback: 10 minutes.

Total duration incl. deliberation and feedback: 30 minutes.

Marking and evaluation

External examination. Grade.

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

2.6 Electives

Every year, the Academy offers a number of electives within the study areas described in the curriculum.

Content and objective

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

Tuition and work formats

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

Semesters and scope

2. semester – 5 ECTS

4. semester – 5 ECTS

6. semester – 5 ECTS

I alt 15 ECTS

Evaluation and examination regulations

The examination format will be described in the individual course descriptions.

2.7 Bachelor Project

Objectives

Upon completion of the course, the student:

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

Content

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

The student chooses and defines their own project. The project must include the following elements:

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

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

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

Tuition and work formats

Guidance in individual project work as well as study group work.

- At the beginning of the 5th semester, a description of the intended bachelor project (including the title and idea of the project as well as the name of the

desired supervisor) must be submitted by the student for approval by the head of studies.

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

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

Semesters

6. semester.

Scope

10 ECTS

Evaluation and examination regulations

Examination content

After the 6th semester: examination

Presentation in accordance with the approved project description.

Examination format

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

- Concert with optional oral communication.
- Teaching situation using a project-related approach.
- Lecture/presentation of the project based on the chosen subject themes.

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

c. Deliberation and preparation of statement (20 minutes)

Total duration including deliberation: 60 minutes

Marking and evaluation

External marking. Grade and a written statement.

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