Det Jyske
Musikkonservatorium
The Royal Academy of Music

CURRICULUM

Bachelor of Music (BMus) programme

GENERAL MUSIC TEACHER

Effective as of September 2022

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1 Introduction

General Music Teacher is a 3-year BMus programme giving students the knowledge, skills, and qualifications necessary to work as music teachers and musicians.
The programme offers a wide selection of classes, projects, concerts, and teaching training. Students develop their musical and artistic skills and participate in creative collaboration with others.

Programme structure
From the start, the programme is structured with a focus on the student's teaching and instrument skills. The programme is a general music teacher course focusing on class tuition of children, adolescents, and adults.
The main study area, Music Pedagogy and Teaching, combines several disciplines: choir, band, and ensemble teaching practice based on various vocal and instrumental constellations and expressions and in close collaboration with the Development as a music teacher subject. The discipline emphasises the student's ability to reflect on his/her teaching practice and his/her ability to create pedagogical progression. In addition, students are taught the general teaching subjects Basic music education (GM), for adults and children respectively, which focus on creating musical experiences and on ensuring musical development regardless of participant prerequisites or skill level.
This provides the general foundation for the student's continued professional and personal development and his/her consequent choices and specialisation options.
The General Music Teacher programme concludes with a Bachelor project which is chosen and defined by the student based on his/her interests and needs and constitutes his/her specialisation.
Throughout the programme, the student's creative and individual development as a musician, creative artist, and communicator is emphasised.

The programme is divided into the following fields:

- Main study area. Subjects and courses in which the student focuses on his/her development as a music teacher, leader, and artist through a variety of work formats
- Electives with a pedagogical and artistic focus
- General studies: music history and music theory
- Joint module. A module aiming to provide the best possible start to the programme and qualify student artistic choices and assessments
- Artistic entrepreneurship. Subjects and projects where students gain experience as entrepreneurs and managers of dynamic processes and in addition acquire career management tools
- Bachelor project. The project itself as well as tuition in the form of guidance and subjects that prepare the student for project work

2 Course content, individual subjects, and examinations

BMus General music teacher	1st sem	2nd sem	3rd sem	4th sem	5th sem	6th sem	
Music Pedagogy and Teaching	10	15	10	10	5	5	55
Development as a music teacher	*2.5	*2.5	*2.5	*2.5			
Choir conducting, jazz/pop and classical	*7.5	*7.5					
Band and ensemble teaching practice			*7.5	*7.5			
Basic music education (GM), adults		5					
Basic music education (GM), children					5	5	
Main instrument	5	5	5	5	5	5	30
Joint module	5						5
Basic piano	5	5	2.5	2.5	5		20
Ear training	2.5	2.5					5
General studies: Music theory	2.5	2.5	2.5				7.5
General studies: Music history			5	2.5			7.5
Electives				5	10	10	25
Artistic entrepreneurship			5	5	5		15
BA project						10	10
Total ECTS	30	30	30	30	30	30	180

*ECTS ratings for development as a music teacher, choir conducting, and band and ensemble teaching practice are indicative of the study workload

2.1 Main study area

2.1.1 Music Pedagogy and Teaching

The Music Pedagogy and Teaching subject is divided into four subject elements:

- Development as a music teacher
- Choir conducting, jazz/pop and classical
- Band and ensemble teaching practice
- Basic music education

In the following, the objectives and evaluation and examination regulations of the four subject elements will be described separately.

Development as a music teacher

Objectives
Upon completion of the course, the student:

- Is able to reflect on practice and choice of methods in relation to his/her own practice as a teacher and leader, in particular as regards choir conducting and band and ensemble teaching practice
- Possesses knowledge of elementary class-based music education practice, and of accompanying relevant repertoire, methods, and theory
- Is able to acknowledge and handle artistic, pedagogical, and leadership challenges in a creative, investigative, and analytical manner
- Is able to identify his/her own learning needs and potential for creative development within Music Pedagogy and Teaching, and to prioritise and structure his/her time and work efforts in relation to these

Content
Development as a music teacher is a subject element which focuses on strengthening the student's capacity for reflection on his/her pedagogical practice, and on his/her ability to create pedagogical development. The objective is to improve the student's understanding of the role as a musical leader. Accordingly, teachers on Development as a music teacher cooperate with teachers from jazz/pop and classical choir conducting and band and ensemble teaching practice.
Tuition is linked to the students' pedagogy tuition which may include teaching training courses.

Tuition may include the following:

- Didactic reflection
- Artistic creative skills in a music teaching context
- Methods – development of tuition methods and knowledge of existing methods
- How pupils experience and recognise musical phenomena through creation and participation

- Arranging tuition courses for various age groups
- Improvisation as a teaching method

Tuition and work formats
Class tuition. Guidance during tuition and training courses supported by online-based technology. Reflection on the student's own pedagogical practice and those of others is a central aspect.

Semesters
1st to 4th semester

Scope
10 ECTS

Evaluation and examination regulations
Students are examined on development as a music teacher in connection with examinations on jazz/pop and classical choir conducting and band and ensemble teaching practice, respectively.

Jazz/pop and classical choir conducting

Objectives
Upon completion of the course, the student:

- Is able to lead choirs and communal singing within classical and jazz/pop traditions
- Is able to reflect on practice and choice of methods in relation to his/her own teaching practice
- Has acquired musical skills and forms of expression in the choir field
- Is capable of making artistic and pedagogical choices and assessments
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience
- Is able to identify his/her own learning needs and potential for creative development within choir conducting and to prioritise and structure his/her time and work efforts in relation to these

Content
Tuition may include the following:

- Direction and conducting technique for choir conductors
- Didactics
- Learning methods
- Warm-up and vocal formation
- Intonation, choir voicing, and timbre perception
- Framing of improvisation and composition

Tuition and work formats
Class tuition

Training course
Tuition includes courses during which the entire class teaches choirs supervised by teachers.
In addition, choir conducting is part of the school training courses on the 4th semester.

Semesters
1st to 2nd semester

Scope
15 ECTS

Evaluation and examination regulations

After the 2nd semester: overall 1st year evaluation for jazz/pop choir conducting, classical choir conducting, and development as a music teacher.

Examination content
Tuition demonstration, oral presentation, and interview

- Tuition demonstration: 30 minutes.
  The student completes a 15-minute tuition demonstration in jazz/pop choir conducting followed by a 15-minute tuition demonstration in classical choir conducting.
- Oral presentation: 10-15 minutes.
  The student accounts for the theory used and reflects on the tuition demonstration. In addition, the student accounts for his/her development as a music teacher during the programme and sets new goals for his/her future development.
- Interview: 10 minutes.
  The examiners and the student discuss perspectives for the student's development based on the tuition demonstrations and the oral presentation.

Total duration including deliberation: 65 minutes

Marking and evaluation
Internal marking. Pass/fail. The assessment must reflect to what extent the overall objectives of the programme are expected to be achievable for the main study area over the three years of study.

Band and ensemble teaching practice

Objectives
Upon completion of the course, the student:

- Is able to lead ensembles in performing music from a score within various traditions and genres
- Is able to lead rhythm sections with vocals
- Is able to reflect on practice and choice of methods in relation to his/her own teaching practice
- Has acquired elementary arrangement skills within the field of band and ensemble teaching practice
- Has acquired musical skills and forms of expression within the field of band and ensemble teaching practice
- Is capable of making artistic and pedagogical choices and assessments
- Is able to identify his/her own learning needs and potential for creative development within band and ensemble teaching practice, and to prioritise and structure his/her time and work efforts in relation to these

Content
Tuition may include the following:

- Arrangement
- Direction and conducting technique for ensemble leaders
- Didactics
- Learning methods
- Groove and bodily rhythm communication
- Warm-up
- Intonation and timbre perception

Tuition and work formats
Class tuition
Tuition includes courses with an orchestra.

Residency school training course
Training course at the start of the 4th semester. A two-week external training course in band and/or ensemble teaching practice plus choir conducting is carried out at a boarding school, a Danish folk high school, or a similar institution. The scope and arrangement of the course are agreed between the course teacher, the training coordinator, and the students.

Training report
As part of the training course, the students at each training location must write a joint report (3-4 normal pages per student).
The report must contain brief, individualised sections and must be handed in by the date set by the Study Administration no later than 14 days after the end of the training course.

The report must contain the following elements:

- Goals and personal learning objectives
- A description of the course and the cooperation with the school
- Anonymised class descriptions
- A description of one or more selected lessons related to the goals of the course
- Evaluation and perspectives on the training course
- Selected materials and selection criteria
- Annex: examples of tuition materials used

The report and the training course are subsequently evaluated during a discussion between class and teacher in a Development as a music teacher class.

Guidance for training courses and tuition can be provided in band and ensemble teaching practice and Development as a music teacher classes.

Semesters
3rd to 4th semester

Scope
15 ECTS

Evaluation and examination regulations

After the 4th semester: overall examination on band and ensemble teaching practice and development as a music teacher.

Examination content
Tuition demonstration, oral presentation, and interview

- Tuition demonstration: 30-40 minutes.
  The student completes a 15-20-minute tuition demonstration in band teaching practice followed by a 15-20-minute tuition demonstration in ensemble teaching practice.
- Oral presentation: 10-15 minutes.
  The student accounts for the theory used and reflects on the tuition demonstration. In addition, the student accounts for his/her pedagogical and artistic choices for two ensemble arrangements created by the student: one for band classes, one for ensemble classes. The arrangements are to be handed in by the deadline set by the Study Administration.
- Interview: 10 minutes.
  The examiners and the student discuss perspectives for the student's development based on the tuition demonstration and the arrangements created.

Total duration including deliberation: 75 minutes

Marking and evaluation

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

Basic music education, children and adults

Objectives
Upon completion of the course, the student:

- Possesses knowledge of repertoire, methods, and theory for a class-based music education practice at preschool and elementary school level and for adults
- Is able to reflect on practice and choice of methods in relation to his/her own teaching practice in basic music education
- Has developed an increased responsiveness to, and awareness of, the interplay between children/adults and teachers in class tuition
- Is capable of making artistic and pedagogical choices and assessments
- Is able to communicate musical and artistic expression in a way that is relevant for children and adults
- Is able to identify his/her own learning needs and potential for creative development within basic music education, and to prioritise and structure his/her time and work efforts in relation to these

Content
Tuition may include the following:

- Developing a varied tuition repertoire within basic music education
- Communicating musical experiences in practice
- Developing an awareness of the basics of music, for example through improvisation
- Methods – development of tuition methods and knowledge of existing methods and various forms of learning with due consideration for progression and stylistic variation
- Arranging tuition courses at preschool and elementary school level and for adults

Tuition includes short courses during which the entire class teaches groups under teacher supervision.

Tuition and work formats
Class tuition. Guidance during training courses, possibly supported by online-based technology. Reflection on the student's own pedagogical practice and those of others is a central aspect.

Training course
The 2nd semester training course (GM for adults) is an integral part of tuition.

6th semester training course (GM for children): A basic music education training course is set up with a group of children. The course can be executed individually or in two-student teams. Scope: At least 10 tuition sessions distributed over at least 10 weeks. The training course is arranged as agreed between the teacher and students.

Semesters
GM for adults: 2nd semester
GM for children: 5th to 6th semester

Scope
GM for adults: 5 ECTS
GM for children: 10 ECTS

Evaluation and examination regulations for the subject Music Pedagogy and Teaching:

After the 2nd semester: Basic music education for ADULTS:

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. In addition, the assessment must reflect to what extent the overall objectives of the programme are expected to be achievable for the Basic music education subject over the three years of study.

After the 6th semester: examination on basic music education for CHILDREN

Examination content
Tuition demonstration, interview, and written report
The examination is carried out at the training site and must take the form of a normal lesson. The examination must include a selection of the disciplines of the subject.

- Tuition demonstration: 35 minutes
  The student demonstrates his/her basic music education skills with his/her own training class.
- Interview: 15 minutes
  During an interview after the tuition skills test, the student accounts for his/her work and answers any questions regarding the report.

Total duration including deliberation: 65 minutes
(For two-student groups, the practical test is prolonged by 15 minutes, and the interview by 10 minutes. Deliberation is prolonged by 5 minutes. Total test duration for two-student groups: 95 minutes.)

- Written report.
  Scope: 6 to 8 pages. The report must be handed in by the date communicated by the Study Administration. The report must include the following: Account of the work done with the class used for the examination, including class make-up, pupil descriptions, objective, planning, and methods. A description of one or more lessons. An evaluation of the teaching course. Annex: examples of materials, repertoire list, and bibliography

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

2.1.2 Main instrument, classical or jazz/pop, instrumental or vocal

Objectives
Upon completion of the course, the student:

- Possesses elementary knowledge of musical and technical practice
- Possesses elementary knowledge of relevant repertoire in relation to his/her main instrument
- Possesses knowledge of relevant methods for learning new material
- Possesses knowledge on topics such as improvisation, composition, instrument technique, and communication
- Is able to reflect on practice and choice of methods in relation to his/her work as a musician
- Possesses technical, musical, and artistic skills that support his/her musicianship
- Is able to make artistically relevant choices and assessments
- Is able to work in an investigative, analytical, and creative manner in an artistic context
- Can participate independently and constructively in various musical contexts
- Is able to identify his/her own learning needs and potential for creative development, and to prioritise and structure his/her time and work efforts in relation to these

Content
Tuition may include development of the student's personal musical expression, technical ability, and creative skills through work on aspects of ensemble playing. Examples include accompaniment, improvisation, rhythm and timing, phrasing, interpretation, timbre, instrument/vocal technique, soloist skills, sight reading, learning by ear, imitation, transposition, composition, and transcription.
Tuition emphasises that the student must develop a personal musical expression and acquire knowledge and skills through work on a varied repertoire and in varied contexts.
Part of the tuition takes the form of preparation for and evaluation of student performances at internal and external concerts. The student is required to act as band leader and assume artistic responsibility for at least one concert annually.

Projects and joint classes
Participation in Academy projects and joint classes is an important part of the student's main study area activities. Projects can be planned by the Academy and by the student. Joint classes are planned by the Academy.
Examples include the annual tour week which is prepared in part during joint classes for all General music teacher BMus students (optional for MMus students).
In addition, students may participate in one of the following ensembles:
Big band, orchestra school or chamber choir.
This is not mandatory, but students can apply for merit for an elective.

Tuition and work formats
Class tuition, one-to-one tuition. Work in group contexts.
Projects planned by the Academy.
Joint classes planned by the Academy.
Evaluation of concerts, courses, and projects.

Semesters
1st to 6th semester

Scope
30 ECTS

Evaluation and examination regulations
<u>After the 6th semester: main instrument skill examination</u>
Examination content
The student performs tunes chosen by the student him/herself at a concert.
For a significant part of the concert, the student must play with at least two other performers.

Accompaniment is available for the examination for classical vocal studies or wind instrument students.

Examination format
Concert. Duration: 20-30 minutes
Total duration including deliberation: 50-60 minutes

Marking and evaluation
External marking. Grade.
The assessment must reflect to what extent the objectives have been achieved.

2.1.3 Basic piano and ear training

Basic piano

Objectives
Upon completion of the course, the student:

- Can use the piano for teaching situations within a wide spectrum of styles
- Can use the piano in music education disciplines
- Is capable of transforming forms of notation (scores, melodies with figuration, and chord charts, for example) into musical unities
- Possesses knowledge of relevant methods for learning new material
- Is able to identify his/her own learning needs and potential for creative development, and to prioritise and structure his/her time and work efforts in relation to these

Content

- Melody playing and accompaniment from figuration
- Score playing – four-part in 2 systems and three-part in 3 systems
- Improvisation
- Easy scores from jazz/pop and classical piano repertoire

Content distribution over the semesters

	1st semester	2nd semester 3rd semester	4th semester		5th semester
Class tuition	Chords, accompaniment, improvisation, and playing from and notes and scores The content reflects the examination requirements and supports the direction subjects (classical and jazz/pop choir conducting)	Chords, accompaniment, improvisation, and playing from and notes and scores The content reflects the examination requirements and supports the direction subjects (classical and jazz/pop choir conducting, plus GM for adults)	No class tuition	No class tuition	No class tuition
One-to-one tuition	Content adapted individually*	Content adapted individually*	Content adapted individually*	Content adapted individually*	Content adapted individually*

* Tuition content is adapted based on each student's learning needs and the objectives of the course. Content as described under Basic piano

Tuition and work formats
One-to-one and class tuition

Semesters
1st to 5th semester:

One-to-one tuition on 1st to 5th semester
Class tuition on 1st and 2nd semester

Scope
20 ECTS

Evaluation and examination regulations
After the 5th semester: piano examination
The student hands in a repertoire list with 12 tunes/movements representing various genres.

The list must demonstrate the following disciplines:

- Melody playing with figuration
- Written movement
- Accompaniment to the student's own singing
- Improvisation
- Transposition to two other keys

The student may include tunes or movements that involve ensemble playing, and each tune may simultaneously demonstrate several disciplines.

Examination content
At the examination, the student performs:

- 1 tune from the repertoire list chosen by the student
- 2 tunes from the repertoire list chosen by the external examiner (announced immediately prior to preparation time)

Secunda vista:

- Accompaniment from figuration at an ensemble playing assignment where the teacher plays the melody
- Choir movement (noted as 4 parts in 2 systems)
- Choir movement (noted as 3 parts in 3 systems)
- Elementary piano movement

The student is given 40 minutes of preparation time.

Examination format
Practical test. Duration: 20 minutes. In addition, 40 minutes of preparation time. Total duration including deliberation: 40 minutes.

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

Ear training

Objectives
Upon completion of the course, the student:

- Possesses knowledge of relevant methods for learning new material
- Possesses knowledge of ear training
- Possesses ear training skills supporting a diverse pedagogical practice
- Possesses ear training skills supporting professional work as a performer and creator
- Is able to identify his/her own learning needs and potential for creative development within Ear Training, and to prioritise and structure his/her time and work efforts in relation to these

Content

- Fundamental knowledge of music, notation, writing notes, and basic concepts and terminology from music theory and analysis relevant to ear training
- Rhythm and rhythmic performance within various jazz/pop genres
- Sight singing, including solmisation, training musical memory, instrumental/vocal repetition, and improvisation
- Correction
- Coordination
- Chord and function theory, identification of chords, and figuration
- Form

Tuition and work formats
Class tuition, one-to-one tuition

Semesters
1st to 2nd semester
The aim is for the content of the ear training and music theory classes to complement one another on the 1st and 2nd semester.

Scope
5 ECTS

Evaluation and examination regulations
After the 2nd semester: ear training examination

Objectives

- Possesses knowledge of relevant methods for learning new material
- Possesses knowledge of ear training
- Possesses ear training skills supporting a diverse pedagogical practice
- Possesses ear training skills supporting professional work as a performer and creator

- Is able to identify his/her own learning needs and potential for creative development within Ear Training, and to prioritise and structure his/her time and work efforts in relation to these

Examination content
Oral examination:

- Secunda vista with 10 minutes of preparation time
  - Monophonic rhythm. Any time signature (including mixed time signatures) and polyrhythms may be used. Performed while marking the tempo
  - Two-handed rhythm
  - Sight singing. The student is given a melody to be sung without accompaniment
- Singing with rhythmic accompaniment
  - One song is performed from a lyrics sheet to the student's own percussive accompaniment
- Sight reading
  - Singing and playing. The student is given a two-part movement and must sing the melody while playing the counter-melody on the piano
  - Singing and hand gestures. The student is given a two-part movement noted using solmisation and must sing the melody using solmisation while demonstrating the counter-melody using hand gestures (to be sung by the teacher)
  - Two-part swing rhythm. Performed as a two-hand rhythm. The top part is performed with finger snaps on 2 and 4

Examination format
Oral examination. Duration: 30 minutes. In addition, 10 minutes of preparation time. Total duration including deliberation: 45 minutes

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

2.1.4 Joint module

Objectives
Upon completion of the course, the student:

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

Content
Tuition may include the following themes:

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

Tuition and work formats
Class tuition and group work

Semesters
1st semester

Scope
5 ECTS

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

2.2 General studies

2.2.1 Music theory and music history

Music theory

Objectives
Upon completion of the course, the student:

- Has acquired knowledge of the elementary and advanced theoretical foundations of music; a knowledge which is applicable in practice and can support the student's work as a musician, creator, and teacher
- Understands and is able to reflect on general terms, concepts, and methods of music theory
- Has acquired practical experience with elementary techniques of harmony, counterpoint, and arrangement
- Is able to acknowledge and handle music theory issues in an investigative, analytical, and reasoning manner
- Is able to base musical interaction and cross-disciplinary cooperation on his/her knowledge of music theory
- Is able to identify his/her own learning needs in the music theory field
- Can apply various critical and analytical approaches to music and musical practice
- Is able to search for and acquire relevant information on music theory issues

Content
The subject covers classical and jazz/pop music and may include the following content: the notation system, the key system, the figuration system and chord notation, creating lead sheets and scores, functional harmony, modal harmony, blues and jazz harmony, harmonic analysis, form analysis, general and style-specific principles of chording and voice leading, chorale harmonisation, freer harmonisation, re-harmonisation, elementary polyphonic harmony, counterpoint, and arrangement technique, and movement simplification/voice reduction. Theory and analysis of improvisation.
The subject emphasises the recognition of basic features of music theory that are shared across styles and epochs.

Tuition and work formats
Class tuition.

The aim is for the content of the ear training and music theory classes to complement one another on the 1st and 2nd semester, and for the music theory and music history classes to do the same on the 3rd semester.

Semesters
1st to 3rd semester

Scope
7.5 ECTS

Evaluation and examination regulations
After the 3rd semester:
Examination content and form

Written examination with assignments in the following areas
1. Harmonic analysis
2. Re-harmonisation
3. Piano arrangement
4. Composition

The student is allowed to bring the following aids:
- notes from tuition on analysis, re-harmonisation, arrangement, and modal composition
- computer with music application for completing assignments

The student gets 4 hours to complete the assignment in a room with a piano.

Please note: The examination format described is being tested in 2023/2024 with subsequent evaluation during the spring of 2024.

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

Music history

Objectives
Upon completion of the course, the student:

- Possesses an overview of music history and knowledge of the genres, styles, aesthetics, and significant figures of music history of various epochs
- Possesses an elementary understanding of the links between music and historical, societal, and social issues
- Is able to acknowledge and handle music history issues in an investigative, analytical, and reasoning manner
- Is able to communicate in writing and verbally to peers and non-specialists
- Can base musical interaction and cross-disciplinary cooperation on his/her knowledge of music history
- Is able to identify his/her own learning needs in the music history field
- Can apply various critical and analytical approaches to music and musical practice
- Is able to search for and acquire relevant information on music historical issues

Content
Significant periods and stylistic phenomena in music history are covered from perspectives founded in style history, biography, history of culture and of ideas, society, and sociology. Tuition is consistently based on active listening, auditive analysis, and discussion of concrete music examples. Phenomena from other cultural forms of expression can be included to illuminate various musical development trends.

Tuition and work formats
Class tuition plus individual guidance:
The aim is for the content of the music history and music theory classes to complement one another on the 3rd semester.

Semesters
3rd and 4th semester

Scope
7.5 ECTS

Evaluation and examination regulations

<u>After the 4th semester:</u>
Examination content
Interview based on written assignment.

The student describes a music history topic pre-approved by the teacher. Scope of the assignment: 6-8 pages. The assignment forms the basis of an interview.
Duration: 25 minutes Deliberation and motivation: 15 minutes
Total duration including deliberation and motivation: 40 minutes.

Examination format
Oral examination based on a written presentation

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

2.3 Artistic entrepreneurship

Objectives
Upon completion of the course, the student:

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

Content
Tuition on the individual semesters may include the following:

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

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

Scope
15 ECTS

Tuition and work formats
Class tuition and seminars plus individual guidance

Semesters
3rd to 5th semester

Evaluation and examination regulations

Examination format

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

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

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

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

Total duration including deliberation: 35 minutes

Marking and evaluation

Internal marking. Grade.

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

2.4 Electives

Every year, the Academy offers a number of electives within the study areas described in the curriculum. The main focus is on the main study area and the pedagogical area. Out of the total of 25 ECTS to be earned from electives on the General Music Teacher BMus programme, at least 10 ECTS must be related to the pedagogical area.

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

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

Semesters and scope
4th semester – 5 ECTS
5th semester – 10 ECTS
6th semester – 10 ECTS
Electives can correspond to 5 or 10 ECTS. This will be stated in the description of each elective.

Evaluation and examination regulations
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.

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

Content
The bachelor project takes one main area as its starting point but may include other, cross-disciplinary approaches.
The student chooses and defines his/her own project. The project must include the following elements:
1) One or more of the following subject themes:
   a) Composition
   b) Professional artistic performance
   c) Pedagogy
   d) Artistic entrepreneurship
2) Communication of the above
3) A written reflection. Scope: 10-20 pages excluding annexes

Item 1) may for example take the form of a composition, concert, artistic intervention, performance, installation, recording, tuition course, or innovative work with various formats.
Item 2) may for example take the form of a detailed oral presentation at the final examination, or an independently created presentation using digital media.

Tuition and work formats
Guidance in individual project work as well as study group work

- By the start of the 5th semester, a description of the intended bachelor project (including the title and idea of the project as well as the name of the desired supervisor) must be submitted by the student for approval by the head of studies.
- No later than 3 weeks hereafter, the student receives the provisionally approved project description.
- After provisional approval, project descriptions and work plans are presented and developed in study groups.
- By 1 February on the 6th semester, the student in cooperation with the supervisor drafts the final project description which is submitted to the project coordinator for final approval.
- The project coordinator sends the approved project description to the student and the supervisor no later than 15 February on the 6th semester.

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

Semesters
6th semester

Scope
10 ECTS

Evaluation and examination regulations
Examination content
After the 6th semester: examination
Presentation in accordance with the approved project description
Examination format
a. Presentation (30 minutes). Depending on the nature of the project, the presentation may take the following forms:

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

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