

## CURRICULUM – TRANSITION PLAN

### **Bachelor of Music (BMus) programme**

### **CLASSICAL PIANO/GUITAR**

Aarhus

Effective for **BA1** and **BA2** students as of  
the study year **2026-2027**

# CONTENT

|                                                           |           |
|-----------------------------------------------------------|-----------|
| <b>1 – Introduction.....</b>                              | <b>3</b>  |
| <b>2 – Transition plan for BA1 students 2026/27 .....</b> | <b>4</b>  |
| 2.1 Main study area .....                                 | 5         |
| 2.1.1 Main instrument and chamber music .....             | 5         |
| 2.1.2 Projects.....                                       | 10        |
| 2.1.3 Instrumental Methodology .....                      | 11        |
| 2.2 Bachelor project.....                                 | 12        |
| 2.3 Artistic entrepreneurship.....                        | 14        |
| 2.4 Joint module.....                                     | 16        |
| 2.5 Electives .....                                       | 17        |
| 2.6 Pedagogy.....                                         | 18        |
| 2.6.1 Main instrument pedagogy.....                       | 18        |
| 2.6.2 Ensemble conducting and arrangement.....            | 20        |
| 2.7 General studies.....                                  | 21        |
| 2.7.1 Ear training .....                                  | 21        |
| 2.7.2 Music theory and interpretation .....               | 24        |
| 2.7.3 Musik history and music analysis.....               | 25        |
| <b>3 – Transition plan for BA2 students 2026/27 .....</b> | <b>28</b> |
| 3.1 Main study area .....                                 | 29        |
| 3.1.1 Main instrument and chamber music .....             | 29        |
| 3.1.2 Projects.....                                       | 33        |
| 3.1.3 Instrumental Methodology .....                      | 34        |
| 3.2 Bachelor project.....                                 | 35        |
| 3.3 Artistic entrepreneurship.....                        | 37        |
| 3.4 Joint module.....                                     | 39        |
| 3.5 Electives .....                                       | 40        |
| 3.6 Pedagogy.....                                         | 41        |
| 3.6.1 Main instrument pedagogy.....                       | 41        |
| 3.6.2 Ensemble conducting and arrangement.....            | 43        |
| 3.7 General studies.....                                  | 44        |
| 3.7.1 Ear training .....                                  | 44        |
| 3.7.2 Music theory.....                                   | 47        |
| 3.7.3 Musik history and music analysis .....              | 48        |

# 1 – Introduction

**Classical Piano/Guitar** (Aarhus) is a 3-year BMus programme where students acquire the knowledge, skills, and qualifications necessary to work as musicians, music teachers, and artistic citizens.

This **transition plan** applies to all students enrolled in BA1 and BA2 during the 2026/27 academic year.

**The programme focuses** on subjects with a direct relation to the main instrument and includes a broad elective catalogue giving students the opportunity to develop a personal professional profile. The main study area includes chamber music as a further development of the student's main instrument skills, and ear training supporting the student's development towards awareness of his/her own musical experience and imagination. The general studies teach the student to view music from other angles than that of the performer and provide perspectives that contribute to a broader foundation for the student's practice. Later on the programme, the student also works with communication and entrepreneurship in music, in practice and theory, and acquires pedagogical skills and qualifications. The Piano/Guitar programme concludes with a student-defined Bachelor project which is based on student interests and needs and also constitutes his/her specialisation in the field.

The programme subjects are divided into the following fields:

- Main study area: Subjects where the student is a performer as well as subjects that support this aspect
- Pedagogy: Subjects where the student communicates and teaches as well as subjects that support this aspect
- General studies: Elementary music theory subjects mandatory for all BMus students
- Entrepreneurial studies: Subjects and projects where students gain experience as entrepreneurs and managers of dynamic processes and acquire career administration tools
- Electives: Subjects giving students the opportunity to shape their programmes in a particular direction
- Bachelor project: The project itself as well as guidance and subjects that prepare the student for project work

The elements of the programme are credited with ECTS points based on an assessment of the workload involved in the subjects.

In addition to classes, the Academy may give you the opportunity for the following:

- Master classes with internationally recognised musicians
- Opera performances
- Chamber music in a rich and professionally demanding study environment
- and much more

## 2 – Transition plan for BA1 students 2026/27

In this section you can see the programme content, individual subjects, and examinations.

| <b>Transition plan – BA1</b>        | <b>Transition</b> |           | <b>New</b>   |           | <b>New</b>   |           |            |
|-------------------------------------|-------------------|-----------|--------------|-----------|--------------|-----------|------------|
| <i>Study year</i>                   | <i>26/27</i>      |           | <i>27/28</i> |           | <i>28/29</i> |           |            |
|                                     | 1. sem            | 2. sem    | 3. sem       | 4.sem     | 5. sem       | 6. sem    | Total      |
| Main study area                     |                   |           |              |           |              |           |            |
| Main instrument and chamber music   | 16                | 16        | 12           | 12        | 15           | 18        | <b>89</b>  |
| Projects                            | 1,5               | 1,5       | 1,5          | 1,5       | 1,5          | 1,5       | <b>9</b>   |
| Instrumental Methodology            | 1,5               | 1,5       | 1,5          | 1,5       | 1,5          | 1,5       | <b>9</b>   |
| <b>Bachelor project</b>             |                   |           |              |           | 3            | 9         | <b>12</b>  |
| <b>Artistic entrepreneurship</b>    |                   |           | 3            | 3         |              |           | <b>6</b>   |
| <b>Joint module</b>                 | 5                 |           |              |           |              |           | <b>5</b>   |
| <b>Electives</b>                    |                   |           |              | 3         | 6            |           | <b>9</b>   |
| <b>Pedagogy</b>                     |                   |           |              |           |              |           |            |
| Main instrument pedagogy            |                   |           | 6            | 3         | 3            |           | <b>12</b>  |
| Ensemble conducting and arrangement |                   | 5         |              |           |              |           | <b>5</b>   |
| <b>General studies</b>              |                   |           |              |           |              |           |            |
| Ear training                        | 3                 | 3         | 3            | 3         |              |           | <b>12</b>  |
| Music theory and interpretation     | 1,5               | 1,5       | 1,5          |           |              |           | <b>4,5</b> |
| Music history and music analysis    | 1,5               | 1,5       | 1,5          | 3         |              |           | <b>7,5</b> |
| <b>Total</b>                        | <b>30</b>         | <b>30</b> | <b>30</b>    | <b>30</b> | <b>30</b>    | <b>30</b> | <b>180</b> |

## 2.1 Main study area

### 2.1.1 Main instrument and chamber music

#### Objective

Upon completion of the course, the student:

- Possesses knowledge of musical and technical practice, methods, and theory as well as repertoire from classical piano/guitar literature
  - Is conversant with main study area conventions with a view to performing professionally
  - Is able to reflect on practice and choice of methods in relation to his/her own artistic practice
  - Has acquired and is able to use technical and musical skills and forms of expression within the main study area
  - 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
  - Is able to identify and handle artistic challenges in a creative, investigative, and analytical manner
  - Has acquired and is able to use technical and musical skills within sight reading, secunda vista, reduction, and figuration playing
  - Has acquired and is able to use technical and musical skills and forms of expression within the accompaniment discipline
  - 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 e.g. individual practice work and ensemble rehearsals
  - Can participate independently in various musical examination situations
  - Possesses knowledge of musical and technical practice within piano/guitar literature in a wide selection of styles and genres
  - Possesses knowledge of repertoire as well as musical and technical practice within the chamber music field
  - Is conversant with chamber music conventions with a view to performing professionally
  - Is able to identify his/her own learning needs and potential for creative development within the chamber music field, and to prioritise and structure his/her time and work efforts in relation to e.g. individual practice work and ensemble rehearsals
  - Has acquired knowledge of the communication processes that form the basis of chamber music musicianship
  - Can participate independently in various musical contexts
- **Content**
- During the programme, the student works with solo repertoire, chamber music, and accompaniment and develops his/her skills within sight reading, secunda vista, and reduction and figuration playing (for pianists) or figured bass and

figuration playing (for guitarists). Technical and musical skills are emphasised, and the student's development as an artist is in focus.

- Tuition supports a process with the objective that the student is able to identify his/her own learning needs and potential for creative development within the main study area, and to prioritise and structure his/her time and work efforts, e.g. in relation to individual practice work and ensemble rehearsals.

### **Tuition and work formats**

One-to-one and class tuition, seminars, courses, and similar

### **Semesters**

1st to 6th semester

### **Scope**

Main instrument, and chamber music: 77 ECTS, to be documented after the 6th semester

Self-study: 3 ECTS, to be documented after the 3rd semester

Performance practice: 6 ECTS, to be documented after the 4th semester

Accompaniment: 3 ECTS, to be documented after the 5th semester

### **Evaluation and examination regulations**

After the 2nd semester: 1st year evaluation

*Examination content, solo recital*

The repertoire is chosen by the student but must include at least two stylistic periods.

Duration: 20 minutes

*Examination format*

One overall practical test. Total duration including deliberation: 60 minutes. The repertoire list must be handed in no later than 15 April.

*Marking and evaluation*

Solo recital: Internal marking. Pass/fail as well as a short interview.

The result of the examination determines whether the student can continue on the programme. The examination must be passed by the end of the 4th semester. The assessment must reflect to what extent the overall objectives of the programme are expected to be achievable for the main instrument over the three years of study.

After the 3rd semester: Self-study

*Examination content*

Duration: 15 min.

- Sight reading. Assignment at a difficulty level corresponding to a small Viennese Classical allegro movement
- Secunda vista. The student is given an assignment in the following two disciplines:
  - Figuration
  - Accompaniment to a minor vocal or instrumental movementThe student is given one hour of preparation time.

- Self study. One week prior to the examination, the student is given two different self study assignments. The assignments are chosen by the student's teacher.

#### *Examination format*

**Guitar:** Total duration including deliberation: 30 minutes. The repertoire list must be handed in **no later than 15 April.**

**Piano:** Total duration including deliberation: 40 minutes. The repertoire list must be handed in **no later than 15 April.**

#### *Marking and evaluation*

Internal marking. Grade.

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

- Possesses knowledge of musical and technical practice, repertoire, methods, and theory
- Has acquired and is able to use technical and musical skills within sight reading, secunda vista, reduction, and figuration playing
- 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 e.g. individual practice work and ensemble rehearsals
- Can participate independently in various musical examination situations

#### After the 4th semester: Performance practice

##### *Examination content*

Performance practice, solo performance: 25 minutes. The repertoire must include one Baroque work, one modern work, and a virtuoso étude.

##### *Examination format*

Practical test.

Total duration including deliberation: 40 minutes

For this examination, repertoire lists must be handed in **no later than 15 April.**

##### *Marking and evaluation*

Internal marking. Grade.

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

- Possesses knowledge of the musical and technical practices associated with the piano repertoire/guitar repertoire across a broad range of styles and genres.
- Is capable of making artistic choices and assessments

#### After the 5th semester: Accompaniment

##### *Examination content*

Practical test. 15 minutes. A programme is performed with the student as accompanist.

The repertoire list must be handed in **no later than 15 April.**

### *Examination format*

Practical test. Total duration including deliberation: 30 minutes

### *Marking and evaluation*

Internal marking. Grade.

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

- The student possesses knowledge of musical and technical practice, repertoire, methods, and theory.
- The student is able to independently undertake accompaniment tasks in a variety of musical contexts and demonstrate an understanding of the musical and communicative processes that support effective ensemble performance and collaboration.

### After the 6th semester: examination

#### *Examination content*

- **Solo recital:** 40 minutes. The student may opt to have part of the examination include chamber music. However, at least 30 minutes must be solo repertoire. The repertoire list must be handed in **no later than 15 April**.
- **Chamber music:** 20 minutes. One or more movements from chamber music repertoire are performed. The repertoire list must be handed in **no later than 15 April**.

There may be overlap in repertoire between the solo performance and chamber music examinations.

### *Examination format*

Practical test.

**Solo performance:** Total duration including deliberation: 55 minutes

**Chamber music:** Total duration including deliberation: 35 minutes

The solo performance and chamber music examinations are scheduled so that they do not occur immediately after one another.

### *Marking and evaluation*

External marking. Two grades.

**Solo recital:** The assessment must reflect to what extent the following objectives have been achieved:

- Possesses knowledge of musical and technical practice, methods, and theory as well as repertoire from classical piano/guitar literature
- Is conversant with main study area conventions with a view to performing professionally
- Is able to reflect on practice and choice of methods in relation to his/her own artistic practice
- Has acquired and is able to use technical and musical skills and forms of expression within the main study area
- 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
- Is able to identify and handle artistic challenges in a creative, investigative, and analytical manner

**Chamber music:** The assessment must reflect to what extent the following objectives have been achieved:

- Possesses knowledge of musical and technical practice within piano/guitar literature in a wide selection of styles and genres
- Possesses knowledge of repertoire as well as musical and technical practice within the chamber music field
- Is conversant with chamber music conventions with a view to performing professionally
- Is able to identify his/her own learning needs and potential for creative development within the chamber music field, and to prioritise and structure his/her time and work efforts in relation to e.g. individual practice work and ensemble rehearsals
- Has acquired knowledge of the communication processes that form the basis of chamber music musicianship
- Can participate independently in various musical contexts

## 2.1.2 Projects

### Objective

Upon completion of the course, the student:

- Has acquired and is able to apply technical, musical, and artistic skills within the classical repertoire.
- Is familiar with the professional standards, working methods, and collaborative processes that characterize the classical music profession and is able to act professionally in a variety of musical contexts.
- Demonstrates an understanding of the role and function of their instrument or voice in different musical settings, including, for example, as a soloist, chamber musician, and ensemble member.

### Content

Teaching may include:

Participation in projects of various types and scales, such as:

- Chamber music projects
- Academy projects, e.g. Symphony Orchestra, Chamber Orchestra, etc.
- Ensemble projects within contemporary music
- Collaborative projects with composers
- Masterclasses and Lied festivals
- Other teaching- and education-related projects.

### Tuition and work formats

Class tuition

### Semesters

1st to 6th semester

### Scope

9 ECTS – to be documented after the 6th semester

### Attendance is mandatory (100%) for all projects.

Each semester, students are required to participate in the projects to which they have been assigned. Students are selected for projects by the principal study teachers. If absence is agreed with the project leader, the student is responsible for arranging a suitably qualified substitute to ensure that teaching activities, as well as rehearsals, examinations, and concerts, can be carried out satisfactorily. The substitute may be a fellow student, a student from another conservatoire, or a professional musician. The substitute must at all times be approved by both the principal study teacher and the Head of Studies, and all associated costs must be borne by the student. This provision does not apply in cases of illness, force majeure, or similar circumstances.

### Assessment and Examination Regulations

At the end of the 6th semester, students receive a certificate assessed as **Pass/Fail** for participation in orchestral projects. The certificate confirms that the above learning objectives have been achieved at a level corresponding to at least a passing grade and that the applicable attendance requirements have been fulfilled.

## 2.1.3 Instrumental Methodology

### Objective

Upon completion of the course, the student:

- Is able to evaluate instrumental competencies based on relevant pedagogical methods within the specific instrumental field, including justifying methodological choices in relation to students' learning and development.
- Is able to communicate and convey instrumental teaching methods, work processes, learning objectives, and outcomes both verbally and musically to professional colleagues, as well as to students, parents, and other non-specialists.
- Is able to analyse, document, and reflect on their own and others' artistic and teaching practices, and account for the relationship between methodological choices, professional actions, and learning outcomes in relation to instrumental competencies.
- Is able to identify both their own and others' learning needs, challenges, and development potential within instrumental competencies, and independently communicate these in a structured, reflective, and professionally aware manner.

### Content

Teaching is organised according to what is considered relevant within each specific subject area:

- **Guitar:** Guitar Methodology – Conducted in conjunction with Guitar Theory during semesters 1–6.
- **Piano:** Piano Methodology – Conducted in conjunction with group lessons during semesters 1–6.

### Tuition and work formats

Class tuition

### Semesters

1st to 6th semester

### Scope

9 ECTS – to be documented after the 6th semester

### Assessment and Examination Regulations

At the end of the 6th semester, students receive a certificate assessed as **Pass/Fail** for participation in orchestral projects. The certificate confirms that the above learning objectives have been achieved at a level corresponding to at least a passing grade and that the applicable attendance requirements have been fulfilled.

## 2.2 Bachelor project

### Objective

Upon completion of the course, the student:

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

### Content

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

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

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

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

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

### Tuition and work formats

Guidance in individual project work as well as study group work

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

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

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

### **Semesters**

5th and 6th semester

### **Scope**

12 ECTS

### **Evaluation and examination regulations**

#### *Examination content*

After the 6th semester: examination

Presentation in accordance with the approved project description.

#### *Examination format*

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

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

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

c. Deliberation and preparation of statement (20 minutes)

Total duration including deliberation: 60 minutes

#### *Marking and evaluation*

External marking. Grade and a written statement.

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

## 2.3 Artistic entrepreneurship

### Objective

Upon completion of the course, the student:

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

### Content

Tuition on the individual semesters may include the following:

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

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

### Scope

6 ECTS

### Tuition and work formats

Class tuition and seminars plus individual guidance

### Semesters

3rd to 4th 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 Joint module

### **Objective**

Upon completion of the course, the student:

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

### **Content**

Tuition may include the following themes:

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

### **Tuition and work formats**

Class tuition and group work

### **Semesters**

1st semester

### **Scope**

5 ECTS

### **Evaluation and examination regulations**

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

## 2.5 Electives

Every year, the Academy offers a number of electives within the study areas described in the curriculum. The main focus is on the main study area and the pedagogical area.

### **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 – 3 ECTS

5th semester – 6 ECTS

Electives can correspond to 3 or 6 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.

## 2.6 Pedagogy

### 2.6.1 Main instrument pedagogy

#### Objective

Upon completion of the course, the student:

- Possesses tuition skills suitable for pupils at beginner and intermediate level
- Is able to organise progressive pedagogical courses
- Is able to communicate verbally and musically with pupils and other non-specialists
- Possesses knowledge of relevant pedagogical, didactic, and psychological theories, concepts, and methods
- Possesses knowledge of the music tuition job market
- Is conversant with ethics and responsibilities in relation to the teaching/communication role
- Is able to identify his/her own learning needs and potential for artistic development in the field of pedagogics, and to prioritise and structure his/her time and work efforts in relation to organisation of teaching courses
- Is able to reflect on practice and choice of methods in relation to various teaching and communication situations
- Is able to identify and handle pedagogical challenges in a creative, investigative, and analytical manner

#### Content

The subject includes preparation, execution, and evaluation of teaching training courses with a pupil or class at beginner and intermediate level. Intermediate level means that the pupil or class is able to learn short movements on his/her/their own and possesses an elementary understanding of the possibilities of the instrument.

Subject tuition can include the following:

- Observation training regarding the student's main instrument
- Study and analysis of relevant methods and tuition models
- Supervised tuition of the pupil or class
- Study of selected theories, approaches, and traditions within music teaching
- Study of the prerequisites for being able to plan, execute, and evaluate music teaching
- Pedagogical reflection and criticism
- Guidance on practical and theoretical issues from pedagogical practice
- Participation in music teaching conferences such as Musik og Læring

#### Tuition and work formats

One-to-one and/or class tuition

#### Semesters

3rd to 5th semester

## **Scope**

12 ECTS

### **Evaluation and examination regulations**

#### *Examination content*

Report, tuition demonstration, and interview

On the date communicated by the Study Administration, the student must hand in an 8-10-page report containing the following:

- A description of concrete technical and methodical guidance for the commencement of music, and progress of pedagogical development adapted to the prerequisites of each individual pupil, for example from diary entries on music teaching.
- A progressively ordered overview of tuition materials (schools, other compendia, standalone compositions, rehearsal materials, and ensemble playing assignments) that the student knows well and intends to use in tuition.
- A characterisation of the pupil(s), including information on tuition covered so far and planned for the future.
- A section on theories of music teaching covered during tuition, and a reflection on the student's pedagogical practice based on the theories.

Two 25-minute tuition demonstrations must take the form of a normal lesson and may include examples of the following:

- Instruction on one or more compositions that the pupil is learning
- Working on one or more technical issues (e.g. using exercises and études)
- Ensemble playing instruction (e.g. with the student playing the secondo part or accompaniment)
- Study of a composition that the pupil is about to start working with, including providing instructions for rehearsal approaches

After the tuition demonstrations, the student comments on the course of the lessons and answers questions from the examiners regarding the report and the tuition demonstrations. For the interview with the examiners, the student is assumed to be familiar with various methods used within the main instrument area in question.

#### *Examination format*

Practical test and written report.

Duration of the practical examination including interview and deliberation: 80 minutes

#### *Marking and evaluation*

External marking. One overall grade. The assessment must reflect to what extent the objectives have been achieved.

## **2.6.2 Ensemble conducting and arrangement**

### **Objectives**

Upon completion of the course, the student:

- Possesses elementary conducting and arrangement skills
- Possesses elementary group tuition skills
- Is able to organise progressive pedagogical courses
- Is able to reflect on practice and choice of methods in relation to teaching and communication situations during group teaching practice

### **Content**

The course includes tuition on conducting technique, instrument knowledge, score technique, group teaching, and arrangement. Training is completed using the class as a training ensemble, and arrangements are written with the actual instruments of the class in mind.

Tuition additionally focuses on communication and on students acquiring elementary teaching skills as well as the ability to structure and lead brief rehearsal courses as ensemble leaders.

### **Tuition and work formats**

Class tuition, ensemble playing

### **Semesters**

2nd semester

### **Scope**

6 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.

## 2.7 General studies

### 2.7.1 Ear training

#### Objective

Upon completion of the course, the student:

- Has developed the musical imagination, memory, and awareness required to perform music at a professionally and artistically high level
- Has acquired auditive, visual, and analytical skills enabling the student to hear, read, understand, and reproduce the melodic, harmonic, and rhythmic unities in music, in general and within the main study area
- Possesses elementary ear training knowledge and skills as well as knowledge about the theory, methods, technologies, and repertoire of the ear training discipline

#### Content

Tuition may include the following:

- Melody (auditive and visual): tonal and atonal sight singing, intonation, singing by ear, imitation, and improvisation
- Rhythm (auditive and visual): sense of pulse and tempo, marking the tempo, phrasing, imitation, and improvisation
- Scales and intervals, chords, and harmonic analysis
- Auditive analysis, dictation, and correction

#### Scope

12 ECTS

#### Tuition and work formats

The subject is studied in small classes.

Tuition:

- is supported by examples from music literature to a considerable extent
- can be arranged taking individual main study area requirements into consideration
- can be supported by digital platforms

#### Semesters

1st to 4th semester

#### Evaluering og eksamensbestemmelser

After the 1st and 2nd semesters, tuition is concluded with tests of student skills.

After the 4th semester, students take a final examination.

Students who have attended classes with an attendance record of at least 80% are examined on a reduced curriculum.

Students who have not attended classes with an attendance record of at least 80% are examined on the full curriculum for the oral examination and must hand in additional written assignments on the 1st, 2nd, 3<sup>rd</sup>, and 4th semesters.

After the 1st semester: proficiency test of student skills

ORAL EXAMINATION

- A: Rhythm reading
- B: Melody reading/sight singing
- C: Auditive analysis

WRITTEN EXAMINATION

- D: Dictation (Melodic and rhythmical)

*Examination format*

At the beginning of the semester, the teacher informs the students which disciplines are included in the oral and written examinations.

Oral examination:

- Two weeks prior to the examination, the teacher reveals which assignments students will be examined on.

Written examination:

- Weekly assignments – samt kollektiv prøve under klausur.

Duration of the oral examination including deliberation: 15 minutes. Preparation time: 15 minutes

*Marking and evaluation*

Oral examination: internal marking.

The examination is indicative, and its purpose is to reveal whether the student possesses the skills and qualifications necessary to achieve the overall programme objectives of the Ear training subject over the four semesters, provided that the student keeps attending classes at a satisfactory level.

After the 2nd semester: proficiency test of student skills

ORAL EXAMINATION

- A: Rhythm reading
- B: Melody reading/sight singing
- C: Auditive analysis

WRITTEN EXAMINATION

- D: Correction and Visual harmonic analysis

*Examination format*

At the beginning of the semester, the teacher informs the students which assignments within discipline A through D are included in the oral and written examinations.

Oral examination:

- Two weeks prior to the examination, the student chooses which assignments he/she wants to be examined on. At least one assignment each from disciplines A and B must be included. Auditive analysis is mandatory.

Written examination:

- home assignments
- proctored group examination

Duration of the oral examination including deliberation: 25 minutes. Preparation time: 25 minutes

Duration of the written examination: 45 minutes.

*Marking and evaluation*

Internal marking.

The examination is indicative, and its purpose is to reveal whether the student possesses the skills and qualifications necessary to achieve the overall programme objectives of the Ear training subject over the four semesters, provided that the student keeps attending classes at a satisfactory level. The oral and written examinations are evaluated separately.

After the 4th semester: final examination

ORAL EXAMINATION

A: Rhythm reading

B: Melody reading/sight singing

C: Auditive analysis

D: Visual harmonic analysis

WRITTEN EXAMINATION

E: Auditive analysis/music dictation

*Examination format*

Oral examination:

- Two weeks prior to the examination, the student chooses which assignments he/she wants to be examined on. At least one assignment each from disciplines A and B must be included. Auditive analysis is mandatory.

Written examination:

- proctored individual examination

Duration of the oral examination including deliberation: 30 minutes. Preparation time: 30 minutes

Duration of the written examination: 2 hours

*Marking and evaluation*

Internal marking. Two grades.

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

The oral and written examinations are evaluated separately. Both examinations must be passed.

## 2.7.2 Music theory and interpretation

### Objective

Upon completion of the course, the student:

- Has knowledge of and is able to apply music-theoretical concepts in an artistic practice.
- Is able to communicate music-theoretical knowledge to professional colleagues and non-specialists.
- Is able to identify their own learning needs within music theory.
- Has knowledge of the terminology associated with acoustics, psychoacoustics, perception, instrumentation, tuning, scales, melody, rhythm, harmony, texture, form, transcription, and interpretation.
- Is able to navigate and read a musical score.
- Is able to analyse music.
- Is able to transcribe music at a basic level.
- Is able to analyse and account for musical interpretations.
- Is able to use music notation software.
- Is able to use audio editing software.

### Content

The course is organized across three semesters covering the following topics:

1st semester: Acoustics, psychoacoustics, perception, tuning systems, scales, tonality, harmony, melody, form, and interpretation.

2nd–3rd semesters: Computer-based music notation, interpretation, basic audio editing, instrument knowledge, instrumentation techniques, instrumentation/score analysis, and transcription.

### Tuition and work formats

Student presentations, e-learning, lectures, and practical exercises. The instructor may also choose to conduct formative assessments. Group teaching with up to seven students per class.

### Semesters

1st – 3rd semester

### Scope

4.5 ECTS

### Evaluation and examination regulations

After 3rd Semester: Examination

*Examination content*

A three-hour written examination under supervised conditions. The examination consists of a number of shorter tasks in harmony and part-writing, analysis, terminology, interpretation, instrument knowledge, instrumentation analysis, and transcription.

A sample examination paper will be provided at the beginning of the course.

*Marking and evaluation*

Internal marking. Grade.

## 2.7.3 Musik history and music analysis

### Objective

Upon completion of the course, the student:

- Is able to seek out and gather relevant information and theoretical perspectives.
- Is able to communicate insights from music history and music analysis, both in writing and orally, to professional colleagues and non-specialists.
- Is able to analyse and reflect on musical works in relation to their historical, compositional, and aesthetic contexts.
- Is able to identify characteristics of music history, including compositional and stylistic features.
- Is able to account for different aesthetic approaches to musical interpretation.
- Is able to apply and reflect on different listening strategies.
- Is able to identify and address topics in music history through investigative and analytical approaches.
- Is able to identify their own learning needs within music history and music analysis.
- Is able to incorporate music-historical and analytical knowledge into their own musical and pedagogical practice.

### Content

The course is divided into five periods delivered over four semesters (with two periods in the fourth semester), covering the following topics:

- **1st Semester:** Early Baroque, High Baroque, and Late Baroque.
- **2nd Semester:** Rococo, *Sturm und Drang*, Viennese Classicism, and Early Romanticism.
- **3rd Semester:** High Romanticism, Late Romanticism, and Impressionism.
- **4th Semester (Part 1):** 1900–1960. Topics may include Expressionism, Neoclassicism, Twelve-Tone Technique, Serialism, Fluxus/Happening, Minimalism, New Simplicity, Conceptualism, and Neo-Romanticism.
- **4th Semester (Part 2):** 1960–Present. Topics may include Micropolyphony, Sonorism, Polystylism, Spectral Music, *Musique Concrète Instrumentale*, Live Electronics, Performance and Multimedia, New Conceptualism, The New Discipline, and Post-Genre Music.

### Tuition and work formats

Lectures, e-learning, student presentations, listening assignments, and practical exercises. The instructor may also choose to conduct formative assessments.

Group teaching with up to seven students per class.

For each semester, a listening syllabus comprising approximately three hours of music will be provided.

### Semesters

1st–4th semester.

### Scope

7.5 ECTS

### Evaluation and examination regulations

### After the 2nd Semester: Examination

#### *Examination content*

A comparative analysis of two interpretations of an assigned work.

The assignment must include analytical and artistically grounded arguments for the differences between the interpretations, based on selected passages. It must also demonstrate the music-historical knowledge acquired through the course.

The assignment must comprise **8,000–12,000 characters** (excluding graphics).

All musical examples required for reading the assignment must be included directly in the text, and all necessary audio examples must be attached or embedded as links.

Musical examples must be clearly legible and contain all necessary information, including the instruments involved and bar numbers. Audio files may only contain the specific excerpt being discussed; references to time codes within longer audio files are not permitted.

#### *Examination format*

The assignment must be submitted as a **PDF** with active links or with attached audio or video files in **MP3** and **MP4** formats, respectively.

Students are given **seven days** to complete the assignment.

#### *Marking and evaluation*

Internal marking. Grade.

### After 4th Semester: Examination

#### *Examination content*

The student must prepare and deliver a **pre-concert talk** on an assigned work composed after 2010.

The presentation must relate the assigned work to a self-selected work from the listening syllabus of the **3rd semester** or **Part 1 of the 4th semester (1900–1960)**.

The talk should be aimed at a general concert audience with an interest in music, similar to the audience attending pre-concert talks presented by Danish symphony orchestras.

- The assigned work must neither have been covered during classes nor be included in the course listening syllabus.
- The presentation must last **20–25 minutes** and be followed by a **10-minute Q&A session**, during which the examiner and external assessor will ask follow-up questions.
- The presentation must introduce the works through specific listening strategies and relate them to one another, for example by focusing on aesthetic ideals, compositional techniques, or biographical perspectives.
- The presentation must demonstrate both music-historical knowledge and analytical competence.

Assessment will also take into account the student's ability to communicate thought-provoking and relevant knowledge in an engaging manner.

The student is responsible for all equipment, staging, and practical arrangements. All equipment must be set up and ready for use at the start of the examination.

The assignment will be distributed **seven days before the examination.**

*Examination format*

- Presentation: 25 minutes
- Discussion: 10 minutes
- Deliberation and feedback: 25 minutes

Total duration: 60 minutes

*Marking and evaluation*

Internal marking. Grade.

### 3 – Transition plan for BA2 students 2026/27

In this section you can see the programme content, individual subjects, and examinations.

| <b>Transition plan – BA2</b>        | <b>Transition</b> |           | <b>New</b>   |           | <b>New</b>   |           |            |
|-------------------------------------|-------------------|-----------|--------------|-----------|--------------|-----------|------------|
| <i>Study year</i>                   | <i>25/26</i>      |           | <i>26/27</i> |           | <i>27/28</i> |           |            |
|                                     | 1. sem            | 2. sem    | 3. sem       | 4.sem     | 5. sem       | 6. sem    | I alt      |
| Main study area                     |                   |           |              |           |              |           |            |
| Main instrument and chamber music   | 15                | 10        | 11           | 11        | 15           | 18        | <b>80</b>  |
| Projects                            |                   |           | 1,5          | 1,5       | 1,5          | 1,5       | <b>6</b>   |
| Instrumental Methodology            |                   |           | 1,5          | 1,5       | 1,5          | 1,5       | <b>6</b>   |
| <b>Bachelor project</b>             |                   |           |              |           | 3            | 9         | <b>12</b>  |
| <b>Artistic entrepreneurship</b>    |                   |           | 5            |           |              |           | <b>5</b>   |
| <b>Joint module</b>                 | 5                 |           |              |           |              |           | <b>5</b>   |
| <b>Electives</b>                    |                   | 5         |              | 5         | 6            |           | <b>16</b>  |
| <b>Pedagogy</b>                     |                   |           |              |           |              |           |            |
| Main instrument pedagogy            |                   | 5         |              | 5         | 3            |           | <b>13</b>  |
| Ensemble conducting and arrangement |                   |           | 5            |           |              |           | <b>5</b>   |
| <b>General studies</b>              |                   |           |              |           |              |           |            |
| Ear training                        | 5                 | 5         | 3            | 3         |              |           | <b>16</b>  |
| Music theory and interpretation     | 5                 |           |              |           |              |           | <b>5</b>   |
| Music history and music analysis    |                   | 5         | 3            | 3         |              |           | <b>11</b>  |
| <b>Total</b>                        | <b>30</b>         | <b>30</b> | <b>30</b>    | <b>30</b> | <b>30</b>    | <b>30</b> | <b>180</b> |

## 3.1 Main study area

### 3.1.1 Main instrument and chamber music

#### Objective

Upon completion of the course, the student:

- Possesses knowledge of musical and technical practice, methods, and theory as well as repertoire from classical piano/guitar literature
- Is conversant with main study area conventions with a view to performing professionally
- Is able to reflect on practice and choice of methods in relation to his/her own artistic practice
- Has acquired and is able to use technical and musical skills and forms of expression within the main study area
- 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
- Is able to identify and handle artistic challenges in a creative, investigative, and analytical manner
- Has acquired and is able to use technical and musical skills within sight reading, secunda vista, reduction, and figuration playing
- Has acquired and is able to use technical and musical skills and forms of expression within the accompaniment discipline
- 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 e.g. individual practice work and ensemble rehearsals
- Can participate independently in various musical examination situations
- Possesses knowledge of musical and technical practice within piano/guitar literature in a wide selection of styles and genres
- Possesses knowledge of repertoire as well as musical and technical practice within the chamber music field
- Is conversant with chamber music conventions with a view to performing professionally
- Is able to identify his/her own learning needs and potential for creative development within the chamber music field, and to prioritise and structure his/her time and work efforts in relation to e.g. individual practice work and ensemble rehearsals
- Has acquired knowledge of the communication processes that form the basis of chamber music musicianship
- Can participate independently in various musical contexts
- **Content**
- During the programme, the student works with solo repertoire, chamber music, and accompaniment and develops his/her skills within sight reading, secunda vista, and reduction and figuration playing (for pianists) or figured bass and

figuration playing (for guitarists). Technical and musical skills are emphasised, and the student's development as an artist is in focus.

- Tuition supports a process with the objective that the student is able to identify his/her own learning needs and potential for creative development within the main study area, and to prioritise and structure his/her time and work efforts, e.g. in relation to individual practice work and ensemble rehearsals.

### **Tuition and work formats**

One-to-one and class tuition, seminars, courses, and similar

### **Semesters**

1st to 6th semester

### **Scope**

Main instrument, and chamber music: 70 ECTS, to be documented after the 6th semester

Accompaniment and self-study: 5 ECTS, to be documented after the 2nd semester

Performance practice: 5 ECTS, to be documented after the 4th semester

### **Evaluation and examination regulations**

After the 2nd semester: 1st year evaluation

*Examination content, solo recital*

The repertoire is chosen by the student but must include at least two stylistic periods.

Duration: 20 minutes

*Examination content, accompaniment and self study*

- A programme is performed with the student as accompanist. Duration: 10 minutes
- Sight reading. Assignment at a difficulty level corresponding to a small Viennese Classical allegro movement
- Secunda vista. The student is given an assignment in the following two disciplines:
  - Figuration
  - Accompaniment to a minor vocal or instrumental movement
 The student is given one hour of preparation time.
- Self study. One week prior to the examination, the student is given two different self study assignments. The assignments are chosen by the student's teacher.

*Examination format*

One overall practical test. Total duration including deliberation: 60 minutes. The repertoire list must be handed in no later than 15 April.

*Marking and evaluation*

Solo recital: Internal marking. Pass/fail as well as a short interview.

The result of the examination determines whether the student can continue on the programme. The examination must be passed by the end of the 4th semester. The assessment must reflect to what extent the overall objectives of the programme are expected to be achievable for the main instrument over the three years of study.

Accompaniment and self study: Internal marking. Two grades.

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

- Possesses knowledge of musical and technical practice, repertoire, methods, and theory
- Has acquired and is able to use technical and musical skills within sight reading, secunda vista, reduction, and figuration playing
- Has acquired and is able to use technical and musical skills and forms of expression within the accompaniment discipline
- 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 e.g. individual practice work and ensemble rehearsals
- Can participate independently in various musical examination situations

#### After the 4th semester: Performance practice

##### *Examination content*

Performance practice, solo performance: 25 minutes. The repertoire must include one Baroque work, one modern work, and a virtuoso étude.

##### *Examination format*

Practical test.

Total duration including deliberation: 40 minutes

For this examination, repertoire lists must be handed in **no later than 15 April**.

##### *Marking and evaluation*

Internal marking. Grade.

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

- Possesses knowledge of the musical and technical practices associated with the piano repertoire/guitar repertoire across a broad range of styles and genres.
- Is capable of making artistic choices and assessments

#### After the 6th semester: examination

##### *Examination content*

- **Solo recital:** 40 minutes. The student may opt to have part of the examination include chamber music. However, at least 30 minutes must be solo repertoire. The repertoire list must be handed in **no later than 15 April**.
- **Chamber music:** 20 minutes. One or more movements from chamber music repertoire are performed. The repertoire list must be handed in **no later than 15 April**.

There may be overlap in repertoire between the solo performance and chamber music examinations.

### *Examination format*

Practical test.

**Solo performance:** Total duration including deliberation: 55 minutes

**Chamber music:** Total duration including deliberation: 35 minutes

The solo performance and chamber music examinations are scheduled so that they do not occur immediately after one another.

### *Marking and evaluation*

External marking. Two grades.

**Solo recital:** The assessment must reflect to what extent the following objectives have been achieved:

- Possesses knowledge of musical and technical practice, methods, and theory as well as repertoire from classical piano/guitar literature
- Is conversant with main study area conventions with a view to performing professionally
- Is able to reflect on practice and choice of methods in relation to his/her own artistic practice
- Has acquired and is able to use technical and musical skills and forms of expression within the main study area
- 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
- Is able to identify and handle artistic challenges in a creative, investigative, and analytical manner

**Chamber music:** The assessment must reflect to what extent the following objectives have been achieved:

- Possesses knowledge of musical and technical practice within piano/guitar literature in a wide selection of styles and genres
- Possesses knowledge of repertoire as well as musical and technical practice within the chamber music field
- Is conversant with chamber music conventions with a view to performing professionally
- Is able to identify his/her own learning needs and potential for creative development within the chamber music field, and to prioritise and structure his/her time and work efforts in relation to e.g. individual practice work and ensemble rehearsals
- Has acquired knowledge of the communication processes that form the basis of chamber music musicianship
- Can participate independently in various musical contexts

### 3.1.2 Projects

#### Objective

Upon completion of the course, the student:

- Has acquired and is able to apply technical, musical, and artistic skills within the classical repertoire.
- Is familiar with the professional standards, working methods, and collaborative processes that characterize the classical music profession and is able to act professionally in a variety of musical contexts.
- Demonstrates an understanding of the role and function of their instrument or voice in different musical settings, including, for example, as a soloist, chamber musician, and ensemble member.

#### Content

Teaching may include:

Participation in projects of various types and scales, such as:

- Chamber music projects
- Academy projects, e.g. Symphony Orchestra, Chamber Orchestra, etc.
- Ensemble projects within contemporary music
- Collaborative projects with composers
- Masterclasses and Lied festivals
- Other teaching- and education-related projects.

#### Tuition and work formats

Class tuition

#### Semesters

3rd to 6th semester

#### Scope

6 ECTS – to be documented after the 6th semester

#### Attendance is mandatory (100%) for all projects.

Each semester, students are required to participate in the projects to which they have been assigned. Students are selected for projects by the principal study teachers. If absence is agreed with the project leader, the student is responsible for arranging a suitably qualified substitute to ensure that teaching activities, as well as rehearsals, examinations, and concerts, can be carried out satisfactorily. The substitute may be a fellow student, a student from another conservatoire, or a professional musician. The substitute must at all times be approved by both the principal study teacher and the Head of Studies, and all associated costs must be borne by the student. This provision does not apply in cases of illness, force majeure, or similar circumstances.

#### Assessment and Examination Regulations

At the end of the 6th semester, students receive a certificate assessed as **Pass/Fail** for participation in orchestral projects. The certificate confirms that the above learning objectives have been achieved at a level corresponding to at least a passing grade and that the applicable attendance requirements have been fulfilled.

### 3.1.3 Instrumental Methodology

#### Objective

Upon completion of the course, the student:

- Is able to evaluate instrumental competencies based on relevant pedagogical methods within the specific instrumental field, including justifying methodological choices in relation to students' learning and development.
- Is able to communicate and convey instrumental teaching methods, work processes, learning objectives, and outcomes both verbally and musically to professional colleagues, as well as to students, parents, and other non-specialists.
- Is able to analyse, document, and reflect on their own and others' artistic and teaching practices, and account for the relationship between methodological choices, professional actions, and learning outcomes in relation to instrumental competencies.
- Is able to identify both their own and others' learning needs, challenges, and development potential within instrumental competencies, and independently communicate these in a structured, reflective, and professionally aware manner.

#### Content

Teaching is organised according to what is considered relevant within each specific subject area:

- **Guitar:** Guitar Methodology – Conducted in conjunction with Guitar Theory during semesters 1–6.
- **Piano:** Piano Methodology – Conducted in conjunction with group lessons during semesters 1–6.

#### Tuition and work formats

Class tuition

#### Semesters

3rd to 6th semester

#### Scope

6 ECTS – to be documented after the 6th semester

#### Assessment and Examination Regulations

At the end of the 6th semester, students receive a certificate assessed as **Pass/Fail** for participation in orchestral projects. The certificate confirms that the above learning objectives have been achieved at a level corresponding to at least a passing grade and that the applicable attendance requirements have been fulfilled.

## 3.2 Bachelor project

### Objective

Upon completion of the course, the student:

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

### Content

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

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

- 4) One or more of the following subject themes:
  - a) Composition
  - b) Professional artistic performance
  - c) Pedagogy
  - d) Artistic entrepreneurship
- 5) Communication of the above
- 6) 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**

5th and 6th semester

### **Scope**

12 ECTS

### **Evaluation and examination regulations**

#### *Examination content*

After the 6th semester: examination

Presentation in accordance with the approved project description.

#### *Examination format*

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

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

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

c. Deliberation and preparation of statement (20 minutes)

Total duration including deliberation: 60 minutes

#### *Marking and evaluation*

External marking. Grade and a written statement.

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

## 3.3 Artistic entrepreneurship

### Objective

Upon completion of the course, the student:

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

### Content

Tuition on the individual semesters may include the following:

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

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

### Scope

5 ECTS

### Tuition and work formats

Class tuition and seminars plus individual guidance

### Semesters

Carried out over the 3rd and 4th 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.

## 3.4 Joint module

### Objective

Upon completion of the course, the student:

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

### Content

Tuition may include the following themes:

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

### Tuition and work formats

Class tuition and group work

### Semesters

1st semester

### Scope

5 ECTS

### Evaluation and examination regulations

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

## 3.5 Electives

Every year, the Academy offers a number of electives within the study areas described in the curriculum. The main focus is on the main study area and the pedagogical area.

### **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**

2nd semester – 5 ECTS

4th semester – 5 ECTS

5th semester – 6 ECTS

Electives will from the 5th semester correspond to 3 or 6 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.

## 3.6 Pedagogy

### 3.6.1 Main instrument pedagogy

#### Objective

Upon completion of the course, the student:

- Possesses tuition skills suitable for pupils at beginner and intermediate level
- Is able to organise progressive pedagogical courses
- Is able to communicate verbally and musically with pupils and other non-specialists
- Possesses knowledge of relevant pedagogical, didactic, and psychological theories, concepts, and methods
- Possesses knowledge of the music tuition job market
- Is conversant with ethics and responsibilities in relation to the teaching/communication role
- Is able to identify his/her own learning needs and potential for artistic development in the field of pedagogics, and to prioritise and structure his/her time and work efforts in relation to organisation of teaching courses
- Is able to reflect on practice and choice of methods in relation to various teaching and communication situations
- Is able to identify and handle pedagogical challenges in a creative, investigative, and analytical manner

#### Content

The subject includes preparation, execution, and evaluation of teaching training courses with a pupil or class at beginner and intermediate level. Intermediate level means that the pupil or class is able to learn short movements on his/her/their own and possesses an elementary understanding of the possibilities of the instrument.

Subject tuition can include the following:

- Observation training regarding the student's main instrument
- Study and analysis of relevant methods and tuition models
- Supervised tuition of the pupil or class
- Study of selected theories, approaches, and traditions within music teaching
- Study of the prerequisites for being able to plan, execute, and evaluate music teaching
- Pedagogical reflection and criticism
- Guidance on practical and theoretical issues from pedagogical practice
- Participation in music teaching conferences such as Musik og Læring

#### Tuition and work formats

One-to-one and/or class tuition

#### Semesters

2nd, 4th and 5th semester

## **Scope**

13 ECTS

### **Evaluation and examination regulations**

#### *Examination content*

Report, tuition demonstration, and interview

On the date communicated by the Study Administration, the student must hand in an 8-10-page report containing the following:

- A description of concrete technical and methodical guidance for the commencement of music, and progress of pedagogical development adapted to the prerequisites of each individual pupil, for example from diary entries on music teaching.
- A progressively ordered overview of tuition materials (schools, other compendia, standalone compositions, rehearsal materials, and ensemble playing assignments) that the student knows well and intends to use in tuition.
- A characterisation of the pupil(s), including information on tuition covered so far and planned for the future.
- A section on theories of music teaching covered during tuition, and a reflection on the student's pedagogical practice based on the theories.

Two 25-minute tuition demonstrations must take the form of a normal lesson and may include examples of the following:

- Instruction on one or more compositions that the pupil is learning
- Working on one or more technical issues (e.g. using exercises and études)
- Ensemble playing instruction (e.g. with the student playing the secondo part or accompaniment)
- Study of a composition that the pupil is about to start working with, including providing instructions for rehearsal approaches

After the tuition demonstrations, the student comments on the course of the lessons and answers questions from the examiners regarding the report and the tuition demonstrations. For the interview with the examiners, the student is assumed to be familiar with various methods used within the main instrument area in question.

#### *Examination format*

Practical test and written report.

Duration of the practical examination including interview and deliberation: 80 minutes

#### *Marking and evaluation*

External marking. One overall grade. The assessment must reflect to what extent the objectives have been achieved.

### 3.6.2 Ensemble conducting and arrangement

#### Objectives

Upon completion of the course, the student:

- Possesses elementary conducting and arrangement skills
- Possesses elementary group tuition skills
- Is able to organise progressive pedagogical courses
- Is able to reflect on practice and choice of methods in relation to teaching and communication situations during group teaching practice

#### Content

The course includes tuition on conducting technique, instrument knowledge, score technique, group teaching, and arrangement. Training is completed using the class as a training ensemble, and arrangements are written with the actual instruments of the class in mind.

Tuition additionally focuses on communication and on students acquiring elementary teaching skills as well as the ability to structure and lead brief rehearsal courses as ensemble leaders.

#### Tuition and work formats

Class tuition, ensemble playing

#### Semesters

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.

## 3.7 General studies

### 3.7.1 Ear training

#### Objective

Upon completion of the course, the student:

- Has developed the musical imagination, memory, and awareness required to perform music at a professionally and artistically high level
- Has acquired auditive, visual, and analytical skills enabling the student to hear, read, understand, and reproduce the melodic, harmonic, and rhythmic unities in music, in general and within the main study area
- Possesses elementary ear training knowledge and skills as well as knowledge about the theory, methods, technologies, and repertoire of the ear training discipline

#### Content

Tuition may include the following:

- Melody (auditive and visual): tonal and atonal sight singing, intonation, singing by ear, imitation, and improvisation
- Rhythm (auditive and visual): sense of pulse and tempo, marking the tempo, phrasing, imitation, and improvisation
- Scales and intervals, chords, and harmonic analysis
- Auditive analysis, dictation, and correction

#### Scope

12 ECTS

#### Tuition and work formats

The subject is studied in small classes.

Tuition:

- is supported by examples from music literature to a considerable extent
- can be arranged taking individual main study area requirements into consideration
- can be supported by digital platforms

#### Semesters

1st to 4th semester

#### Evaluering og eksamensbestemmelser

After the 1st and 2nd semesters, tuition is concluded with tests of student skills.

After the 4th semester, students take a final examination.

Students who have attended classes with an attendance record of at least 80% are examined on a reduced curriculum.

Students who have not attended classes with an attendance record of at least 80% are examined on the full curriculum for the oral examination and must hand in additional written assignments on the 1st, 2nd, 3<sup>rd</sup>, and 4th semesters.

After the 1st semester: proficiency test of student skills

ORAL EXAMINATION

- A: Rhythm reading
- B: Melody reading/sight singing
- C: Auditive analysis

WRITTEN EXAMINATION

- D: Dictation (Melodic and rhythmical)

*Examination format*

At the beginning of the semester, the teacher informs the students which disciplines are included in the oral and written examinations.

Oral examination:

- Two weeks prior to the examination, the teacher reveals which assignments students will be examined on.

Written examination:

- Weekly assignments – samt kollektiv prøve under klausur.

Duration of the oral examination including deliberation: 15 minutes. Preparation time: 15 minutes

*Marking and evaluation*

Oral examination: internal marking.

The examination is indicative, and its purpose is to reveal whether the student possesses the skills and qualifications necessary to achieve the overall programme objectives of the Ear training subject over the four semesters, provided that the student keeps attending classes at a satisfactory level.

After the 2nd semester: proficiency test of student skills

ORAL EXAMINATION

- A: Rhythm reading
- B: Melody reading/sight singing
- C: Auditive analysis

WRITTEN EXAMINATION

- D: Correction and Visual harmonic analysis

*Examination format*

At the beginning of the semester, the teacher informs the students which assignments within discipline A through D are included in the oral and written examinations.

Oral examination:

- Two weeks prior to the examination, the student chooses which assignments he/she wants to be examined on. At least one assignment each from disciplines A and B must be included. Auditive analysis is mandatory.

Written examination:

- home assignments
- proctored group examination

Duration of the oral examination including deliberation: 25 minutes. Preparation time: 25 minutes

Duration of the written examination: 45 minutes.

*Marking and evaluation*

Internal marking.

The examination is indicative, and its purpose is to reveal whether the student possesses the skills and qualifications necessary to achieve the overall programme objectives of the Ear training subject over the four semesters, provided that the student keeps attending classes at a satisfactory level. The oral and written examinations are evaluated separately.

After the 4th semester: final examination

ORAL EXAMINATION

A: Rhythm reading

B: Melody reading/sight singing

C: Auditive analysis

D: Visual harmonic analysis

WRITTEN EXAMINATION

E: Auditive analysis/music dictation

*Examination format*

Oral examination:

- Two weeks prior to the examination, the student chooses which assignments he/she wants to be examined on. At least one assignment each from disciplines A and B must be included. Auditive analysis is mandatory.

Written examination:

- proctored individual examination

Duration of the oral examination including deliberation: 30 minutes. Preparation time: 30 minutes

Duration of the written examination: 2 hours

*Marking and evaluation*

Internal marking. Two grades.

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

The oral and written examinations are evaluated separately. Both examinations must be passed.

## 3.7.2 Music theory

### Objective

Upon completion of the course, the student:

- Is familiar with, and is able to use, general concepts of music theory in an artistic practice
- Is able to communicate knowledge of music theory verbally to peers and non-specialists
- Is able to identify his/her own learning needs in the music theory field
- Has acquired elementary knowledge of the specialised terminology used within acoustics, psychoacoustics, perception, tuning, scales, melody, rhythm, harmony, texture, and form
- Can navigate a score
- Can use notation software
- Has acquired elementary knowledge of instruments and instrumentation
- Has acquired elementary knowledge of sound and video editing
- Can create an arrangement

### Content

The subject is divided into three modules with the following content:

**Module 1:** tuning, scales, tonality, harmony and melody, and reading notes and chords  
The module is concluded with a 45-minute written examination.

**Module 2:** acoustics, psychoacoustics, perception, score reading, instrumentation analysis, instrumentation methods, and reading notes and chords  
The module is concluded with a 45-minute written examination.

**Module 3:** software-based notation, example creation, arrangement, elementary knowledge of forms, and elementary sound and video editing

### Tuition and work formats

Student presentations, lectures, and exercises in large groups

### Semesters

1st semester

### Scope

5 ECTS

### Evaluation and examination regulations

*Examination after module 3 on arrangement*

The student hands in an arrangement with video comments (video in a compressed format such as .mp4; arrangement as a computer file). In the video, the student must explain the intentions and issues involved in creating the arrangement. The video must have a duration of 5-15 minutes. The assignment is handed out one week in advance.

*Marking and evaluation*

Arrangement after module 3: Internal marking. Pass/fail.

Test after module 1: certificate

Test after module 2: certificate

The assessment must reflect whether the objectives have been achieved at a level corresponding to a Pass.

### 3.7.3 Musik history and music analysis

#### Objectives

Upon completion of the course, the student:

- Is able to search for and acquire relevant information and theories
- Is able to communicate knowledge of music history and music analysis in writing and verbally to peers and non-specialists
- Is able to analyse music
- Can identify characteristics of music history including characteristics of composition and style
- Is able to account for various aesthetic approaches to music
- Can employ different listening strategies
- Is able to identify and handle challenges in the field of music history in an investigative and analytical manner
- Is able to identify his/her own learning needs in the fields of music history and music analysis
- Can draw on knowledge of music history and music analysis in his/her own musical practice

#### Content

The subject is divided into six modules with the following content:

Module 1: early Baroque, high Baroque, and late Baroque

Module 2: Viennese Classicism

Module 3: early Romanticism, high Romanticism, and late Romanticism

Module 4: Impressionism, Expressionism, Neo-Classicism, Dodecaphony, Serialism, Maximalism, Fluxus/happening, Minimalism, New Simplicity, and Conceptualism

Module 5: Micropolyphony, Sonorism, Polystylism, Spectral Music, "Musique Concrète Instrumentale", Performance & Multimedia, Realism

Module 6: examination preparations and guidance

#### Tuition and work formats

Flipped classroom, student presentations, lectures, listening curriculum, and exercises in large groups

#### Semesters

2nd to 4th semester

#### Scope

11 ECTS

#### Evaluation and examination regulations

##### Test on module 1, 2, 3, 4, and 5

Written test on the curriculum lists for module 1, 2, 3, 4, and 5. Each list includes approx. 3 hours of music. During the test, the student must identify information such as composer, title, genre, stylistic period, and composition year for 10 music examples from the curriculum list provided. The test is prepared and set by the teacher during classes. Re-tests are scheduled by the Study Administration. Duration: 20 minutes

Examination on oral concert introductions after module 3

An oral concert introduction for a work selected by the Academy from one of the three periods covered during module 1-3. The work must not be part of the listening curriculum. The presentation must include an introduction to the music historical characteristics and aesthetic value of the work, and it must provide examples of the unique characteristics of the music. The assignment is handed out one week in advance. At the start of the examination, the student hands out a written outline.

Examination: 30 minutes

Total duration including deliberation: 45 minutes

Written group examination on analysis after module 6

A written analysis of a work provided by the Academy from the 20th or 21st century, including historical positioning of the work and a recommended listening strategy. The work must not be part of the listening curriculum. The scope of the analysis must be 4-5 pages per student, and it must include at least 5 sound and score examples. Up to 50% of the assignment can be replaced with video material (1 minute corresponding to 1/3 page). The assignment must be individualised by student in such a way that an individual evaluation of the performance of each student is possible.

Students are given 14 days to complete the assignment.

*Marking and evaluation*

Test on curriculum lists after module 1, 2, 3, 4, and 5: pass/fail.

Examination on oral concert introductions after module 3: internal marking. Grade.

Written group examination on analysis after module 6: internal marking. Grade.

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

The diploma will include the average grade from the two graded assignments.