

CURRICULUM

Bachelor of Music (BMus) COMPOSITION degree course

Effective as of 2011

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1 Introduction

The BMus (Composition) degree course at the Royal Academy of Music is a course during which students acquire the knowledge, skills, and qualifications to become composers and teachers. Students are introduced to a broad range of subjects and projects that form the basis for their choice of further studies and a future career based on their work as composers.

The course structure has a constant focus on the development of the students' compositional and technical skills. Tuition also comprises communication of music in choir and ensemble direction contexts as well as resident composer training.

The bachelor of composition degree course concludes with a student-defined bachelor project which is based on student interests and needs and also constitutes their specialisation.

The course 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.

- Pedagogics: Subjects where the student communicates and teaches as well as subjects that support this aspect.
- General studies: Elementary support subjects mandatory for all undergraduate students.
- Entrepreneurial Studies: Subjects and projects where students gain experience as entrepreneurs and managers of dynamic processes and acquire career administration tools.
- Bachelor project: The project itself as well as guidance and subjects that prepare the student for project work.

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

2 Course content, individual subjects, and examinations

Composition	ECTS by semester						Total
	1st	2nd	3rd	4th	5th	6th	
Main study area							
Composition	14	8	6.5	8.5	14	9	60
Seminar	1	1	1	1	1	1	6
Acoustics	3	3					6
Instrumentation	1.5	1.5	3	3	1.5		10.5
Ear Training and Piano Accompaniment	3	3	3	3	1	2	15
Understanding of Music	1.5	1.5	1.5	1.5	1.5		7.5
Introduction to Programming			3				3
Pedagogics							
Choir Direction	3	3					6
Observation Training		3					3
Education Theory			1.5	1.5			3

Ensemble Direction			6	6			12
Resident Composer Training					3	3	6
General studies							
Music Theory for Composers	3	3	1.5	1.5	3	3	15
Entrepreneurial Studies							
		3	3	3	3		12
Bachelor project							
BA project guidance				1	2	12	15
	30	30	30	30	30	30	180

2.1 Main study area

2.1.1 Composition

Objective

Upon completion of the subject, the student:

- Possesses knowledge of contemporary main trends within composition technique, aesthetics, and style, musical and technical practice, repertoire, literature, methods, and theory.
- Is conversant with relevant 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 in relation to working as a composer.
- Is able to make artistic choices and assessments.
- Is able to communicate various forms of musical and artistic expression in a way that is relevant for a given target audience.
- Is able to acknowledge and handle artistic challenges in a creative, investigative, and analytical manner.
- Can participate independently in various musical contexts.
- Is able to identify his/her own learning needs and potential for artistic development within the composition field, and to prioritise and structure his/her time and work efforts in relation to these.

Content

Peer and teacher guidance during the creative process with the student's own works.

Development of the student's compositional talent and awareness of his/her work as an artist.

Analysis of relevant works of music from past to present as well as study of central technical literature.

Tuition and work formats

One-to-one tuition.

Semesters

1st to 6th semester.

Scope: 60 ECTS towards the degree.

Evaluation and examination regulations

After the 2nd semester: Evaluation of 1st year

Examination content and materials:

Hand-in of works composed during the 1st and 2nd semester.

Interview on works handed in.

Examination format:

Written and oral test. Duration of the oral test: 45 minutes.

The composed works are to be handed in by April 1st.

Marking and evaluation:

Internal marking. Pass/fail.

The assessment must reflect whether the overall objectives of the course are expected to be achievable for the subject over the three years of study.

After the 6th semester: Examination

Examination content and materials:

Hand-in of a representative selection of works composed during the 3rd to 6th semesters.

A technical and aesthetic investigation of at least one work handed in, chosen by the student.

The investigation is performed orally.

Examination format:

Written and oral test. Duration of the oral test: 45 minutes. The composed works are to be handed in by April 1st. Works handed in may not be used in connection with the bachelor project.

Marking and evaluation:

External marking. Grade and a written statement. The assessment must reflect to what extent the objectives of the course have been achieved.

2.1.2 Seminar

Objective

Upon completion of the subject, the student:

- Is able to reflect on practice and choice of methods in relation to his/her own artistic practice.
- Is able to acknowledge and discuss artistic challenges in a creative, investigative, and analytical manner and communicate musical and artistic ideas and positions in a way that is relevant for peers.

Content

During seminars, students, teachers, and possibly invited guests present and discuss relevant issues as well as their own ideas and projects.

Seminars may also be used for presentations or debates on technical or theoretical subjects.

Teachers confer with students regarding future subjects and guests.

Tuition and work formats

Class tuition in seminar form.

Semesters

1st to 6th semester.

Scope: 6 ECTS towards the degree.

Evaluation and examination regulations

Certificate. This certifies that the objectives have been achieved at a level at least corresponding to a Pass.

2.1.3 Acoustics

Objective

Upon completion of the subject, the student:

- Possesses elementary knowledge of sound production and acoustics.
- Is able to communicate technical expressions and problems in a way that is relevant for peers.

Content

Development of student understanding of sound, focusing primarily on acoustics: Sound production, wave theory, instrument acoustics, room acoustics, psychoacoustics, perception, and cognition.

Tuition and work formats

Class tuition. Joint studies with BMus (Electronic Composition).

Semesters

1st to 2nd semester.

Scope: 6 ECTS towards the degree.

Evaluation and examination regulations

After the 2nd semester: Acoustics examination

Examination content and materials:

The curriculum consists of material covered during tuition.

Examination format:

Oral test with no aids. Duration: 30 minutes. 30 minutes of preparation time are allowed.

Marking and evaluation:

Internal marking. Pass/fail. The assessment must reflect to what extent the objectives of the course have been achieved.

2.1.4 Instrumentation

Objective

Upon completion of the subject, the student:

- Possesses knowledge of the possibilities of the symphony orchestra and individual instruments in terms of technique and expression.
- Possesses knowledge of the working conditions and self-perceptions of musicians.
- Is able to reflect on practice and choice of methods in relation to his/her own composition practice.
- Has acquired and is able to use technical and musical skills and forms of expression in the field of instrumentation.
- Is able to make artistic choices and assessments.
- Is able to communicate his/her musical and compositional ideas and forms of expression in a way that is relevant for a given target audience.
- Is able to acknowledge and handle artistic challenges in a creative, investigative, and analytical manner.
- Can participate independently in various musical contexts.
- Is able to identify his/her own learning needs and potential for artistic development within the instrumentation field, and to prioritise and structure his/her time and work efforts in relation to these.

Content

The subject consists of an introduction to the possibilities of various instruments in terms of technique and expression, analysis of scores from past to present, and a discussion of the technical, stylistic, and aesthetic aspects of the discipline. Additionally, the subject must provide students with an insight into the working conditions and self-perceptions of musicians.

Student homework consists of transcription assignments, instrumentation assignments, analyses, acquisition of further knowledge of the orchestral repertoire, and study of technical literature.

Tuition and work formats

One-to-one tuition.

Semesters

1st to 5th semester.

Scope: 10.5 ECTS towards the degree.

Evaluation and examination regulations

After the 2nd semester: Examination

Examination content and materials:

Oral test of score analysis and instrument knowledge.

The student covers the historical development, physical design, and technical performance possibilities in relation to one orchestral instrument chosen by the external examiner.

The student sight reads and analyses the instrumentation of two score examples, focusing on technical and artistic aspects.

Examination format:

Oral examination. Duration: 60 minutes.

Marking and evaluation:

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

After the 5th semester: Examination

Examination content and materials:

Preparation of an orchestral movement. Based on a piano movement or similar chosen by the student in consultation with the teacher, an orchestral movement is prepared. The assignment may be performed with or without a stylistic model. 4 weeks are allowed for the assignment.

Examination format:

Written assignment.

Marking and evaluation:

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

2.1.5 Ear Training and Piano Accompaniment

Objective

Upon completion of the subject, the student:

- Possesses the required imagination, musical memory, and awareness to be able to perform music from the Renaissance to the present.
- Has acquired the auditory, visual, and analytical skills to be able to hear, read, understand, and reproduce music melodically, harmonically, and rhythmically as a whole and in parts.
- Possesses elementary knowledge of musical and technical practice, repertoire, methods relating to ear training, and theory.
- Has acquired and is able to use technical and musical skills and forms of expression in relation to ear training.
- Is able to identify his/her own learning needs in the ear training field.

Content

Tuition comprises the following:

- Melody training (auditory and visual): Tonal and atonal sight singing, singing/playing by ear, imitation, and improvisation.
- Rhythm training (auditory and visual): Sense of pulse and tempo, phrasing, time, imitation, and improvisation. All metres and styles.
- Scale and interval training, chords, figuration, harmonic analysis, and score reading including clefs and transposing instruments.
- Auditory analysis; dictation; correction.
- Piano accompaniment: Cadence playing, harmonisation by ear, figuration playing, score playing etc. Other classes may be able to draw upon the student's practical piano skills.
- Exercise collections, textbooks, and examples from literature are used; furthermore, the student's own instrument may be included in classes.
- Over the first two semesters, elementary skills are established. During the 3rd to the 6th semester, these skills are further developed through increasingly individualised tuition so that they may be used in the main subjects.

Tuition and work formats

Class tuition.

Semesters

1st to 6th semester.

Scope: 15 ECTS towards the degree.

Evaluation and examination regulations

After the 2nd semester: Proficiency test

Examination content and materials:

Oral examination

- a) Rhythm reading: 3 assignment types.
- b) Melody reading/sight singing: 3 assignment types.
- c) Auditory analysis: 2 assignment types.
- d) Piano accompaniment: 1 assignment.

15 minutes of preparation time are allowed for the rhythm and melody reading assignments in a room without instruments.

24 hours of preparation time are allowed for the piano accompaniment assignment.

Written examination

- e) Reading test.
- f) Short rhythm and melody dictation.

Examination format: Oral and written examination. Duration of the oral test: 15 minutes.

Duration of the written test: 60 minutes.

Marking and evaluation:

Internal marking. Pass/fail. The assessment must reflect to what extent the overall ear training objectives of the degree course are expected to be achievable over the three years of study. In case an examination is failed, it is repeated at the beginning of the next year of study. Items a) through f) correspond to a full curriculum.

The oral examination comprises a number of subjects from all subject areas. Students with a class attendance record of at least 80% are informed two weeks prior to the examination which subjects form the basis of the examination. Piano accompaniment, however, is mandatory.

Students with a class attendance record below 80% must prepare all subjects and will only be told which subjects form the basis of the examination at the beginning of preparation time.

After the 4th semester: Proficiency test

Examination content and materials:

Oral examination

- a) Rhythm reading: 3 assignment types.
- b) Melody reading/sight singing: 3 assignment types.
- c) Auditory analysis: 1 assignment.
- d) Piano accompaniment: Several assignment types of which one chosen by the student forms the basis of the examination.

The reduced curriculum is communicated two weeks prior to the examination. The piano accompaniment assignment type is chosen by the student two weeks prior to the examination.

A total of 25 minutes of preparation time are allowed for the rhythm and melody reading and auditory analysis assignments. In a room with a CD player and no instruments. The student's own instrument is kept in the examination room. 24 hours of preparation time are allowed for the piano accompaniment examination.

Written examination

- e) Reading assignment.
- f) Correction.
- g) Dictation.

The student must hand in 4 CD transcription assignments by March 15th.
Examination format: Oral and written examination. Duration of the oral test: 25 minutes.
Duration of the written test: 60 minutes.

Marking and evaluation:

Internal marking. Pass/fail. The assessment must reflect to what extent the overall ear training objectives of the degree course are expected to be achievable over the three years of study. In case an examination is failed, it is repeated at the beginning of the next year of study. Items a) through g) correspond to a full curriculum.

The oral examination comprises a number of subjects from all subject areas.

Students with a class attendance record of at least 80% are informed two weeks prior to the examination which subjects form the basis of the examination that year. Piano accompaniment and auditory analysis are mandatory.

Extended test:

Students with a class attendance record below 80% must prepare all subjects ("full curriculum") and will only be told which subjects form the basis of the examination at the beginning of preparation time.

Also, additional written assignments are to be handed in (1 to 3 depending on the amount of absence).

After the 6th semester: Examination

Examination content and materials:

Oral examination

- a) Rhythm reading: 3 assignment types.
- b) Melody reading/sight singing: 3 assignment types.
- c) Harmonic analysis: 1 assignment.
- d) Auditory analysis: 1 assignment.
- e) Piano accompaniment and score playing: Several assignment types of which one chosen by the student forms the basis of the examination.

The reduced curriculum is communicated two weeks prior to the examination.

The piano accompaniment assignment type is chosen by the student two weeks prior to the examination.

A total of 30 minutes of preparation time are allowed for the rhythm and melody reading and auditory analysis assignments. In a room with a CD player and no instruments. The student's own instrument is kept in the examination room. 24 hours of preparation time are allowed for the piano accompaniment/score playing examination.

Written examination

f) Dictation.

The assignment is handed out on a CD with an accompanying assignment sheet. The student has access to a CD player and a piano. A minimum of two parts (melody and bass part) and harmonic analysis (figuration or function) with the optional addition of form analysis and/or correction are required.

Examination format:

Oral examination and written proctored examination. Duration of the oral test: 30 minutes. Duration of the written test: 2 hours.

Marking and evaluation:

Internal marking. Grade. The assessment must reflect to what extent the objectives have been achieved. The oral and written parts of the examination are assessed and graded separately. Thus, two grades are given. Both examinations must be passed. If an examination is failed, re-examination takes place at the end of the same year of study.

Items a) through f) correspond to a full curriculum.

The oral examination comprises a number of subjects from all subject areas.

Students with a class attendance record of at least 80% are informed two weeks prior to the examination which subjects form the basis of the examination that year. Piano accompaniment, harmonic analysis, and auditory analysis are mandatory.

Extended test:

Students with a class attendance record below 80% must prepare all subjects ("full curriculum") and will only be told which subjects form the basis of the examination at the beginning of preparation time. Also, a number of additional written assignments are to be handed in (1 to 3 depending on the amount of absence).

Paradigmatic examples of all tests and examinations may be found at the Aarhus department library and at the Aalborg department studies office.

2.1.6 Understanding of Music

See definition for the other classical degree courses

2.1.7 Introduction to Programming

Objective

Upon completion of the subject, the student:

- Possesses elementary knowledge of programming in the Max/MSP graphical programming environment as well as the principles of music applications and computer music instruments.
- Has acquired and is able to use elementary technical programming skills.
- Is able to identify his/her own learning needs and potential for artistic development within the programming field, and to prioritise and structure his/her time and work efforts in relation to these.

Content

Work is done in the Max/MSP graphical programming environment.

The subject provides a general introduction to data handling in the application and covers MIDI and digital audio.

Emphasis is also placed on the possibilities for interaction between Max/MSP and other software and hardware.

Tuition and work formats

Class tuition in course form. Joint studies with 1st semester BMus (Electronic Composition) students.

Semesters

3rd semester.

Scope: 3 ECTS towards the degree.

Evaluation and examination regulations

Certificate. 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 subjects

2.2.1 Music Theory for Composers

Objective

Upon completion of the subject, the student:

- Possesses knowledge of interpretation processes, composition techniques, ideological and aesthetic ideas, and relevant repertoire, styles, and music history.
- Understands and is able to reflect on relevant terms and concepts of music theory.
- Understands and is able to reflect on relevant terms and concepts regarding the experience, interpretation, and communication of music.
- Is able to apply various critical and analytical approaches to music and musical practice.
- Is able to search for and acquire relevant information.
- Is capable of written and oral communication to peers and non-specialists.
- Is able to acknowledge and handle music history and theory challenges in an investigative and analytical manner.
- Is capable of participating in musical interaction and cross-disciplinary cooperation based on knowledge of music history and theory.
- Is able to identify his/her own learning needs in the fields of music history and theory.

Content

The subject consists of an introduction to and discussion of theories of music from the Baroque period to the present including their conceptual framework and philosophical backgrounds. The relevance of these theories for the experience, interpretation, and communication of music is discussed regularly. Student homework may consist of e.g. written exercises and analysis assignments as well as the study of technical literature.

Tuition and work formats

One-to-one tuition.

Semesters

1st to 6th semester.

Scope: 15 ECTS towards the degree.

Evaluation and examination regulations

After the 2nd semester: Examination

Examination content and materials:

Written assignment about the student's composition techniques or those of others.

Examination format:

Written examination. Scope: 8 to 10 pages. The amount of pages is reduced if movements are included.

Marking and evaluation:
Internal marking. Pass/fail.

After the 4th semester: Examination

Examination content and materials:

Written assignment based on an empirical investigation (subject to be chosen by the student). The assignment must contain a description of the object of the investigation, the way in which it is investigated, expected results, and a brief account of the result that also puts it into perspective.

Examination format:

Written examination. Scope: 8-10 pages.

Marking and evaluation:

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

After the 6th semester: Examination

Analysis of a work or excerpt (composed after 1980) provided by the Academy. The analysis is presented orally. A critical appraisal of analysis results is expected. One week of preparation time is allowed.

Oral characterisation and positioning of a work or excerpt (composed after 1980) provided by the Academy. No preparation time is allowed. However, the student has opportunity for listening to the work immediately prior to the examination.

Examination format:

Oral examination. Duration of analysis presentation: 45 minutes. Duration of characterisation and positioning: 15 minutes. 60 minutes total.

Marking and evaluation:

Internal marking. Grade as well as a short interview. The assessment must reflect to what extent the objectives of the course have been achieved.

2.3 Pedagogics

2.3.1 Observation Training

Objective

Upon completion of the subject, the student:

- Possesses elementary knowledge of relevant pedagogical methods relating to music.
- Possesses elementary knowledge of the music education job market.
- Is conversant with ethics and responsibilities in relation to the teaching/communication role.
- Is able to reflect on practice and choice of methods in relation to various teaching and communication situations.

Content

The subject includes preparation, execution, and post-processing of observation training. Introduction to the diverse music education job market and relevant pedagogical traditions and cultures in music. Presentation on report authoring.

The training sites must reflect the diversity of the music business and include examples of workplaces relevant for the individual courses.

Conference classes are given. The training site teachers are to be included in these.

The student prepares a brief, individual observation training report that is to be handed in 14 days after the training. Report scope: 3 pages.

The report forms the foundation of training post-processing.

Tuition and work formats

Class tuition.

Observation training is organised by a training coordinator in consultation with subject teachers.

Semesters

2nd semester. Observation training itself lasts one week.

Scope: 3 ECTS towards the degree.

Evaluation and examination regulations

After the 2nd semester: Certificate

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

2.3.2 Education Theory

Objective

Upon completion of the subject, the student:

- Possesses an elementary knowledge of relevant pedagogical, didactic, and psychological theories, concepts, and methods.
- Is conversant with ethics and responsibilities in relation to the teaching/communication role.
- Is able to reflect on practice and choice of methods in relation to various teaching and communication situations.
- Is able to communicate verbally and musically with pupils and other non-specialists.
- Is able to acknowledge and handle pedagogical challenges in a creative, investigative, and analytical manner.
- 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.

Content

- Study and discussion of selected education theories and the views of man, society, and learning they embody.
- Discussion of pedagogical approaches and traditions within music.
- Study and discussion of various teacher and pupil roles.
- Study and discussion of theories of education and learning.
- Study and discussion of communication, organisation, and leadership styles.
- Study of the theoretical prerequisites for being able to plan, execute, and evaluate music teaching, including definition of goals, implementation and retention, course organisation, lesson preparation, self-evaluation, and peer evaluation (supervision).

Pedagogics draws upon anthropological, philosophical, psychological, and sociological discourses.

Part of tuition is based on cases and problems from the concurrent training courses.

Tuition and work formats

Class tuition.

Semesters

3rd to 4th semester.

Scope: 3 ECTS towards the degree.

Evaluation and examination regulations

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

2.3.3 Choir Direction

Objective

Upon completion of the subject, the student:

- Possesses elementary knowledge and skills in the field of classical choir direction and arrangement.
- Is conversant with ethics and responsibilities in relation to the teaching role.
- Is able to reflect on practice and choice of methods in relation to teaching and communication situations regarding choir direction.
- Has acquired and is able to use technical and musical skills in the field of choir singing and choir direction.
- Is able to communicate musical and artistic forms of expression in a way that is relevant to a broad variety of choirs.
- Is able to acknowledge and handle pedagogical challenges in a creative, investigative, and analytical manner.
- Can participate independently in various musical contexts as chorister and choir director.
- Is able to identify his/her own learning needs and potential for artistic development within the choir direction field, and to prioritise and structure his/her time and work efforts in relation to these.

Content

- A broad and varied repertoire from the classical choir area.
- Conducting technique.
- Preparation technique.
- Learning technique.
- Score reading and playing.
- Intonation, choir voicing, and sound perception.
- Warming up.
- Arrangement.

Arrangement tuition has a particular focus on strengthening the student's ability to rearrange/reduce a classical choir part presented without deviating from the stylistic foundations.

Tuition and work formats

Study of methods in class and training with a practice choir.

Semesters

1st to 2nd semester.

Scope: 6 ECTS towards the degree.

Evaluation and examination regulations

After the 2nd semester: Examination

Examination content and materials:

Practical test of approx. 20 minutes. Preparation of a small, classical choir movement.
The movement is communicated to the student 7 days prior to the examination and must be reduced or rearranged to voices chosen by the examiner, e.g. from SATB to SAB.
The student prepares his/her own arrangement with the class.
The student demonstrates elementary conducting skills as well as skills using the piano and his/her own voice during preparation work.
Interview with the teacher and external examiner.

Examination format:

Practical test. Duration including interview: 30 minutes.

Marking and evaluation:

Internal marking. Pass/fail as well as a short interview.

2.3.4 Ensemble Direction

Objective

Upon completion of the subject, the student:

- Possesses elementary conducting and arrangement skills.
- Is conversant with ethics and responsibilities in relation to the teaching role.
- Is able to reflect on practice and choice of methods in relation to teaching and communication situations regarding ensemble direction.
- Possesses elementary group tuition skills.
- Is able to organise progressive pedagogical courses.
- Is able to communicate verbally and musically with a group of pupils and other non-specialists.
- Is able to acknowledge and handle pedagogical challenges in a creative, investigative, and analytical manner.
- Can participate independently in and oversee cooperation with pupils and other non-specialists.
- Is able to identify his/her own learning needs and potential for artistic development in the field of ensemble direction, and to prioritise and structure his/her time and work efforts in relation to organisation of teaching courses.

Content

- A varied repertoire from classical and folk music literature.
- Learning methods.
- Direction technique.
- Instrument knowledge.
- Score reading.
- Knowledge of styles.
- Conducting technique.
- Arrangement.

Student arrangements and compositions may be used if relevant.

Tuition and work formats:

Class tuition.

Training:

The class is put together in such a way that it may function as a training class during tuition, and a training course is staged comprising at least four class sessions with pupils at beginning or intermediate level.

Semesters

3rd to 4th semester.

Scope: 12 ECTS towards the degree.

Evaluation and examination regulations

Certificate. This certifies that the objectives have been achieved at a level at least corresponding to a Pass.

2.3.5 Resident Composer Training

Objective

Upon completion of the subject, the student:

- Is conversant with ethics and responsibilities in relation to the teaching/communication role.
- Is able to reflect on practice and choice of methods in relation to various teaching and communication situations.
- Possesses elementary tuition skills.
- Is able to communicate verbally and musically with pupils and other non-specialists.
- Is able to acknowledge and handle pedagogical challenges in a creative, investigative, and analytical manner.
- Can participate independently in and oversee cooperation with pupils and other non-specialists.
- 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 executing training.

Content

The student executes two different training courses working as resident composer in relevant contexts such as a music school, elementary school, high school, workplace, urban space, or similar.

Possibilities and restrictions are to be clarified well in advance with all parties involved in the concrete project, possibly including the participants in the composition process.

Tuition and work formats

Guidance in connection with training.

Semesters

5th to 6th semester.

Scope: 6 ECTS towards the degree.

Evaluation and examination regulations

Certificate. This certifies that the objectives have been achieved at a level at least corresponding to a Pass.

2.4 Bachelor project

Objective

Upon completion of the subject, the student:

- Possesses elementary 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 in a creative, performative, and/or pedagogical context.
- Is able to identify and acquire project-relevant knowledge unassisted as well as use relevant project-related solution models.
- 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.
- Is able to set up and adhere to a realistic schedule.

Content

The bachelor project takes one main area as its starting point but may draw on cross-disciplinary approaches.

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

- a) A creative, performative, and/or pedagogical element.
- b) Communication of the above.
- c) A written reflection. Scope: Max. 20 pages excluding annexes.

Item a) may be in the form of a concert, performance, installation, CD recording, or tuition course.

Item b) may be in the form of a lecture at the final exam which further puts into perspective the materials covered in items a) and c), or it may be a home page or similar created unassisted.

Tuition and work formats

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

By the middle of the 4th semester, a description of the intended bachelor project must be submitted by the student for approval by the director of studies. The description must include the project title and idea as well as the name of the desired supervisor.

No later than three weeks hereafter, the student receives the approved preliminary project description from the director of studies.

During the 5th semester, project descriptions and work plans are presented in study groups (max. 8 members). The groups are created by the director of studies and convene at least three times during the 5th semester.

January, 6th semester: Halfway seminar for the study groups. The bachelor projects are presented to the group for joint evaluation and exchange of experiences. The internal supervisor participates.

By February 1st on the 6th semester, the student in cooperation with the supervisor drafts the final project description which is submitted to the director of studies for final approval.

The director of studies sends the approved project description to the student and the supervisor by February 15th on the 6th semester.

The written part of the project including the project description is handed in by May 1st. At the same time, an examination schedule is handed in that includes a decision on the weighting of the two other main project elements a) and b). The plan is set up in cooperation with the supervisor.

Semesters

5th and 6th semester.

Evaluation and examination regulations

After the 6th semester: Examination

Examination content and materials:

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 incorporating oral communication.
- A teaching situation using a project approach.
- A lecture/presentation of the project including documentation of the artistic/performative dimension in the form of CD/DVD recordings
- or similar.

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

c. Discussion and preparation of statement (20 minutes).

Individually organised in accordance with the approved project description, interview.

Duration of presentation and interview: 40 minutes. Duration of exam including discussion: 60 minutes.

Marking and evaluation:

External marking. Grade and a written statement.

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