

CURRICULUM

Master of Music, musician (cand. musicae)

NORDIC MASTER OF GLOBAL MUSIC GLOMAS Aarhus

Effective as of 2015

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1 Introduction

The Nordic Master of Global Music (GLOMAS) is a joint study programme between Sibelius Academy, Helsinki (Finland) and the Royal Academy of Music, Aarhus (Denmark).

GLOMAS is a highly innovative, interdisciplinary programme which is responsive to new needs arising from globalization in the field of music. The programme emphasizes development of skills needed in cross-cultural musical settings. The student is introduced to different musical praxes – focusing on music as a joint and physical experience with improvisation as an important aspect. Topics relevant to the career of a professional musician are also covered, including such areas as musical leadership, project management, and applied research.

As a GLOMAS student, you will study in and experience two Nordic countries, being able to deepen and develop your musical profile, while simultaneously acquiring knowledge of the existing Nordic multicultural music scenes. You will work with musical encounters between diverse traditions and do a master's project based on a self-chosen fieldwork. As a graduate of GLOMAS, you will be well prepared for professional work in the global music field, both in the Nordic market and internationally. The Master's Project is the guiding line throughout the programme that requires a high degree of own responsibility. The programme leads to a Master Degree of Music (MMus).

The common language of the programme is English.

The degree programme is connected to the GLOMUS network - www.glomus.net

1.1 Course structure

You will spend the first semester at Sibelius Academy, Helsinki, and the second, third and fourth semester at The Royal Academy of Music, Aarhus.

The first two semesters provide an intensive program while the third semester leaves more space for individual activities such as field study. In the fourth semester this Master's degree course concludes with your performance concert and the Master's project which also serves as your specialization.

2 Course content, individual subjects, and examinations

GLOMAS 2014 - 2016	Fall 1st semester	Spring 2nd semester	Fall 3rd semester	Spring 4th semester	ECTS SUM
	SibA, 1st	RAMA, 2nd	RAMA, 3rd	RAMA, 4th	
Performance/Instrumental Studies	5	5	5	5	20
Ensemble	4	4	0	4	12
Composing and Arranging/Global Big Band	3	3	0	0	6
Global Music Cultures	5	2	0	0	7
Singing, Dancing, Playing & Impro/Global Music Rhythmics	4	2	0	0	6
Global Music Pedagogy	4	3	0	0	7
Entrepreneurial Studies	0	3	0	0	3
Electives	2	5	5	5	17
Intensive Modules	2	2	0	0	4
Field Studies	0	0	4	0	4
Final Project Seminar	1	1	1	1	4
Master's Project	0	0	15	15	30
TOTAL	30	30	30	30	120

See the GLOMAS curriculum of the Sibelius Academy for details about the 1st semester

2.1 Performance

This subject is connected to "Instrumental Studies" at the Sibelius Academy.

Objective

Upon completion of Performance the student:

- Possesses specialized knowledge of artistic and technical praxis within the field of global music.
- Possesses understanding of, and reflective ability on, praxis and choice of methodology in relation to personal artistic development.
- Possesses mastery of personal musical and performative skills and modes of expression within the field of global music.
- Is able to independently set up and lead musical ensemble playing with a creative cross-cultural approach.
- Is able to create, realize and express original artistic ideas at a high level.
- Is able to be independently responsible for personal learning needs, possibilities of specialization, and creative development potentials, as well as the ability to structure time and efforts.

Content

Tuition comprises development of the student's musical means of expression, performative/artistic approach and technical skills, by focusing on aspects of solo and ensemble playing. The learning process is initiated and structured by the student in cooperation with the Glømas coordinators.

Emphasis is placed on the student acquiring knowledge and skills within self-chosen fields of global music and developing personal musical modes of expression.

Concert cafés:

Part of the tuition takes the form of preparation for and evaluation of student performances at concert cafés. The student is required to act as a bandleader and assume artistic responsibility for at least one concert annually (arranged in cooperation with the Academy). The teacher or one of the coordinators is expected to attend and evaluate this event and give feedback on the student's own process in a subsequent discussion.

Projects

Participation in selected Academy projects is an important part of the student's performance activities and is mandatory.

Tuition and work formats

One-to-one tuition

Band work and workshops

Concert evaluations

Projects organized by the Academy

Semesters

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

Scope

20 ECTS

Evaluation and examination regulations**After 4th semester: examination***Examination content*

The student performs a concert of 45 minutes in which she/he is playing a leading role.

The repertoire is self-chosen but the music/performance should have a strong connection to the field of global music.

Total duration: 75 minutes, incl. voting and short briefing.

Marking and evaluation

External marking. Grade and short oral briefing.

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

2.2 Ensemble

This subject is connected to "Ensemble" at the Sibelius Academy.

Objective

Upon completion of Ensemble the student:

- Possesses specialized knowledge of artistic and technical praxis within the field of global music.
- Possesses understanding of, and reflective ability on, praxis and methodology as regards artistic development.
- Possesses mastery of musical and technical skills and modes of expression.
- Possesses ability to play in and contribute to cross-cultural musical ensembles in the role of musician and bandleader.
- Possesses ability to express themselves in a variety of musical styles and have developed an individual artistic personality.
- Is able to create, realize and communicate original artistic ideas at a high level in the field of global music.
- Is able to manage complex and unpredictable creative challenges in a globalized world.
- Is able to act professionally in accordance with ethics and responsibility.
- Is able to be independently responsible for personal learning needs, possibilities of specialization, and creative development potentials, as well as the ability to structure time and efforts.

Content

Tuition focuses on ideas, works, genres and styles within the field of global music.

Topics can be:

- composition/songwriting/arranging
- accompaniment
- improvisation
- phrasing and interpretation
- learning by ear
- writing and playing scores

Tuition and work formats

Class tuition

Unsupervised sessions/rehearsals/concerts

Semesters

1st, 2nd and 4th semester

Scope: 12 ECTS

Evaluation and examination regulations

After 4th semester: 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.

2.3 Composing and Arranging

This subject is connected to "Global Big Band" (1st semester) at the Sibelius Academy.

Objective

Upon completion of Composing and Arranging, the student:

- Possesses knowledge of composing and arranging for global music ensembles with instruments from different musical cultures.
- Possesses knowledge of melody, rhythm and harmony, drawing on diverse cultural traditions.
- Possesses rhythmic, melodic, harmonic and improvisational skills, drawing on diverse cultural traditions.
- Has developed a personal approach to composing and arranging.
- Is able to consider the instrumental and stylistic possibilities of different musical cultures in composing and arranging.
- Is able to be independently responsible for personal learning needs, possibilities of specialization, and creative development potentials, as well as the ability to structure time and efforts.

Content

Tuition comprises development of the student's means of expression in composition and arrangement, focusing on the student's own works. Emphasis is on the student acquiring knowledge and skills within self-chosen fields of global music and developing personal musical modes of expression.

Part of the tuition takes the form of writing for smaller groups and larger ensembles at the academy leading to one or more concerts. The student is guided by the teacher in personal feedback sessions.

Tuition and work formats:

Class tuition

Personal supervision

Unsupervised sessions/rehearsals/concerts

Semesters

2nd semester

Scope

6 ECTS

Evaluation and examination regulations

After 2nd semester: Certificate with the evaluation Approved/Not approved

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

2.4 Global Music Cultures

This subject is connected to “Global Music Cultures” (1st semester) at the Sibelius Academy.

Objective

Upon completion of Global Music Cultures the student:

- Has acquired knowledge of musical practices from around the world and understanding of how these fundamentally differ from each other and the student’s own musical background.
- Has developed cultural open-mindedness and the ability to recognize cultural differences and commonalities, aiming towards the “mutual playground”.
- Possesses knowledge of ethnomusicological methods, reflections and analytical themes.
- Has the ability to generate data through ethnomusicological fieldwork and reflect on this data.
- Has the ability to act professionally in accordance with anthropological ethics and responsibility.
- Has the ability to use a range of strategies that help to establish and maintain a stimulating, purposeful, collaborative and safe environment for cultural exchange.

Content

The subject introduces methods and theories that are useful to GLOMAS students in their upcoming fieldworks and in intercultural musical collaborations.

The students will be introduced to musical practices via own practical learning and academic texts. Through exercises and teacher presentations the students will learn to use ethnomusicological methods and reflect upon and analyze their own generated empirical data.

Tuition and work formats

Lectures and class tuition

Exercises

Student presentations

Written assignments

Semesters

2nd semester

Scope

7 ECTS

Evaluation and examination regulations

After 2nd semester: 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 Singing, Dancing, Playing (SDP) & Improvisation

This subject is connected to "Global Music Rhythmics" (1st semester) at the Sibelius Academy.

Objective

Upon completion of the Singing, Dancing, and Playing & Improvisation subject, the student:

- Possesses knowledge of SDP in the collective, social space, as a way of being together.
- Possesses knowledge of SDP in the Danish tradition.
- Has developed a bodily understanding of the connection between music and movement.
- Possesses elementary knowledge of musical and technical skills and forms of expression within selected areas of the Singing, Dancing, and Playing field.
- Is able to create and improvise movement for music and vice versa.
- Is able to work in a creative, experimental, and collective manner.
- Is able to transform ideas and work with the social and communicative aspects as a musical leader.
- Is able to be independently responsible for personal learning needs, possibilities of specialization, and creative development potentials, as well as the ability to structure time and efforts.

Content

Tuition focuses on musical forms of socializing and expression based on dancing/movement, singing, and percussion, inspired by musical cultures where such forms of socializing are integral.

Tuition comprises communication between music and movement, knowledge of styles, improvisation, composition, arrangement, creative leadership, body rhythm training, aspects of group dynamics, creating awareness of a playful approach as a relevant concept regardless of age.

Preparation and class activities are primarily done by ear and by imitation.

Tuition and work formats

Class tuition

Semesters

2nd semester

Scope

6 ECTS

Evaluation and examination regulations

After 2nd semester: 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 Global Music Pedagogy

This subject is connected to "Global Music Pedagogy" (1st semester) at the Sibelius Academy.

Objective

Upon the completion of Global Music Pedagogy the student:

- Possesses specialized knowledge of relevant pedagogical methods in cross-cultural musical meetings.
- Is able to understand and reflect upon methodology in relation to teaching and communication in intercultural settings.
- Is able to assess and choose among pedagogical methods and tools and set up models for relevant solutions.
- Is able to manage musical and teaching enterprises and to discuss music and professional problems with both peers and non-specialists.
- Is able to manage complex and unpredictable creative challenges in teaching processes as well as in their musicianship in a globalized world.
- Is able to independently set up and conduct musical ensemble playing and cross-curricular cooperation as a musician and teacher.
- Is able to act professionally in accordance with ethics and responsibilities.
- Is able to be independently responsible for personal learning needs, opportunities for specialization and creative development potentials as well as the ability to structure time and efforts.

Content

Introduction to and discussion of practical and theoretical aspects of pedagogy and communication in cross-cultural musical settings.

Practice Project

The student describes and is in charge of a pedagogical musical project that must include cross-cultural aspects. Furthermore the student participates as a musician in the projects organized by the fellow GLOMAS students. The workload in connection with the projects (as a teacher and participant/musician) is 2 ECTS, equaling 50 hours in total. The project is initiated with a presentation which is approved by the coordinator. During the project period, the student must describe, reflect upon, and develop communicative methods and tools in relation to cross-cultural pedagogical problems and challenges.

The Global music pedagogy teacher is assigned as supervisor to the project and every session is followed by feedback and group discussions.

Tuition and work formats

Class tuition

Observation

Individual supervision in connection with the practice project.

Semesters

2nd semester

Scope

7 ECTS

Evaluation and Examination Regulations

After 2nd semester: Oral examination based on a written report

Examination content

At a date in May announced by the study secretariat the student must submit a link to the portfolio* to the study secretary, including the following:

- Practice project report (6-8 pages excl. attachments) containing:
 - *Description of the completed project*
 - *Description of aims and objectives*
 - *Description of persons involved in this project.*
 - *Description of one or more situations of choice*
 - *Reflection on relevant experiences and problems/challenges*
 - *Evaluation of the project in relation to the student, the participants, the musical outcome etc.*
- Video documentation of relevant extracts of the project (maximum length 10-15 minutes)
- Relevant attachments (notes, written presentations, photos, audio recordings)

The oral examination is individual. The student starts with a presentation and discussion of relevant problems and challenges taken from the portfolio (15 minutes), followed by a discussion (15 minutes).

Total duration: 45 minutes including voting and a short oral briefing

Marking and evaluation

Internal marking. Evaluation: Pass/fail.

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

**The portfolio is the student's profile on the Internet in the form of personal website or personal site on a platform made available by the Academy.*

2.7 Entrepreneurial Studies

Objective

Upon completion of the subject, the student:

- Possesses knowledge of the global music business and culture in an international context.
- Is able to assess challenges and issues in relation to his/her career, create relevant solutions, and make informed and reflected career decisions.
- Is able to communicate his/her own profile and discuss professional issues in relation to colleges, audiences, and media.
- Is able to manage complex and creative challenges in relation to the music business and culture in a globalized world.
- Can initiate and take leadership in various professional contexts and interdisciplinary cooperations.
- Can independently take responsibility for his/her own creative development in a professional career perspective.

Content

Topics can be:

- The international music scene, with special focus on multiculturalism
- The music business, including record labels, music publishers, media and organizations
- Project development and management
- PR, sales and booking
- Fundraising
- Written applications and resumé
- Copyrights

Tuition and work formats

Class tuition

Semesters:

2nd semester

Scope

3 ECTS

Evaluation and examination regulations

After 2nd semester: Oral examination based on a written report

Examination content

At a date in May announced by the study secretariat the student must submit a pdf file describing a self-chosen project and with a link to a homepage/ portfolio. The pdf files must also be handed in as paper copies (3 copies).

The topic for the project assignment must be a real case: A concert tour, the development of a

new concert format, a music recording/release, a PR launch (website, social media etc.), a teaching project, a book release (for instance teaching material) or other.

The project assignment must contain:

- Description of the complete project
- Reflection upon challenges and possibilities in the project
- Reflection upon professional and personal development
- A professional CV related to the project
- A professional biography (1/4-1/2 page) related to the project
- Supplementary material such as: Audio, press release, sales letter, fund application, budget, PR plan, time plan, network/resource overview or other relevant material.

The oral presentation (max. 5 minutes) will take place in front of the class and the examiners, and will be followed by a discussion and feedback session.

Total duration: 15 minutes

Marking and evaluation

Internal marking. Evaluation: Pass/fail.

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

2.8 Electives

This subject is connected to "Optional Studies" (1st semester) at the Sibelius Academy.

Objective

Upon the completion of Electives the student:

- Has acquired specialized knowledge of artistic, technical and/or pedagogical praxis that reflects the individual needs and preferences compared to the overall learning outcomes of the GLOMAS program, with respect to knowledge and understanding, skills and abilities, and judgement and approach.
- Has a deep understanding of, and reflective ability on, praxis and choice of methodology as regards personal artistic development, also in relation to teaching and communication courses.
- Shows mastery of critical and analytical approaches to music and musical praxis.
- Has the ability to manage complex and unpredictable creative challenges in teaching processes as well as in their musicianship in a globalized world.
- Has the ability to be independently responsible for personal learning needs, possibilities of specialization, and creative development potentials, as well as the ability to structure time and efforts.

Content

The content of the courses is decided on by the student and the Glomas coordinator. At least two different subjects must be chosen in the three semesters.

Tuition and work formats

One-to-one tuition and/or class tuition.

Semesters: 1st, 2nd, 3rd and 4th semester.

Scope: 17 ECTS

Evaluation and Examination Regulations

After 4th semester: Evaluation based on the portfolio

No later than 1 June at 12.00 the student must submit a link to the portfolio* to the study secretary.

The student presents in the general portfolio* the knowledge and skills obtained in the chosen electives. Emphasis must be on how this competence interacts with the student's goals within the program and with long-term career goals.

There must be written documentation (corresponding to 3-6 pages) and video/audio examples illustrating important aspects of the classes and subjects.

Marking and evaluation

Internal marking. Evaluation: grade.

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

*The portfolio is the student's profile on the Internet in the form of personal website or personal site on a platform made available by the Academy.

2.9 Intensive modules

Objectives

Upon completion of the intensive modules, the student:

- Has developed his/her understanding of different styles of music
- Has developed instrumental/ensemble/performing skills *and/or* has developed other skills, e.g. composing/songwriting skills, within the same framework.
- Possesses a well-developed knowledge of musical and technical practice within the field of global music and related fields of music.
- Possesses knowledge of relevant methods for learning new material.
- Possesses musical and technical skills at a professional level.
- Is able to make relevant artistic choices and assessments.
- Can participate independently and constructively in various musical contexts.
- Is able to identify his/her own learning needs and potential for artistic development, and to prioritise and structure his/her time and work efforts in relation to these.

Content

Tuition may comprise work on specific styles of music and on specific parameters in music.

Other areas may be musical communication skills, improvisation and accompaniment,

composition/songwriting, phrasing and interpretation, and learning by ear and scores.

The intensive modules are often concluded with a concert performance.

The intensive modules are most often taking place in a camp situated outside the academy.

Tuition and work formats

Class tuition/jam sessions/unsupervised sessions/concerts

Semesters

1st and 2nd semester

Scope

2 ECTS

Evaluation and examination regulations

After each semester: 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.

2.10 Field Studies

Objective

Upon completion of Field Studies the student:

- Has gained knowledge of a musical cultural practice and relevant methodology to study this practice.
- Has experience with prolonged fieldwork based on ethnomusicological approaches.
- Has the ability to manage complex and unpredictable creative challenges in intercultural musical encounters in a globalized world.
- Has the ability to be independently responsible for personal learning needs, possibilities of specialization, and creative development potentials, as well as the ability to structure time and efforts.

Content

The field study is an integral part of the GLOMAS Master's project.

The student must in at least 60 days integrate himself/herself in a specific musical cultural practice in order to get closer to an insider's (emic) perspective.

The student must generate and reflect upon empirical data (e.g. field journal, audio and video recordings) which he/she shall use in the written examination.

Tuition and work formats

Individual supervision

Semesters

3rd semester

Scope

4 ECTS

Evaluation and examination regulations

Examination content

No later than 15 January (after 3rd semester) a project assignment (6-10 pages excl. appendices) is submitted.

The assignment should describe and reflect upon the fieldwork and include methodological considerations, analysis of generated data, synthesis and conclusions.

Marking and evaluation

Internal marking. Evaluation: Pass/fail.

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

2.11 Final Project Seminar

Objective

Upon completion of Final Project Seminar the student:

- Has gained knowledge of a musical cultural practice and relevant methodology to study this practice.
- Has experience with prolonged fieldwork based on ethnomusicological approaches.
- Has the ability to manage complex and unpredictable creative challenges in intercultural musical encounters in a globalized world.
- Has the ability to be independently responsible for personal learning needs, possibilities of specialization, and creative development potentials, as well as the ability to structure time and efforts.

Tuition and work formats

Lectures, assignments and seminar sessions: 20 hours

Individual instruction: a maximum of 28 hours

Discussion with the supervisor and other experts

Semesters

1st - 4th semester

Scope

4 ECTS

Evaluation and Examination Regulations

After 4th semester: oral presentation

Presentations of the stages of the project at the seminar.

Final presentation and defense of the project with an opponent and audience

Discussion with the instructor

Marking and evaluation

Internal marking. Evaluation: Pass/fail.

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

2.12 Master's Project

Objective:

Upon completion of the Master's Project (incl. Field Study) the student:

- Possesses a constructively critical approach towards intercultural pedagogy and own artistic development.
- Is able to apply his/her skills, knowledge, artistic understanding and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to the field of study.
- Is able to communicate his/her conclusions and/or artistic choices, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously.
- Has a deep knowledge of his/her own musical cultural background and knowledge of other cultures and approaches to music-making within these cultures.
- Possesses specialist knowledge of practice, methods, and theory within the chosen project area.
- Understands and is able to reflect on his/her practice and choice of specialist methods in relation to the project.
- Has mastered relevant methods, tools, and forms of expression for creative, performative, and/or pedagogical work.
- Is able to identify project relevant knowledge in an independent and critical manner and evaluate, create, and choose from project related solution models.
- Is able to manage complex and creative challenges in relation to project work.
- Is able to independently find relevant cooperation partners and act critically and professionally in vocational and/or cross-disciplinary cooperation.
- Is able to independently assume responsibility for his/her own learning needs and potential for development in relation to project work and draft and manage realistic schedules.

Content

The master's project builds upon one or more of the student's major areas but may draw on cross-disciplinary approaches.

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

- A field study in relevant musical cultures or subcultures. The fieldwork might take place in e.g. immigrant societies nearby as well as in local traditions in non-European countries and regions (see 'Field Study' for specific requirements).
- At least one of the following dimensions: An artistic, performative, pedagogical or theoretical dimension.
- A communicative dimension.
- A written reflection. Scope: 15 to 30 pages.

Tuition and work formats

The main project is completed during the 3rd and 4th semesters.

Individual project guidance is provided by the internal supervisor, possibly assisted by an

external supervisor.

Preparations for the project are made in the Master's Project: Joint Classes subject.

The Master's Project: Joint Classes subject includes tuition in project management, method awareness, literature searches, etc. and provides an introduction to theory of science in the humanities.

During the course, student projects are used as case studies as applicable.

The student prepares his/her own project plan as part of the tuition.

The repertoires of the 4th semester performance concert and the artistic/performative dimension of the Master's Project may overlap.

Deadlines

1 April, 2nd semester

The student hands in a prioritized application for a project supervisor to the project coordinator.

Early September, 3rd semester

The students are introduced to the scope, form, and expectations/options in connection with the master's project and are instructed to prepare a preliminary project description.

Study groups of 3 to 4 students are formed. The group convenes at least three times during the project period.

Minutes from these meetings must be included as an attachment to the written part of the project.

1 November, 3rd semester

The preliminary project description is submitted for review by the responsible head of studies.

The preliminary project description includes a description of the intended master's project as regards title, work format, plans for project realization, and final presentation format.

15 January, 4th semester

The master's degree students present project descriptions and work plans in their Study groups.

1 February, 4th semester

In cooperation with the internal project supervisor, the student prepares the final project description which forms the foundation for the remaining work and the evaluation of the project. This project description is binding in relation to the written part of the project.

1 May, 4th semester

The written part of the project (including all material that the censor board should know before the exam) is handed in.

Special regulations regarding the written part:

In the written reflection, the student should account for e.g. the following:

- The chosen angle of the project.

Which delimitations have been made, and for what reasons?

- The target audience of the project. "Who am I trying to reach?"

An identification and description of these as well as an evaluation of the degree to which they

have been involved in work on the project.

- Anchoring in the professional music scene. "Who may assist me?"

Where and how is the project meant to be located on the local/national/international music scene? This includes an evaluation of, and proactive measures in relation to, stakeholders.

- Traditions

An account of the artistic, pedagogical, performance related or other tradition that the project aspires to extend upon, including a list of relevant literature (in the broad sense of books, articles, TV shows, interviews, recordings, websites, etc.).

Also included in the written part is:

- Bibliography
- Abstract (short summary of the project, max. ½ page)
- Attachments (all relevant material including the final project description and minutes from the study group meetings)

Late May, 4th semester

Sound/oral part of the project.

See the evaluation and examination regulations

Semesters

3rd to 4th semester

Scope

30 ECTS

Evaluation and examination regulations

After 4th semester: Oral exam based on a written project

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

B: Interview with the board of examiners (10 minutes).

Duration: Presentation and interview: 40 minutes.

The board's discussion and preparation of statement (20 minutes). All in all 60 minutes.

Marking and evaluation

External marking. Grade and written statement.

The assessment must reflect to what extent the objectives of the master's project have been achieved.