

COURSE DESCRIPTIONS AND EXAMINATION REGULATIONS

ELECTIVES MMUS PROGRAMMES

Aarhus

Effective as of 2024

Note: if there are participation requirements for an elective, an interview may be required with the teacher as to whether the applicant is qualified to choose the subject.

Content

Creative sampling in Ableton Live (artistic elective)	5
Electronic music, introduction (artistic elective)	6
Electronic composition (artistic elective)	7
Music production, classical (artistic elective)	9
Mixing and mastering (artistic elective)	11
Multi-channel audio for concerts and sound installations I (artistic elective)	12
Multi-channel audio for concerts and sound installations II (artistic elective)	13
Programming (artistic elective)	14
Music production, jazz/pop (artistic elective)	15
Music production for live performance (artistic elective)	17
Film music – dramatic underscore and collaboration (artistic elective)	18
Co-writing and commercial songwriting (artistic elective)	19
Composition (artistic elective)	20
Composition for performers (artistic elective=	21
Instrumentation and arrangement for string instruments (artistic elective)	22
Advanced instrumentation (artistic elective)	23
Orchestration, symphonic (artistic elective)	24
Choir arrangement, jazz/pop (artistic elective)	26
Instrumentation and arrangement for brass/wind instruments (artistic elective)	28
Band- composition and -arrangement (pedagogical elective)	29
Counterpoint and arrangement (artistic elective)	30
Science, philosophy, identity and aesthetics (artistic elective	31
Experimental music (artistic elective)	32
Contemporary music for performers (artistic elective)	33
Forgotten figures in Western music history and analysis (pedagogical elective)	34

Musical conversations	36
Children's choir conducting (pedagogical elective)	38
Choir conducting, junior choir (pedagogical elective).....	40
Ensemble conducting, classical (pedagogical elective)	42
Ensemble conducting, jazz/pop	44
Choir conducting, pop/jazz (pedagogical elective)	46
Choir conducting, classical (pedagogical elective)	48
Choir conducting with the student's own training choir.....	50
Ensemble conducting with the student's own training ensemble (pedagogical elective).....	52
Ensemble teaching practice (pedagogical elective)	54
Singing, dancing and playing teaching practice (pedagogical elective)	56
Basic music education, adults (pedagogical elective)	58
Basic music education, children (pedagogical elective)	60
Main instrument pedagogy, classical (pedagogical elective)	63
Main instrument pedagogy, jazz/pop (pedagogical elective)	66
Teaching course in an optional subject (pedagogical elective)	68
Music and health – artistic citizenship (pedagogical elective)	69
Digitally supported music education (pedagogical elective).....	70
General didactics (pedagogical elective).....	71
The Alexander technique (artistic elective).....	72
Physical and mental training (artistic elective)	73
Musician's health – body and mind (pedagogical elective)	74
Accompaniment and repetition (pedagogical elective)	76
Enunciation in classical vocal music (artistic elective)	78
Chamber music, ensembles (artistic elective)	79
Improvisation for classical students (artistic elective).....	80
My artistic project (artistic elective)	82

Musical drama (artistic elective).....	83
Performance practice in classical vocal music (artistic elective)	84
Deep Practice – Peak Performance (artistic elective)	85
Rehearsal in theory and practice, classical (artistic elective).....	87
Brass/wind methodology in theory and practice (pedagogical elective)	89
Personal interpretation (artistic elective)	91
Research – artistic or pedagogical development project group (artistic elective)	93
Rhythm in a cross-disciplinary perspective (artistic elective)	94
The bodily performative space (artistic elective)	95
Other instrument (artistic elective)	97
Harpsichord and figured bass (artistic elective)	98
Consort instruction (pedagogical elective).....	100
Ear training for classical choir- and/or ensemble conductors (artistic elective)	102
Ear training for classical singers (artistic elective)	104
Psychoacoustics (artistic elective)	105
Room acoustics (artistic elective)	106
Ear training for jazz/pop students (artistic and pedagogical elective)	107
Singing, dancing and playing (artistic elective).....	110
Songwriting (artistic elective).....	112
Synthesizer (artistic elective).....	114
Advanced ear training, classical (artistic elective).....	115
Stage performance – concert design and communication (artistic elective)	116

Creative sampling in Ableton Live (artistic elective)

Teacher: Merlyn Luke Perez-Silva

Admission requirements

Experience with Ableton Live or another relevant DAW.

Objective

Upon completion of the course, the student:

- Is able to use the sampler as an instrument and compositional tool.
- Has experience with sampling sources such as vinyl records, and with re-pitching, stretching, and reversing sounds.
- Has experience with field recordings and foley recording and has experimented with creative techniques to translate the recordings into sound and music.
- Is familiar with historical methods such as “flipping”, remix, and “homage” and can use these methods artistically in their musical practice.
- Is conversant with conventions and practice as regards copyrights and the use of samples in their own works.

Content

Through practical exercises, listening exercises, and assignments, the student is introduced to a variety of ways of sampling in Ableton Live. Tuition includes practical work with the programme and its artistic possibilities. In addition, the student is introduced to legislation, regulations, and culture regarding copyrights as well as "decent behaviour" when working with recordings and samples.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Electronic music, introduction (artistic elective)

Participation requirements

The course is primarily for students without prior experience in electronic music. Students must have their own computer with relevant DAW (Digital Audio Workstation) software such as Ableton Live, Logic, or similar.

Objective

Upon completion of the course the student:

- Has knowledge of basic characteristics and principles behind the phenomenon of sound.
- Is familiar with methods for analyzing, shaping, and transforming sound.
- Has an overview of basic functions and tools within music technology and sound design.
- Is able to reflect on practice and choice of methods in relation to working with techniques within electronic music.
- Is able to creatively integrate practical skills into their own productions.
- Is able to make informed choices and apply their professional expertise in creative collaboration with peers.

Content

Practical and theoretical work on various topics within electronic music. The course may include:

- Practical exercises – working partly based on the students' own productions and partly through tasks given in the lessons.
- Reading relevant literature.
- Presentation of considerations regarding aesthetics, sound, and other creative means through reflective presentations and exercises.

At least one finished production is prepared and submitted during the course.

Tuition and work formats

Class tuition and group work.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Electronic composition (artistic elective)

Participation requirements

In-depth knowledge of music production in a DAW (Digital Audio Workstation) software and experience with composition.

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of technical methods in electronic music.
- Possesses knowledge of analytical and reflected approaches to the composition of electronic music.
- Is capable of reflected decisions and can contribute professional knowledge and skills in creative cooperation with peers.
- Is able to structure their time and work efforts and handle unpredictable and creative challenges.
- Is able to assume responsibility for their options for specialisation and potential for creative development.

Content

Tuition encompasses practical and theoretical work on various disciplines within electronic music:

- Targeted staging of timbres and textures in specific contexts.
- Perspectives through theoretical presentations and discussions of subjects and cases relevant to the subject.
- Various approaches and methods in composition, sound generation, and sound processing.
- Communication of deliberations on aesthetics, sound, and other creative methods through reflected presentations and exercises.
- Practical exercises based in part on student compositions, in part on assignments handed out during classes. Relevant literature is included.

At the conclusion of the course, the student must hand in 3-4 productions (total playing time: max. 20 minutes) and a report (3-5 pages excluding annexes) with a short account of each production and the working process involved. The productions and the report are evaluated orally by the teacher and fellow students, giving as well as receiving feedback.

Tuition and work formats

Class tuition and group work. Tuition takes the form of practical exercises and theoretical presentations/discussions

Semesters

Two semestres

1st-2nd semester or 3rd-4th semester

Scope

10 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, that the teacher has approved the assignment, and that current attendance rules have been followed.

Music production, classical (artistic elective)

Teacher: Henrik Winther

Participation requirements

None

Objective

Upon completion of the course, the student:

- Has acquired knowledge of aesthetic and technical methods in contemporary sound and music production.
- Commands analytical and reflected approaches to classical sound and music production.
- Is able to creatively integrate practical and theoretical skills at an elementary level.
- Is capable of reflected decisions and can contribute professional knowledge and skills in creative cooperation with peers.
- Is able to structure their time and work efforts, and to handle unpredictable and creative challenges in a globalised world.
- Is able to assume responsibility for their options for specialisation and potential for creative development as regards their work as an artist.

Content

Tuition includes practical and theoretical approaches to classical sound and music production:

- Presentations and discussions of theories and methods relevant to the subject, providing a perspective on topics within classical music production. Relevant literature is included.
- Analysis of and work with various production technical approaches to sound recording and editing.
- Communication of deliberations on aesthetics, sound, and other creative methods through reflected presentations and exercises.
- The practical exercises include mandatory participation in a series of concert recordings which are scheduled at relevant dates in relation to the theoretical subjects. Recordings of solo performers, chamber music, orchestra music, and possibly acoustic jazz are included.
- Students are required to have access to music editing software and a few plug-ins. This may also include video editing software
- Students are required to have computers suitable for music recording.
- Students must participate in a few professional productions, possibly outside the Academy. The productions may be made in cooperation with the teacher or external cooperation partners.

Tuition and work formats

Class tuition, group work, and possibly guidance. Tuition takes the form of practical exercises and theoretical presentations/discussions

Semesters

Two semesters

1st-2nd semester or 3rd-4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

By the date communicated by the Study Administration, the student must hand in 3-4 productions that created solely by the student during the study period. Total playing time: max. 20 minutes.

Written report: 3-5 pages excluding appendices. The report briefly describes each production and the work done on it.

Oral examination: a conversation (20 minutes) about the submitted material.

Examination format

Submission of productions and written report, as well as an oral examination.

Oral examination: 20 minutes

Total duration including deliberation: 30 minutes.

Marking and evaluation

Internal marking. Pass/fail as well as brief oral feedback. The assessment must reflect to what extent the objectives have been achieved.

Mixing and mastering (artistic elective)

Teacher: Nanna Schannong, among others.

Admission requirements

Experience with recording and production. A prior participation in subjects such as music production or sound engineering is assumed, or a corresponding level of experience.

Preparation for the 1st lesson: The student must bring 2 finished productions that are ready for mixing. The student must also bring their own laptop with their choice of DAW (e.g. Logic, Ableton, Reaper or Pro Tools) and headphones for the entirety of the course.

Objective

Upon completion of the course, the student:

- Possesses knowledge of theory, methods, and practice in mixing and mastering
- Is able to create and communicate an individual artistic expression.
- Is able to assess artistic and communications-related challenges, and of argue for and select qualified creative expressions and solutions.
- Is able to plan, execute, and evaluate projects, both independently and in collaboration with others.

Content

Tuition may include the following themes:

- Mixing
- Mastering
- Sound design
- Cooperation and communication
- Communication of the student's artistic expression or those of others
- Reflection on the student's own practice

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Multi-channel audio for concerts and sound installations I (artistic elective)

Teacher: Morten Elkjær

Admission requirements

None. The course is placed only in fall semesters and can continue directly to Multichannel sound II in the spring semesters.

Objective

Upon completion of the course, the student:

- Is able to compose and produce simple multi-channel material for playback or live performances.
- Is familiar with the possibilities in using various spatialisation methods.
- Is familiar with the fundamental principles of psychoacoustics in connection with spatial sound.
- Is able to analyse, describe, and identify techniques and methods used in spatial composition music and by sound designers.

Content

The course includes practical and theoretical work with multi-channel audio. The student is introduced to examples of how to use multi-channel audio in e.g. live concerts and sound installations.

- The subjects are put into a historical context, and tuition covers spatial hearing and psychoacoustics, forms of panning (theory, implementation, and limitations), and current panning tools.
- Techniques and methods are covered in theory and practice.
- The tuition combines presentations, studying software and hardware, listening sessions, and work with practical assignments.

Tuition and work formats

Class tuition. Individual work with multi-channel sound.

Semesters

One semester

1st or 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.

Multi-channel audio for concerts and sound installations II (artistic elective)

Teacher: Morten Elkjær

Admission requirements

Experience with multi-channel audio corresponding to the elective course “Multi-channel audio for concerts and sound installations I”. The course is placed only in the spring semesters and can be taken directly coming from Multi-channel sound I in the fall semesters.

Objective

Upon completion of the course, the student:

- Is able to compose and produce original multi-channel material for playback or live performances.
- Has practical knowledge of the possibilities of different spatialization methods.
- Is able to analyze, describe, and identify techniques and methods used in spatial composition music and by sound designers.
- Possesses practical experience with various forms of sound spatialization in artistic projects.

Content

The course works practically and theoretically with multichannel audio. The student works practically with multichannel sound by e.g. live concerts and sound installations.

- Techniques and methods are used theoretically and practically
- Among other things, based on the Club Stage's 36-channel speaker set-up, practical work is done to create acusmatic works and live performances.
- The tuition is a combination of presentations, review of software and hardware, listening sessions and critique sessions on practical assignments.

Tuition and work formats

Class tuition, group work. Individual work with multi-channel sound.

Semesters

One semester

2nd or 4th 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.

Programming (artistic elective)

Teacher: Morten Elkjær

Admission requirements

None

Objective

Upon completion of the course, the student:

- Is capable of developing simple digital tools that can be incorporated in an artistic context, for example in sound art or music performance.
- Is able to identify their own learning needs and potential for creative development within programming.
- Is familiar with programming in Max/MSP at an elementary level.

Content

The course includes using programming to develop simple tools for sound art and music performance. It focuses on the artistic opportunities within composition and on the ways in which programming can be used in practice in the student's own works.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Music production, jazz/pop (artistic elective)

Admission requirements

None. The student must bring their own laptop with their choice of DAW (e.g. Logic, Ableton, Reaper or Pro Tools) and headphones for the entirety of the course.

Objective

Upon completion of the course, the student:

- Has acquired knowledge of aesthetic and technical methods in contemporary sound and music production.
- Commands analytical and reflected approaches to jazz/pop sound and music production.
- Is able to creatively integrate practical and theoretical skills at an elementary level.
- Is capable of reflected decisions and can contribute professional knowledge and skills in creative cooperation with peers.
- Is able to structure their time and work efforts, and to handle unpredictable and creative challenges in a globalised world.
- Is able to assume responsibility for their options for specialisation and potential for creative development as regards their work as an artist.

Content

Tuition includes practical and theoretical approaches to jazz/pop sound and music production:

- Presentations and discussions of theories and methods relevant to the subject, providing a perspective on topics within jazz/pop music production. Relevant literature is included.
- Analysis of and work with various production technical approaches to sound recording and editing.
- Communication of deliberations on aesthetics, sound, and other creative methods through reflected presentations and exercises.
- Students must participate in a few professional productions, possibly outside the Academy. The productions may be made in cooperation with the teacher or external cooperation partners.

Tuition takes the form of practical exercises and theoretical presentations/discussions. At the end of the course, 3-4 productions are submitted (total duration max. 20 minutes) as well as a report (3-6 pages excluding appendices), which briefly explains each production and the work with it. Productions and report are evaluated orally by the teacher and fellow students who both give and receive feedback.

Tuition and work formats

Class tuition, group work, and possibly guidance

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 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.

Music production for live performance (artistic elective)

Participation requirements

The student must have their own computer with relevant DAW (e.g., Ableton Live or similar), be proficient in computer usage, and have experience performing live.

Objective

Upon completion of the course the student:

- Has knowledge of both aesthetic and technical tools within live music production.
- Masters analytical and reflective approaches to music production as an active participant in live concerts.
- Is able to creatively integrate practical and theoretical skills.
- Can make reflective decisions and contribute their expertise in creative collaboration with peers.
- Can independently manage their time and work effort and handle unpredictable and creative challenges.
- Can take responsibility for their own specialization opportunities and creative development potential as a live musician.

Content

The course involves practical and theoretical exploration of various approaches to live concerts and live music production. The course may include:

- Analysis and utilization of different production techniques for live performances.
- Presentation of considerations regarding aesthetics, sound, and other creative tools through reflective presentations and exercises.
- Use of advanced live effects such as autotune and pre-programmed reverb.
- Utilization of backing tracks and in-ear monitoring.

The course includes practical exercises and theoretical presentations/discussions.

Tuition and work formats

Class tuition, group work, and possibly supervision.

Semesters

One semester

2nd or 4th 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.

Film music – dramatic underscore and collaboration (artistic elective)

Teacher: Keld Haaning

Participation requirements

Experience with composition and submission of productions from DAWs. The student must have their own computer with relevant DAW (Ableton Live, Logic, or similar).

Objective

Upon completion of the subject, the student:

- Can decode a visual narrative and creating music that supports it.
- Can cooperate with non-peers, receive instructions, and integrate the instructions in the practical composition work.
- Is capable of meaningful communication about music to persons with no knowledge of music.
- Is conversant with the form of communication and conventions and rights in the film music business.
- Can deliver completed material that observes given technical specifications.

Content

Tuition may include the following themes:

- Theories of audio-visual formation of significance
- Communication in cross-disciplinary artistic cooperation
- Spotting – where and why should there be music in a film?

In addition, tuition covers practical work with film music, composition assignments, and analyses of music from film and TV productions.

Tuition and work formats

Class tuition, group work and individual assignments.

Semesters

Two semestre

1st-2nd semester or 3rd-4th semester

Scope

10 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.

Co-writing and commercial songwriting (artistic elective)

Teachers: Jeppe Pilgaard, Nanna Bottos, Jesper Mardahl, m.fl.

Adgangskrav

The course is aimed at students with a BA in songwriting and students with equivalent experience in one or more of the following areas: music production, lyric writing, and/or composition.

Objective

Upon completion of the course the student:

- Has experience with various themes within co-writing.
- Is able to understand another artist's work and consciously work to meet a defined musical expression and need.
- Is able to initiate and participate in co-writing sessions.
- Is able to engage in interdisciplinary collaboration as a topliner, lyricist, and/or producer.
- Is able to work in a team and create lyrics, music, and/or sound within a given session.
- Has experience with lyrics, toplining, and production in co-writing sessions.
- Is able to reflect on creative processes, both in relation to their own and colleagues' qualities.

Content

The course involves co-writing sessions and songwriting/production. Additionally, instruction is provided on music rights, synchronization, and other aspects related to placing songs and music in a commercial market.

Students participate in various sessions, learn about collaborative processes, and develop the ability to create and contribute within a given deadline and content framework. The different sessions are facilitated by both instructors and students and may include writing for another artist or creating from a compositional, lyrical, or sonic standpoint.

Tuition and work formats

Class tuition and group work.

Semesters

Two semesters

1st-2nd semester or 3rd-4th semester

Scope

10 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.

Composition (artistic elective)

Admission requirements

None

Objective

Upon completion of the course, the student:

- Possesses a wide range of approaches to personally grounded composition work.
- Possesses experience with composition work as an act of creation.
- Is able to reflect on own artistic practice in relation to own music.
- Is able to make and make musical artistic choices and assessments.
- Possesses in-depth knowledge of the composition work as being identity-creating.
- Is able to recognize and handle artistic challenges in a creative, exploratory, and analytical way.
- Is able to identify own learning needs and creative development potentials within the composition subject.
- Possesses a great understanding of work areas as a musician and composer.

Content

The course works with a wide range of approaches to work with composition and creative processes. It reflects on how the composition work can support the personal, artistic expression, and every week we work with feedback on practical composition tasks. The composition assignments can take all forms, and the student thus builds a catalogue of very different methods for initiating creative processes. In a joint review of the students' compositions, artistic sparring and giving feedback is also being trained.

Tuition and work formats

Class tuition. Homework assignments

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Composition for performers (artistic elective=

Participation requirements

None

Objective

Upon completion of the course the student:

- Has advanced experience with composition, including working with form, texture, and melody.
- Has experience with composition and arrangement/instrumentation as a single, creative process
- Has acquired in-depth knowledge of composition work as an identity-creating part of an active career as a musician.

Content

Through practical work, the students' potential as actively composing musicians is developed. New methods are explored and tested, while other composers' works are analyzed and examined in relation to the students' own compositional projects. Composition exercises, reflective discussions, and alternating between practical work and discussions on topics such as aesthetics, method, and contemporary relevance are included. There will be ongoing homework and assignments in the form of practical composition tasks.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd or 4th 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.

Instrumentation and arrangement for string instruments (artistic elective)

Teacher: Kasper Bai

Participation requirements

None

Objective

Upon completion of the course, the student:

- Possesses knowledge of string instruments as well as their timbral possibilities and repertoire.
- Is able to apply technical and theoretical knowledge of strings in their own artistic practice.
- Possesses knowledge of trends in composition technique and aesthetics in contemporary music for strings.
- 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.

Content

Tuition may include the following:

- Composition techniques
- Instrument knowledge
- Arrangement
- Instrumentation
- Developing the student's capacity for critical reflection on their own works and those of others
- Score analysis

During the course, the student must complete at least one composition or arrangement for strings (duration at least 3 minutes) which must be handed in to the teacher complete with parts and a score.

Tuition and work formats

Class tuition, individual guidance, and peer feedback.

Tidsmæssig placering

One semester

2nd or 4th semester

Omfang

5 ECTS

Evaluering og eksamensbestemmelser

Attest med bedømmelsen godkendt/ikke godkendt. Attesten bekræfter, at læringsmålene vurderes opfyldt på et niveau, der som minimum svarer til bestået, samt at gældende regler for fremmøde er overholdt.

Advanced instrumentation (artistic elective)

Teacher: Lasse Laursen

Admission requirements

Experience with instrumentation.

Objective

Upon completion of the course, the student:

- Is able to account for the significance of musical instruments in a composition.
- Is able to learn about new instruments and alternative uses of their possibilities.
- Is able to work with experimental notation.
- Is able to reflect on the characteristics and uses of various musical instruments.

Content

Presentation, analysis, and discussion of selected works, instruments, and notation with a focus on an alternative approach to instruments, musicians, and scores. The focus is on the individual instrument rather than the collective effect of all instruments (orchestration). The students are involved in the selection of works and instruments, and they contribute with presentations on the selected works/instruments.

Tuition and work formats

Class tuition, student presentations, and discussion. The course ends with the student selecting and handing in one of the following:

- A 10 to 15-minute video presentation about a new or unknown instrument.
- A 10 to 15-minute video presentation about an alternative approach to an instrument.
- A small composition demonstrating an alternative approach to instrumentation.
- A recording of a small composition with an alternative approach to instrumentation.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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, that the teacher has approved the assignment handed in, and that current attendance rules have been followed.

Orchestration, symphonic (artistic elective)

Teacher: Kasper Bai

Admission requirements

Experience with instrumentation.

Objective

Upon completion of the course, the student:

- Is capable of composing/arranging for a symphony orchestra with a personal expression.
- Possesses knowledge of symphony orchestra instruments (woodwinds, brass, percussion, harp, and strings), their timbral possibilities, idiom and repertoire.
- Possesses knowledge of harmonisation and arrangement techniques for symphony orchestras.
- Is able to apply technical and theoretical knowledge of symphony orchestra instruments in their artistic practice.
- Is able to reflect on practice and choice of methods in relation to their own artistic practice.
- Possesses knowledge on composition technical and aesthetic trends in historical as well as contemporary orchestra music, possibly in combination with a rhythm section and other orchestra types.
- 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.

Content

Tuition includes the following:

- Instrument knowledge
- Arrangement
- Instrumentation
- Developing the student's capacity for critical reflection on their own works and those of others
- Score analysis

During the course, the student must complete at least one composition/arrangement for symphony orchestra complete with parts and a score. Duration: At least 3 minutes. The composition/arrangement must be approved by the teacher.

Tuition and work formats

Class tuition, guidance, and peer feedback.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Choir arrangement, jazz/pop (artistic elective)

Participation requirements

Experience with choir arrangement.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical practice and of pedagogical concepts and methods relevant to choirs.
- Has acquired skills in arrangement on an advanced level.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose from arrangement methods, and to make qualified and reflected artistic choices.
- Is able to independently assume responsibility for their own learning needs, specialisation options, and potential for creative development, and to prioritise and structure their time and work efforts.

Content

Developing student qualifications within jazz/pop choir arrangement, focusing on the student's ability to integrate practical and theoretical aspects. Creating various types of arrangements, both a cappella and with accompanying instruments. The aim is for the student to be able to create arrangements that can be used in many different teaching contexts and by semi-professional groups and choirs.

Subjects such as the following are covered:

- Arrangement techniques
- Knowledge of repertoire and style
- Knowledge of children's and adolescent voices

At the conclusion of the course, the student submits, on a date specified by the instructor, 4 arrangements along with a report (3-5 pages) that briefly explains each arrangement and the work done on it. The following types of arrangements are included:

- 2 arrangements for children's or youth choir with accompanying instrument(s) (at least one for equal voices). B) 2 a cappella arrangements for choir/vocal group.
- All arrangements must be presented in written form (PDF). Documentation in the form of audio or video recordings may be attached.

Tuition and work formats

Class tuition with the inclusion of RAMA Vocal Center's e-learning platforms.

Semesters

One semester

1st, 2nd, 3rd or 4th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Instrumentation and arrangement for brass/wind instruments (artistic elective)

Participation requirements

None

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of wind instruments and their timbral possibilities and repertoire.
- Is capable of composing and/or arranging with a personal expression.
- Is able to apply technical and theoretical knowledge of arrangement in their artistic practice.
- Is able to reflect on practice and choice of methods in relation to their own artistic practice.
- Possesses knowledge on composition technical and aesthetic trends.
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience.

Content

Tuition includes the following:

- Instrument knowledge (on wind instruments and rhythm sections, for example)
- Arrangement and instrumentation
- Score analysis
- Developing the student's capacity for critical reflection on their own works and those of others

During the course, at least one finished piece is prepared, submitted in score form, and performed at a joint concert for the course. Various types of ensembles may be worked with, such as saxophone quartet, big band, etc. Collaboration with the school's big band may also be possible during the course.

Tuition and work formats

Class tuition, guidance, rehearsal and concert programme with a suitable professional ensemble, and peer feedback.

Semesters

One semester

2nd or 4th 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.

Band- composition and -arrangement (pedagogical elective)

Participation requirements

The course is only available to students with a BA from a rhythmic or creative education, or students with equivalent qualifications.

Objective

Upon completion of the course, the student:

- Is able to participate independently and constructively in musical contexts on various instruments or singing.
- Has developed their arrangement skills through practical experience with various instruments.
- Possesses knowledge of relevant methods for acquiring additional instrument skills (including laptops, synthesizers, and so forth) based on their needs and interests and those of fellow students.
- Is capable of working creatively with arrangement in a band context.
- Is able to make artistically relevant choices and assessments.

Content

Tuition includes a general practical introduction to the use of various instruments in ensemble playing and developing and arranging student compositions for the musicians available in the class.

Tuition and work formats

Class tuition

Semesters

Onde semester

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

Counterpoint and arrangement (artistic elective)

Teacher: Thorkil Mølle

Participation requirements

None

Objective

Upon completion of the course the student:

- Have acquired in-depth knowledge of the fundamental counterpoint traditions.
- Be able to apply technical and theoretical knowledge of counterpoint within arrangement and/or composition for multiple voices.
- Be able to assess and choose among arrangement methods and make qualified and reflective artistic choices.

Content

The course consists of work with classical counterpoint techniques from various eras, as well as the students' own projects. In general, music containing contrapuntal techniques and devices is explored regardless of style. The course also involves analysis and discussion, with a focus on being able to make artistically sound decisions.

Throughout the course, various shorter compositional tasks are solved individually as homework assignments. Additionally, the student must work on a couple of their own projects of their choice.

At the end of the course, the student submits, on a date announced by the instructor, 2 arrangements or compositions based on a stylistic basis chosen by the student.

Tuition and work formats

Classroom instruction. In special cases, the course may be conducted online.

Semesters

One semester

1st, 2nd, 3rd or 4th 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, that the final assignment is approved by the teacher, and that current attendance rules have been followed.

Science, philosophy, identity and aesthetics (artistic elective)

Teacher Juliana Hodkinson

Participation requirements

None

Objective

Upon completion of the course the student:

- Is able to identify and engage fully in contemporary discourses within musicology.
- Is able to provide perspectives from issues of musicology to their own musical practice.
- Is able to communicate elementary problems of music and musicology in teaching situations and in their own musical practice.

Content

The course is a reflection forum focused on sharing perspectives and impulses related to musicological, philosophical, and aesthetic topics. The course may include the following themes:

- Music and identity (e.g., sexuality, gender, race, nationality)
- Philosophical and aesthetic perspectives
- Listening practices

As a culmination of the course, the student will hold an oral presentation (20 min.) or submit a written assignment (3-5 pages) on a self-selected topic related to the instruction, on a date announced by the instructor.

Tuition and work formats

Class tuition. Parts of the course may be conducted online.

Semesters

One semester

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

Experimental music (artistic elective)

Teacher: Lasse Laursen

Admission requirements

None

Objective

Upon completion of the course, the student:

- Is able to reflect on the compositional, political, and aesthetic aspects of experimental music.
- Is able to analyse and communicate experimental music.
- Is able to achieve an overview of artistic trends.
- Is able to identify the consequences of geopolitical events on the artistic landscape.
- Is able to discuss concepts such as artistic quality, art for art's sake, and historical necessity.

Content

Tuition focuses on trends and tendencies in contemporary music with a focus on inaugural performances at festivals for experimental music. Selected works are analysed and discussed. The students contribute to selecting which festivals and inaugural performances to focus on in classes, and they contribute presentations on the selected works.

Tuition and work formats

Class tuition, student presentations, and discussion. The course ends with the student handing in a 10 to 15-minute video presentation about a work, an artist, or a trend.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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, that the teacher has approved the video presentation, and that current attendance rules have been followed.

Contemporary music for performers (artistic elective)

Teachers: Frederik Munk Larsen, Juliana Hodkinson and Niels Rønsholdt

Participation requirements

The course is only available to students majoring in singing or an instrument.

Objective

Upon completion of the course the student:

- Possesses specialist knowledge of internationally recognised artistic and technical practice, contemporary repertoire, methods, and theory.
- Has acquired artistic and technical skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to contemporary music and contemporary musical practice.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.

Content

Tuition is based on the diverse forms of expression of contemporary music. It includes studying works of music and cross-aesthetics with backgrounds in different genres and compositional expressions. The class works collectively and with topics and works chosen individually. Tuition may take as its starting point various forms of improvisation, classically notated score music, graphic scores, or electronic music. Part of tuition may be executed as workshops with composition students or external composers. During the course, each student participates in at least one concert per semester where at least one work was written by, or composed in collaboration with, the student. The concerts are produced and curated by the students in the class.

Tuition and work formats

Holdundervisning. Forelæsninger, ensemblespil og projektorienteret gruppearbejde.

Semesters

Two semesters

1st-2nd semester or 3rd-4th semester

Scope

10 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, that the teacher has approved the video presentation, and that current attendance rules have been followed.

Forgotten figures in Western music history and analysis (pedagogical elective)

Teacher: Niels Chr. Hansen

Participation requirements

The course is primarily aimed at students with a BA in a classical major.

Objective

Upon completion of the course the student:

- Possesses specialized knowledge about important personalities from Western music history who have been overlooked in the conventional narrative due to gender, ethnicity, sexual orientation, religious beliefs, and/or socioeconomic factors.
- Masters critical and analytical approaches to understanding the works, historical contexts, and musical practices of neglected figures.
- Is able to navigate their musicianship in a globalized world in relation to current societal debates on colonialism, bias, and discrimination.
- Can include questions about implicit bias and discrimination in their artistic outreach and discuss such issues with both peers and non-specialists.
- Can act professionally by making proper ethical choices regarding musical repertoire selection, programming, recruitment, outreach, and public relations.

Content

The course explores the treasure trove of rarely performed music written by underrepresented composers. These neglected figures in Western music history include composers who were women, of non-European origin, and/or belonged to sexual and ethnic minorities. Through literature and repertoire searches, student presentations, lectures, class discussions, and group assignments, their life stories and artistic contributions are examined. Selected works are analyzed, and discussions revolve around how overlooked perspectives can enrich understanding of Western musical culture and how this music can be best presented to students and concert audiences.

The course consists of a combination of lectures, exercises, class discussions, student presentations, homework, and group work.

At the end of the course, each student prepares a poster that visually introduces a neglected figure from Western music history in an appealing manner. The poster may include information about biography, works, stylistic features, images, sheet music, and QR codes to recordings available on common streaming platforms. During the last class session, students give a 10-minute oral presentation of their posters to the class.

The students' posters are displayed publicly at the conservatory either physically or digitally.

The assignment can be completed individually or in groups, with each group producing a number of posters corresponding to the total number of students in the group.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 4th 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, that the final assignment has been approved by the teacher, and that current attendance rules have been followed.

Musical conversations

Teacher: Thorkil Mølle

Participation requirements

None

Objective

Upon completion of the course the student:

- Has acquired in-depth knowledge of contemporary knowledge of a selection of contemporary cultural ideas and trends and can discuss them with both peers and non-specialists.
- Has become acquainted with relevant historical viewpoints and can contextualize them to contemporary trends in a relevant and fair manner.
- Is able to set an agenda, act as a conductor, moderator, interviewer, recorder, etc., at an advanced level.
- Has acquired new cultural insights and have had their own perspectives and attitudes challenged and developed.
- Is able to engage in academic discussions with a nuanced language and perspective at an advanced level.

Content

The elective is a forum for reflection, focusing on exchanging ideas and viewpoints, and inspiring and being inspired by each other in the class. The course consists of discussions and exchanges of opinions based on music, art, and culture and in interaction with political, historical, religious, ethnic, and ideological topics. The topics are organized in collaboration with the students. Throughout the course, students are required to bring material (literature, a picture, a piece of music, etc.) to the class, which will serve as the basis for discussion and/or exchange of opinions, as well as to act as a chairperson/moderator in relevant dialogues.

At the end of the course, the student submits, on a date set by the teacher, a written report (5-7 pages) on a topic related to the course. The report must include:

- Critical discussion of the specific topic.
- Reflections on the topic in relation to personal experiences and artistic practice.
- Comparison between historical and contemporary viewpoints.

Tuition and work formats

Class instruction. In special cases, instruction may be conducted online.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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, that the final assignment has been approved by the teacher, and that current attendance rules have been followed.

Children's choir conducting (pedagogical elective)

Admission requirements

The course is only available to students with a BA in Church Music, General Music Studies, or students with equivalent qualifications in choral music.

Objective

Upon completion of the course the student:

- Has acquired tuition skills as well as musical skills and forms of expression on an advanced level in relation to the children's choir discipline.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.

Content

1st semester tuition focuses on elementary work with children's voices. 2nd semester tuition focuses on a choir training course and repertoire.

Tuition may include the following themes:

- Method
- Solfège
- Arrangement techniques
- Developing a pedagogical progression
- Supervised training course with beginner level pupils provided by the academy
- Repertoire
- Rehearsal technique
- Training course with a relevant children's choir

A training course with a relevant practice choir is planned and conducted, consisting of a minimum of 14 lessons of at least 20 minutes each. Video and digital learning platforms may be used. The student is responsible for arranging the training course.

Tuition and work formats

Class tuition and training course.

Semesters

Two semesters

1st-2nd semester or 3rd-4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Examination with the training choir:

- 20 minutes of rehearsal on a work from the choir's repertoire. The work is chosen by the internal examiner; the student is notified of the decision one week prior to the examination.
- 20 minutes of learning a work unknown to the choir. The assignment is chosen by the internal examiner; the student is notified of the decision one week prior to the examination.

The student writes a report of 7-9 pages (excluding annexes) on the training course containing the following:

- A presentation of the choir: number of singers, age, level, history, and so forth
- A journal of training course lessons with reflections on pedagogical subjects of particular relevance to children's choir.
- An overview of repertoire used during the training course.

Examination format

Practical test and written report

Duration of the practical test: 40 minutes.

Conversation and deliberation: 30 minutes.

In total: 70 minutes.

Scope of the written report: 7-9 excluding annexes. The report must be handed in by the date communicated by the Study Administration.

Marking and evaluation

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

Choir conducting, junior choir (pedagogical elective)

Participation requirements

The course is only available to students with a BA in Church Music, General Music Studies, or students with equivalent qualifications in choral music.

Objective

Upon completion of the course the student:

- Has acquired tuition skills as well as musical skills and forms of expression on an advanced level in relation to the junior's choir discipline.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.

Content

1st semester tuition focuses on elementary work with children's voices. 2nd semester tuition focuses on a choir training course and repertoire.

Tuition may include the following themes:

- Method
- Solfège
- Arrangement techniques
- Developing a pedagogical progression
- Supervised training course with beginner level pupils provided by the academy
- Repertoire
- Rehearsal technique
- Training course with the RAMA girl's choir

A training course with the RAMA girl's choir is planned and conducted, consisting of a minimum of 14 lessons of at least 20 minutes each. Video and digital learning platforms may be used. The student is responsible for arranging the training course.

Tuition and work formats

Class tuition and training course.

Semesters

Two semesters

1st-2nd semester or 3rd-4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Examination with the RAMA girl's choir:

- 20 minutes of rehearsal on a work from the choir's repertoire. The work is chosen by the internal examiner; the student is notified of the decision one week prior to the examination.
- 20 minutes of learning a work unknown to the choir. The assignment is chosen by the internal examiner; the student is notified of the decision one week prior to the examination.

The student writes a report of 7-9 pages (excluding annexes) on the training course containing the following:

- A presentation of the choir: number of singers, age, level, history, and so forth
- A journal of training course lessons with reflections on pedagogical subjects of particular relevance to children's choir
- An overview of repertoire used during the training course

Examination format

Practical test and written report

Duration of the practical test: 40 minutes.

Conversation and deliberation: 30 minutes.

In total: 70 minutes.

Scope of the written report: 7-9 excluding annexes. The report must be handed in by the date communicated by the Study Administration.

Marking and evaluation

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

Ensemble conducting, classical (pedagogical elective)

Teacher: Mathias Skaarup

Participation requirements

None

Objective

Upon completion of the course the student:

- Understands and is able to reflect on practice and choice of methods in relation to their own artistic practice as well as in relation to tuition and communication courses.
- Has acquired musical skills and leadership competences and skills on an advanced level.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation at a professional level in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.

Content

Tuition may include the following themes:

- Methodology
- Training course
- Conducting technique
- Score technique
- Knowledge of repertoire
- Learning methods

To conclude the course, the student records a video of themselves leading the ensemble. The video forms the basis of a conversation reflecting on the course between the student, the ensemble, and the teacher.

Tuition and work formats

Class tuition

Semesters

Two semesters

1st-2nd semester or 3rd-4th semester

Scope

10 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.

Ensemble conducting, jazz/pop

Teacher: Jens Chr. Chappe Jensen

Participation requirements

Grundlæggende viden om instrumentation.

Objective

Upon completion of the course the student:

- Besidder indgående viden om kunstnerisk og teknisk praksis inden for ledelse af forskellige typer ensembler indenfor den rytmiske musik, samt om relevante pædagogiske og didaktiske begreber og metoder.
- Kan arrangere for store rytmiske ensembler på et teknisk videregående niveau og med et personligt, kunstnerisk udtryk.
- Kan varetage musikalsk og pædagogisk formidlingsvirksomhed og diskutere musikfaglige og professionelle problemstillinger med både fagfæller og ikke-specialister.
- Kan agere professionelt ift. ansvar og etik.
- Kan tage ansvar for egne læringsbehov, specialiseringsmuligheder og kreative udviklingspotentialer samt strukturere tid og arbejdsindsats.

Content

Undervisningen kan blandt andet indeholde:

- Arbejde med intonation, klangopfattelse, frasering, groove, puls, feeling.
- Repertoire- og stilkendskab
- Indstuderingsteknikker
- Direktionsteknikker (slagskemaer og anden kropslig visualisering, vokalt foredrag).
- Arrangementsteknikker for forskellige typer af ensembler (f.eks. blæsere, strygere og elektroniske musikere).
- Partituranalyse
- Tilrettelæggelse af indstuderingsforløb og koncert.
- Komposition og/eller arrangement for selvvalgte eller tilknyttede orkestre.

Praktisk arbejde med selvvalgt eller tilknyttet orkester. Der arbejdes praktisk med arrangement, metodik og indstuderingsmetoder, f.eks. med konservatoriets bigband. I løbet af semestrene gennemføres en koncert med den studerende som dirigent og leder.

Som afslutning på forløbet afleverer den studerende, på en af underviseren udmeldt dato, videodokumentation af sig selv ledende et relevant ensemble, Videoen danner baggrund for en reflekterende samtale mellem den studerende og underviseren.

Tuition and work formats

Class tuition. Individual supervision.

Semesters

Two semesters

1st-2nd semester or 3rd-4th semester

Scope

10 ECTS

Evaluation and examination regulations

Attest med bedømmelsen godkendt/ikke godkendt. Attesten bekræfter, at der er gennemført en koncert og foretaget dokumentation heraf og at læringsmålene vurderes opfyldt på et niveau, der som minimum svarer til bestået.

Choir conducting, pop/jazz (pedagogical elective)

Admission requirements

BMus degree including the discipline or corresponding qualifications.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical practice and of pedagogical concepts and methods relevant to choirs.
- Understands and can reflect on practice and choice of methods in relation to their own artistic practice as well as in relation to tuition courses.
- Has acquired tuition skills as well as musical and technical skills and forms of expression on an advanced level.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to independently assume responsibility for their own learning needs, specialisation options, and potential for creative development, and to prioritise and structure their time and work efforts.

Content

Further development of student qualifications within jazz/pop/global choir pedagogics, focusing on the student's ability to integrate practical and theoretical aspects.

Conducting vocal ensembles of various types, both a cappella and with a rhythm section. The aim is for the student to be able to work at music schools and with semi-professional groups and choirs. Coverage of tuition methods and pedagogy with the aim of developing a relevant and progressively ordered tuition repertoire for use on the training courses. Based on the associated training course, tuition covers subjects such as the following:

- Arranging tuition courses
- Progress
- Knowledge of repertoire and style
- Learning methods
- Direction technique
- Accompaniment
- Intonation, choir voicing, and timbre perception
- Warm-up and vocal formation
- Improvisation
- Knowledge of vocal technique
- Groove, pulse, feeling, and phrasing
- Conducting
- Knowledge of children's and adolescent voices

Tuition and work formats

Tuition takes the form of class tuition alongside the training course and guidance in connection with the training courses.

Training course:

In consultation with the adviser, the student completes a tuition course of at least 14 lessons (lasting 45 minutes each) featuring a choir at music school level. The focus is on the continuous practice / progression with learning over time.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

By the date communicated by the Study Administration, the student hands in a pedagogical report (7-9 pages excluding annexes) describing the completed training course.

The report must include the following:

- the objective
- a description of the choir
- pupil descriptions
- a description of one or more selected lessons
- deliberations on method and pedagogics
- an evaluation of the objective and course of the training course and on the development of the choir and each individual
- a list of titles covered (annex)
- examples of tuition materials used (annex)

Tuition demonstration with the student's own choir:

The student demonstrates their teaching skills at a 30-minute examination taking the form of a normal lesson. After the lesson, the student comments on the training course and the course of the lesson and answers questions from the examiners during an interview of approx. 10 minutes. The report will also be included.

Examination format

Report and practical examination. Total duration including deliberation: 55 minutes

Marking and evaluation

Internal marking. Grade.

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

Choir conducting, classical (pedagogical elective)

Teacher: Jonas Rasmussen

Participation requirements

None

Objective

Upon completion of the course the student:

- Understands and is able to reflect on practice and choice of methods in relation to their own artistic practice as well as in relation to tuition and communication courses.
- Has acquired tuition skills in relation to adult choirs, and musical skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to manage complex and unpredictable creative challenges in pedagogical processes and while realising their musicianship in a globalised world.
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.

Content

Tuition may include the following themes:

- Method
- Training course
- Conducting technique
- Score technique
- Knowledge of repertoire
- Learning methods
- Timbre
- Intonation

To conclude the course, the student records a video of themselves leading the choir. The video forms the basis of a conversation reflecting on the course between the student, the choir, and the teacher.

Tuition and work formats

Class tuition

Semesters

Two semesters

1st-2nd semester or 3rd-4th semester

Scope

10 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.

Choir conducting with the student's own training choir

Participation requirements

The course requires that the student has their own practice choir and either a BA in General Music Studies or has completed at least one of the following courses: "Choir conducting, classical," "Choir conducting, jazz/pop" or has equivalent qualifications.

Objective

Upon completion of the course the student:

- Understands and can reflect on practice and choice of methods in relation to their own artistic practice as well as in relation to tuition and communication courses.
- Has acquired tuition skills in relation to adult choirs, and musical skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to manage complex and unpredictable creative challenges in pedagogical processes and while realising their musicianship in a globalised world.
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.

Content

Tuition takes the form of an external training course with the student's own training choir for at least 7 lessons lasting at least 45 minutes each. The training choir may be provided in collaboration with a music school, evening class, church, independent ensemble, or similar.

Tuition may include the following themes:

- Method
- Training course
- Conducting technique
- Score technique
- Knowledge of repertoire
- Learning methods

Tuition and work formats

One on one and/or class tuition. In some of the lessons, the student is supervised. Video and digital learning platforms can be used.

Semesters

one semester

3rd or 4th semester

Scope

5 ECTS

Evaluation and examination regulations

Examination content

By the date communicated by the Study Administration, the student must hand in a written report on their work with the training choir. The report (4-6 pages excluding annexes) must include the following:

- Objective for the training choir
- A description of the choir's practice until now and an assessment of its potential for development
- Choir development during the training course, possibly based on journal entries
- A reflection on the student's role as conductor and choir leader
- Examples of tuition materials used must be included as an annex

At the oral examination, the student presents an edited video recording of themselves conducting a work, or excerpts from a work, known by the choir as well as the choir learning new material. The new material to be learned is chosen by the teacher and is sent to the student one week prior to the examination.

Total duration of the video recordings: approx. 20 minutes. The student comments on the recordings.

The presentation is supplemented by a short interview where the student answers questions from the examiners regarding the video presentation and the report.

Examination format

Oral examination and written report

Oral examination: 30 minutes. Interview: 10 minutes. Total duration including deliberation: 60 minutes

Marking and evaluation

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

Ensemble conducting with the student's own training ensemble (pedagogical elective)

Participation requirements

Faget kræver at den studerende har eget praktikensemble, samt har en BA i Almen Musikledelse, eller gennemført mindst et af følgende fag: "Ensembleledelse, klassisk", "Ensembleledelse, rytmisk", eller har tilsvarende kvalifikationer.

Objective

Upon completion of the course the student:

- Kan forstå og reflektere over praksis og metodevalg i relation til egen kunstnerisk praksis samt i relation til undervisnings- og formidlingsforløb.
- Mestrer videregående undervisningsfærdigheder samt musikalske færdigheder og ledelseskompetencer og ledelsesfærdigheder.
- Behersker kritiske og analytiske tilgange til musik og musikalsk praksis.
- Kan varetage musikalsk og pædagogisk formidlingsvirksomhed og diskutere musikfaglige og professionelle problemstillinger med både fagfæller og ikke-specialister.
- Selvstændigt kan igangsætte og lede musikalsk sammenspil og tværfagligt samarbejde i rollen som musiker og pædagog.
- Kan agere professionelt ift. ansvar og etik.
- Kan vurdere og vælge blandt kunstneriske udtryksformer samt opstille relevante løsningsmodeller og træffe kvalificerede og reflekterede kunstneriske valg.

Indhold

Faget afvikles som ekstern praktik med den studerendes eget praktikensemble i minimum 7 lektioner á minimum 45 minutter. Eget praktikensemble kan f.eks. være i samarbejde med musikskole, aftenskole, kirke, selvstændige ensembler eller lignende. Undervisningen kan bl.a. indeholde følgende temaer:

- Metodik
- Praktik
- slagteknik
- Partiturteknik
- Repertoireorientering
- Indstuderingsmetodik

Undervisnings- og arbejdsformer

Solo- og/eller holdundervisning. Den studerende superviseres i en del af undervisningslektionerne. Der kan anvendes video og digitale læringsplatforme.

Tidsmæssig placering

Et semester

1., 2., 3. eller 4. semester

Omfang

5 ECTS

Evaluering og eksamensbestemmelser

Eksamensindhold

På en af studiekontoret udmeldt dato afleveres en skriftlig rapport for arbejdet med praktikensemblet.

Rapporten på 4-6 sider eksklusiv bilag skal indeholde:

- Målsætning for praktikensemblet
- Beskrivelse af hidtidig praksis for ensemblet samt vurdering af ensemblets udviklingspotentiale
- Ensemblets udvikling under praktikforløbet – f.eks. i form af dagbogsnotater.
- Refleksion over egen rolle som dirigent og ensembleleder.
- Eksempler på anvendt undervisningsmateriale vedlægges som bilag

Ved den mundtlige eksamen fremlægger eksaminanden en redigeret videooptagelse af direktion af et værk, eller dele af et værk, som er kendt af ensemblet samt nyindstudering med ensemblet. Nyindstuderingen vælges af underviseren og tilsendes eksaminanden en uge før eksamen.

Videooptagelsernes samlede varighed ca. 20 minutter. Eksaminanden kommenterer videooptagelserne. Fremlæggelsen suppleres af en kort samtale hvor eksaminanden svarer på spørgsmål fra censorerne vedrørende videofremlæggelsen og rapporten.

Eksamensform

Mundtlig eksamen og skriftlig rapport. Mundtlig eksamen 30 minutter. Samtale 10 minutter. Samlet varighed inkl. votering 60 minutter.

Censur og bedømmelse

Intern censur. Karakter. Bedømmelsen skal afspejle, i hvilken grad læringsmålene er opfyldt.

Ensemble teaching practice (pedagogical elective)

Admission requirements

BMus degree from jazz/pop musician, jazz/pop music and movement or general music studies.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical practice and of relevant pedagogical and didactic concepts and methods.
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication processes.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-professionals.
- Is able to act professionally in terms of responsibilities and ethics.
- Is able to take responsibility for their own learning needs, specialisation options, and creative development potential, and to prioritise and structure their time and work efforts.

Content

Taking the associated training courses as its starting point, tuition focuses on subjects that prepare the student for motivating, directing, and instructing various ensemble playing groups as well as composing and arranging for them. Tuition covers subjects such as the following:

- Arranging tuition courses
- Creative processes
- Composition
- Improvisation
- Arrangement
- Instrument/vocal technique
- Knowledge of repertoire and style
- Music and movement
- Learning techniques
- Sound design/production
- Conducting

The tuition course is planned jointly by the teachers and students and takes the form of class tuition and guidance in connection with the training courses. Following a general introduction focusing on creative processes and process management, the 1st semester is based on intensive training courses selected by the students. These courses can be workshops, courses, musicals, clinics, or similar. This is followed by a training course of at least 14 lessons of 45 minutes each with a class of pupils.

Tuition and work formats

Class tuition, group work, and guidance in connection with the student's training

courses.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Tuition demonstration during a 45-minute lesson. During the subsequent interview of approx. 10 minutes, the examiners can ask questions based on the demonstration and the report.

By the date communicated by the Study Administration, the student hands in a report (7-9 pages) describing the completed training courses.

The report must include the following:

- Pupil descriptions
- The objective
- A description of one or more selected lessons
- An evaluation of the development of each individual person and the class as a whole
- A list of titles covered and examples of tuition materials used

Examination format

Practical test and written report. Duration of the practical test: 45 minutes. Interview: 10 minutes. Deliberation: 20 minutes. 75 minutes in total.

Marking and evaluation

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

Singing, dancing and playing teaching practice (pedagogical elective)

Teacher: Lena Gregersen

Admission requirements

BMus degree in jazz/pop music and movement or corresponding qualifications.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical/bodily practice and of relevant pedagogical and didactic concepts and methods.
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses and make informed and reflected artistic decisions.
- Has acquired tuition skills as well as musical and technical/bodily skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to the singing, dancing, and playing discipline and its practice.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to handle complex and unpredictable creative challenges within pedagogical processes.
- Is able to independently commence and direct musical ensemble teaching and interdisciplinary cooperation in a motivational and inspiring way in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.

Content

Tuition may include work on the following:

- Bodily, musical, and technical aspects
- Personal expression
- Improvisation
- Interpretation
- Composition and arrangement
- Immersion in selected styles
- Creative and collective processes
- Method
- Pedagogical communication
- Motivation and inspiration

The tuition course is planned jointly by the teachers and students and takes the form of class tuition and guidance in connection with the training courses.

Training courses:

The student plans, arranges, and executes at least 2 intensive courses alone or with a fellow student. These courses can be workshops, courses, musicals, clinics, or similar. This is followed by a training course of at least 14 lessons of 45 minutes each with a class of pupils. Prior to the examination, the student hands in a report on the courses (scope: 7-9 pages).

Tuition and work formats

Class tuition and guidance in connection with the student's training course.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

By the date communicated by the Study Administration, the student hands in a report (7-9 pages excluding annexes) describing the completed training courses.

The report must include the following:

- A description of the training classes
- Pupil descriptions, environment, and objective(s)
- A description of one or more selected lessons
- An evaluation of the development of the class and the course generally
- A list of titles covered and examples of tuition materials used must be appended as an annex

Some kind of video and audio documentation of all training courses must be included (max. duration 15 minutes).

At the examination, the student gets 20 minutes for presenting their training courses. During a subsequent interview of approx. 10 minutes, the examiners ask questions based on the presentation, the report, and the documentation.

Examination format

Report and oral presentation. Total duration including deliberation: 45 minutes

Marking and evaluation

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

Basic music education, adults (pedagogical elective)

Teacher: Helle Agergaard

Admission requirements

None

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of relevant pedagogical concepts and methods.
- Understands and can reflect on practice and choice of methods in relation to teaching courses.
- Has mastered advanced tuition skills within basic music education for adults.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to work with music pedagogical communication and discuss music related and professional problems with peers as well as non-specialists.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to independently assume responsibility for their own learning needs, specialisation options, and potential for creative development, and to prioritise and structure their time and work efforts.

Content

Developing student qualifications within basic music education for adults/adolescents. Based on the training course of the elective, tuition covers materials that may relate to the following:

- Arranging tuition courses
- Creating awareness of basic elements in music
- Progress
- Knowledge of repertoire and style
- Arranging and reworking material
- Improvisation
- Composition
- Sound shaping
- Communication of music
- Singing, playing, and movement
- Ear training

Tuition and work formats

Class tuition, group work, and guidance in connection with the training course. Class tuition and group work are scheduled as weekly tuition while guidance is part of the training course. In addition, tuition may include brief training courses or workshops.

Training course:

In consultation with the teacher, the student completes one tuition course of 14 lessons or two courses of 7 lessons each (duration of minimum 45 minutes). The student is free to choose the target audience and educational material of the training course. It is the student's responsibility to find a suitable training course.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

By the date communicated by the Study Administration, the student hands in a report (7-9 pages excluding annexes) describing the completed training courses. The report must include the following:

- Objective
- A description of the class and the tuition environment
- A description of one or more selected pedagogical issues
- An evaluation of the course
- A repertoire list including at least 2 examples of tuition material created by the student

The report provides the background material for the examination.

At the examination, the student demonstrates their tuition skills with their training class. The tuition demonstration has the same duration as a normal lesson: 45 minutes.

During an interview after the examination (duration max. 15 minutes), the student answers question about the examination and the report and has the opportunity to provide explanatory comments.

Examination format

Report and practical examination. Total duration including deliberation: 80 minutes

Marking and evaluation

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

Basic music education, children (pedagogical elective)

Teacher: Maria Burgård

Admission requirements

BMus degree in general music studies or corresponding qualifications.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of relevant pedagogical concepts and methods.
- Understands and can reflect on practice and choice of methods in relation to teaching courses.
- Has acquired tuition skills on an advanced level.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to work with music pedagogical communication and discuss music related and professional problems with peers as well as non-specialists.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to independently assume responsibility for their own learning needs, specialisation options, and potential for creative development, and to prioritise and structure their time and work efforts.

Content

Developing the student's skills and qualifications for working with music tuition with pre-school children and beginners of all ages. Work is done on the following:

- Observation, recording, and analysis of spontaneous children's actions within song (sound games), dance (movement), playing instruments (sound games), narrative, and drama.
- Development and creation of methods and tuition materials.
- Development of student skills within singing, movement, dance, drama, sound games, narration, improvisation, and composition.
- Use of student instrument skills on rhythm, harmony, and melody instruments (for example hand drum, ukulele, and recorder).
- Study and practical application of knowledge on motor, musical, and linguistic development.
- Study of ideas, materials, and methods.

Tuition and work formats

Class tuition, group work, and guidance in connection with the training course. Groups of children may participate in tuition for brief observation and training courses. The following organisation takes place in collaboration between the student and the teacher in the beginning of the course.

Training courses:

The student must choose between training course A and B.

A) Training course with a group of children younger than 4 years old.

- Classes of parents/children or children only.
- The training course consists of at least 14 lessons of 30 minutes.
- The course ends with the student preparing a written report on the training course.
- The report must be in 7-9 pages excluding annexes.
- The report forms the basis of the examination at the end of the second semester.

OR

B) Training course with a group of children aged 5-10 years old.

- The training course consists of at least 14 lessons of 45 minutes.
- The course ends with the student preparing a written report on the training course.
- The report must be in 7-9 pages excluding annexes.
- The report forms the basis of the examination at the end of the second semester.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

By the date communicated by the Study Administration, the student hands in a report describing the completed training course (A or B). The report must include the following:

- Objective
- A description of the class and the tuition environment
- A description of one or more selected pedagogical issues in relation to the age and general development of the children
- An evaluation of the course
- A repertoire list including at least 2 examples of tuition material created by the student

The report provides the background material for the subsequent examination.

At the examination, the student demonstrates their tuition skills with their training class. The lesson demonstration has the same duration as a normal lesson, 30/45 minutes.

During an interview after the examination (duration max. 15 minutes), the student answers question about the examination and the report and has the opportunity to provide explanatory comments.

Examination format

Report and practical test

A. Total duration including deliberation: 60 minutes

B. Total duration including deliberation: 75 minutes

Marking and evaluation

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

Main instrument pedagogy, classical (pedagogical elective)

Admission requirements

For students with an instrument or vocal studies as their BMus main subject, or corresponding qualifications.

Objective

Upon completion of the course, the student:

- Understands and can reflect on practice and choice of methods in relation to their own artistic practice as well as in relation to tuition and communication courses.
- Possesses specialist and internationally recognised knowledge of relevant pedagogical, didactic, and psychological theories, concepts, and methods.
- Has acquired tuition skills as well as musical and technical skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to music and musical/music teaching practice.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to work with musical and pedagogical communication and discuss music/music tuition-related and professional problems with peers as well as non-specialists.
- Is able to manage complex and unpredictable creative challenges in pedagogical processes and while realising their musicianship.
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation in the musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.

Content

By the end of the course, the student must have covered all skill levels: beginner, intermediate, and advanced. Advanced level is mandatory for this elective. In addition, beginner and/or intermediate level training is scheduled based on the student's experience with main instrument pedagogy. The course includes a practical and theoretical approach to pedagogy; the aim is to prepare, execute, and post-process the pedagogical training course with a pupil or class.

Main focus for...

- ... beginner level:
 - Instrument knowledge
 - Basic instruction on technique and music
 - Creating a positive and inclusive learning environment for the pupil or class
- ... intermediate level:
 - Planning a progressively ordered development course, including homework, adapted to the pupil or class
 - Further development of technical and musical skills
- ... advanced level:

- Teaching a pupil with an independent approach to learning and a personal take on expression. The pupil's skills and musicality indicate that the pupil could work professionally as a musician in future. Tuition focuses on the student's ability to communicate their understanding and experience of the interpretative and artistic possibilities of the works. Tuition must take the prerequisites of the pupil into account.

Tuition and work formats

One on one and/or class tuition. Based on the student's prior experience with main subject pedagogy, 2 or 3 tuition courses of at least 10 lessons are scheduled to ensure that all levels have been covered by the end of the course. In some of the lessons, the student is supervised. Video and digital learning platforms can be used.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

1 40-minute advanced level tuition demonstration.

1 25-minute beginner or intermediate level tuition demonstration chosen by the student in consultation with the teachers

Examination content

Advanced level:

The student teaches an advanced level pupil provided by the academy on one or two compositions chosen by the internal examiner based on the repertoire list submitted by the student. The repertoire list must be submitted on a date communicated by the Study Administration. The student is notified of the examiner's choice 24 hours prior to the examination.

- The repertoire list must be stylistically varied and have a total duration of at least 60 minutes.
- At least one of the works must represent recent score music.
- The examination should demonstrate the student's ability to provide guidance on technical, musical, interpretative, and artistic issues at an advanced level.

Intermediate or beginner level:

Tuition demonstration with the student's pupil or class which takes the form of a normal lesson and may include examples of the following:

- Instruction on one or more compositions that the pupils are learning
- Focused work on one or more technical issues (for example, using exercises or études)

- Ensemble playing instruction
- Study of a composition that the pupils are about to start working on (including providing instructions for rehearsal approaches)

After the examination, the student comments on the course of the lessons and answers questions from the examiners, including questions about the student's report (see below). For the interview with the examiners, the student is assumed to be familiar with various methods, theories, and so forth used within the main instrument area in question.

Examination: 40+25 minutes. Interview: approx. 15 minutes

Duration including deliberation: 100 minutes

Pedagogical report:

By the date communicated by the Study Administration, the student must hand in *one* overall report on the training courses.

The report includes descriptions of all training courses and must include the following:

- Descriptions of concrete technical and methodical guidance for the commencement of music, and the progress of pedagogical development adapted to the prerequisites of each individual pupil/class, for example from journal entries on music teaching
- Tuition materials (schools, other collections, standalone compositions, rehearsal material, and ensemble playing assignments) that the student knows well and plans to use in their classes, including an indication of where the materials are meant to be used in the tuition course
- A description of the training course pupils, including information on tuition so far and immediate potential for development
- A section on theories covered during the course, and a reflection on the student's pedagogical practice based on the theories

Scope: max. 7-9 pages (excluding annexes)

Examination format

Practical test and report

Marking and evaluation

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

Main instrument pedagogy, jazz/pop (pedagogical elective)

Admission requirements

Primarily for students with an instrument or vocal studies as their BMus main subject.

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of artistic and technical practice and of relevant pedagogical and didactic theories, concepts, and methods.
- Is able to integrate practical and theoretical aspects at an advanced level.
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses.
- Has acquired advanced tuition skills as well as musical and technical skills on an advanced level.
- Is able to assess and choose among pedagogical methods and tools, and to make informed and reflected decisions.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to handle complex and unpredictable creative challenges within pedagogical processes.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to independently assume responsibility for their own learning needs, specialisation options, and potential for creative development, and to prioritise and structure their time and work efforts.

Content

In collaboration with the main instrument pedagogy teachers, the student completes a training course as described under Semesters. During the associated classes, tuition methods and pedagogy are covered, based on concrete issues, with the aim of developing a relevant and progressively ordered tuition repertoire for use on the training course. The student is responsible for finding training pupils, in collaboration with the teachers.

Tuition and work formats

Class tuition, group work, and guidance in connection with the student's training course. The student must choose between course A or B:

- A. Training course with 2 solo pupils; two independent courses with two solo pupils, if possible scheduled immediately after one another. At least 7 sessions of 30 minutes each per pupil.
- B. Training course with a class (at least 2 pupils). The pupils must be children/adolescents up to 18 years old. At least 14 sessions of 45 minutes each.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

By the date communicated by the Study Administration, the student hands in a pedagogical report describing the completed training course. For course A, both training courses must be described, and it must be clear which of the pupils participates in the examination.

The report (7-9 pages excluding annexes) must include the following: pupil descriptions, objective descriptions, a description of one or more selected lessons, an evaluation of the course, and as annexes: at least 2 pages of teaching materials created by the student themselves and a list of titles covered.

The student demonstrates their teaching skills through the following:

- A) Training course A: a 30-minute test which takes the form of a lesson with one of the training course pupils. After the lesson, the student comments on the training course, the report, and the course of the lesson and answers questions from the examiners during an interview of approx. 10 minutes.
Total duration including deliberation: 55 minutes

OR

- B) Training course B: a 45-minute test which takes the form of a lesson with the training class. After the lesson, the student comments on the training course, the report, and the course of the lesson and answers questions from the examiners during an interview of approx. 10 minutes.
Total duration including deliberation: 75 minutes

Examination format

Report and practical test

- A. Total duration including deliberation: 55 minutes
- B. Total duration including deliberation: 75 minutes

Marking and evaluation

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

Teaching course in an optional subject (pedagogical elective)

Admission requirements

None

Objective

Upon completion of the course, the student:

- Is able to independently define their own learning goals for a teaching course.
- Possesses knowledge of project management and evaluation tools.
- Has demonstrated an ability to execute and evaluate a training course defined by the student themselves.
- Has demonstrated a capacity for critical self-observation and self-evaluation in a forum for critical reflection.

Content

Tuition is based on the student's description of the internship course which may be founded on the student's own pedagogical practice or be related to artistic entrepreneurship.

The internship concludes with the student handing in a short report (3 to 5 pages) with a reflection on the internship and the student's personal and professional progress. The report forms the basis of a 15 to 20-minute interview with the forum for critical reflection consisting of fellow students and the teacher.

Tuition and work formats

Coaching, supervision, forum for critical reflection.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Music and health – artistic citizenship (pedagogical elective)

Teacher: Margrethe Langer Bro

Admission requirements

None

Objective

Upon completion of the subject, the student:

- Possesses knowledge of project work in the field of music and health, including a particular focus on socio-musical interventions, healing music, and personalised music performance.
- Possesses knowledge of internationally recognised artistic and pedagogical practice, methods, and theory within healing music and personalised music performance.
- Commands critical and analytical approaches to healing music and music as a way of boosting health.
- Is able to assess and choose from relevant forms of expression and socialising, and to make qualified and reflected artistic and pedagogical choices.

Indhold

Tuition is centred on an individual or group-based training course executed in cooperation with one of the Academy's cooperation partners such as Aarhus municipality or the Aarhus University Hospital. An introduction to the discipline will be provided, and tuition includes supervision and reflection teams. The student is expected to act as project manager as regards selecting, planning, and communicating with the cooperation partner.

The training course is completed with the student handing in a report (at least 5 pages) including an in-depth description of the objective, design, execution, and evaluation of the course, and its international perspectives. In addition, the report must include reflections on personal and professional progress. The report forms the basis of a 20-minute interview with the teacher. The report may be augmented with annexes in the form of a video diary or other audio/video documentation, for example.

Tuition and work formats

Class tuition and project-related group work in connection with the training course.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Digitally supported music education (pedagogical elective)

Teachers: Jim Daus Hjernøe og Torben Westergaard

Participation requirements

None

Objective

Upon completion of the course the student:

- Possesses knowledge of digitally supported music education, including technological skills and pedagogical adaptation.
- Is able to understand and reflect on practices and method choices in relation to digitally supported music education.
- Has gained experience in facilitating digitally supported music education.

Content

The course consists of project-oriented group work, peer feedback, and independent studies, including the design and implementation of a digitally supported pilot music education program.

The course may include:

- Relevant technologies, including audio/video recording.
- Teaching methods and approaches in digitally supported music education, including online safety and personal data protection.
- Creative ways to create interactivity in digitally supported music education.
- Understanding how online communities can be created.
- Understanding of evaluation and feedback on virtual platforms.
- Teaching design that accommodates a combination of physical attendance and synchronous/asynchronous online activities.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

General didactics (pedagogical elective)

Admission requirements

None

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of general didactics relating to teaching at schools, Danish folk high schools, boarding schools, high schools, or other educational institutions

Content

In the course, general didactics are addressed through current texts and discussions within the class. The course may include the following topics:

- General teaching competences
- Theories and methods of tuition
- Elementary positions in didactics
- Tuition governed by learning objectives
- Classroom management
- Inclusion

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

The Alexander technique (artistic elective)

Teacher: Birgitte Due

Admission requirements

None

Objective

Upon completion of the course, the student:

- Is familiar with and able to internalise the theories and techniques of Frederick M. Alexander on posture and bodily movement.
- Is able to identify habits and systematically change bad habits according to the Alexander technique.
- Is able to use the theories and methods of the technique for managing pressure during performances and examinations.
- Has acquired an awareness of dynamic posture and free breathing.

Content

Learning to use the fundamental principles of the Alexander technique:

- Primary direction: how the head-body balance influences the function of the whole person
- Inhibition: stopping and getting organised before playing.
- Faulty sensory appreciation: getting your proprioceptors and your brain to interact correctly.
- Direction: becoming aware of the influence you have over yourself. E.g., should your arm be light or heavy?
- End gaining: being aware of your target but focusing on the process for getting there.
- Breathing: respiration.
- Body mapping: getting to know your body through movement.

Tuition and work formats

Class tuition. Theoretical presentations and practical exercises

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Physical and mental training (artistic elective)

Teacher: Torben Jensen

Participation requirements

None

Objective

Upon completion of the course the student:

- Has acquired methods to create a healthy and sustainable balance between academic life, artistic work, and personal life.
- Has developed skills in mental and physical presence.
- Has acquired methods to manage energy, concentration, and focus.
- Is able to define and work with long-term visions and goals in a sustainable manner.

Content

The course consists of practical exercises and short presentations. The course may include:

- Healthy strength training and body maintenance, inspired by practices such as yoga and weight training.
- Meditation and reflection methods to achieve mental calmness, recovery, relaxation, readiness, and flow.
- Learning about the autonomic nervous system; understanding fight or flight response versus rest and digest state.
- Practical work in building resilience and human resistance to stressors.
- Physical and mental tools and methods to handle resistance as well as success.
- Designing good plans and habits.

Tuition and work formats

Class tuition

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Musician's health – body and mind (pedagogical elective)

Teacher: Birgitte Due

Admission requirements

None

Objective

Upon completion of the course, the student:

- Is familiar with theories and techniques for reducing health-related risks from rehearsals and performance.
- Is able to observe themselves, fellow students, and pupils.
- Is able to provide pupils with constructive advice for reducing health-related risks from rehearsals and performance.

Content

The objective is to make the student aware of their body and provide knowledge of relevant anatomy, breathing, natural movement patterns and functions of the body, warm-up, stretching, strength, and relaxation. The student learns how to make use of this knowledge in their own music performance and guide pupils or fellow students. In the mental area, the objective is to give the student an insight into the connections between mind and body and teach techniques for managing stressful challenges and helping the student focus in rehearsal and performance situations. Tuition may include the following:

- The Alexander technique
- Movement theory
- Anatomy
- Mindfulness and yoga
- Managing performance and stress
- Lectures on musician health with a focus on physical and mental working environments and hearing.

There is a practical training course consisting of a minimum of 7 practice sessions, which can involve either a student from the student's own practice or testing the learned material on fellow students. At the end of the training course, a written report (3-5 pages excluding appendices) is submitted to the teacher. The report should include reflections on the student's own learning outcomes from the teaching, as well as descriptions of and reflections on the training course

Tuition and work formats

Class tuition, exercises, presentations, and a training course.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Accompaniment and repetition (pedagogical elective)

Admission requirements

BMus degree in piano, guitar, or church music (classical).

Objective

Upon completion of the course, the student:

- Has acquired artistic and technical skills and forms of expression on an advanced level in relation to accompaniment and repetition.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to independently commence and direct musical ensemble teaching and interdisciplinary cooperation in the role of an accompanist and repetiteur.
- Is able to act professionally in terms of responsibilities and ethics.

Content

The student receives tuition and supervision in connection with their musical practice. The student's ability to lead and participate in a listening and reactive fashion in ensemble playing situations is developed. The tuition is based on a repertoire covering various genres and languages and a wide selection of periods from music history. The student works as an accompanist for fellow students on the BMus programme.

Tuition and work formats

Class tuition. Participation in fellow student main subject area classes.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

Accompaniment:

The student accompanies a singer or instrumentalist for a 20-minute programme. The accompaniment may have been originally composed for the accompanying instrument or be an orchestral reduction.

Repetition:

Learning and musical guidance in a set assignment with a singer or instrumentalist provided by the Academy. The student adapts the accompaniment as needed in order to provide relevant support in the rehearsal by playing cues, interludes, other parts, or such. The student handles any necessary corrections of errors in rhythm, notes, intonation, lyrics, or phrasing. Duration: 20 minutes. The assignment is selected by the internal examiner.

Examination format

Practical test. Total duration including deliberation: 55 minutes

Marking and evaluation

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

Enunciation in classical vocal music (artistic elective)

Teacher: Peter Pade

Admission requirements

For students with a main study area focusing on vocal music. Examples include singers, choir directors, organ players, general music teachers, and accompanists/répétiteurs (guitarists and pianists).

Objective

Upon completion of the course, the student:

- Possesses knowledge of and is able to use the IPA (International Phonetic Alphabet).
- Is able to use relevant handbooks.
- As a minimum knows the pronunciation rules for German, English, and Latin.
- Understands and is able to reflect on practice and choice of methods in relation to their knowledge of phonetic and linguistic issues.

Content

Tuition includes the phonetic alphabet and pronunciation rules for German, English, and Latin based on songs/music that the students already use in main study area tuition. In addition, tuition may include other languages (such as French, Italian, Spanish, Czech, Russian, Swedish, Finnish, or Danish) based on student wishes and requirements. The necessary modifications when transforming spoken languages to song are covered.

Tuition and work formats

Class tuition. Group work. Exercises. Practical work with lyrics – recital, singing, and transcription (IPA) – including sound and music examples. Part of the tuition is executed as a flipped classroom with the student introducing a selected language for their fellow students.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Chamber music, ensembles (artistic elective)

Admission requirements

The student must be a member of a chamber music constellation with fellow students.

Objective

Upon completion of the course, the student:

- Has specialised in artistic and technical skills and forms of expression in relation to chamber music.
- Commands critical and analytical approaches to chamber music and chamber music practice.
- Has reflected on the role of their ensemble in the music business.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to independently commence and direct musical ensemble teaching and interdisciplinary cooperation in the chamber musician and communicator roles.

Content

The ensemble schedules and performs at a concert by the end of the semester. The programme must be developed and structured as a concert that the ensemble might offer to a concert manager/booker. In addition to the programme, a written in-depth explanation of the programme must be handed in. Scope: 5 pages

Tuition may include the following themes:

- Tuition and supervision of the ensemble while performing chamber music.
- Analytical, music historical, and/or ear training approaches to the music that the ensemble is working on.
- Concert scheduling and execution.

Tuition and work formats

Class tuition

Semesters

One semester

3rd or 4th 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.

Improvisation for classical students (artistic elective)

Teacher: Søren Nørbo

Admission requirements

For classical students.

Objective

Upon completion of the course, the student:

- Possesses specialist knowledge of internationally recognised artistic and technical improvisation practice, methods, and theory.
- Has acquired artistic and technical skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to music and improvisation practice.
- Is able to make qualified and reflected artistic choices.
- Is able to independently commence and direct musical ensemble playing.

Content

Tuition covers a wide range of techniques and approaches to improvisation. The main focus is on the student's personal approach to the discipline and its possibilities for practical application. Tuition may include the following themes:

- Free improvisation with a focus on:
 - Tonal centres, intervals, steps, tone recognition, modalities
 - Structure, awareness of form, structuring of processes
 - Approaches, roles, dogmas
- Improvisation based on sketches and compositions created by the students.
- An improvised approach to playing one's own classical repertoire.
- Improvisation for film, theatre, dance performances, and theatre sports
- Improvisation for special church services.

The elective is suitable for all instrumentalists and singers. Church music students may opt to focus solely on improvisation for special church services and other relevant church music content.

Tuition and work formats

Solo lessons and class tuition. The last semester is concluded with a concert within the class.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 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.

My artistic project (artistic elective)

Admission requirements

The student must have a clearly defined project prior to the start of the course.

Objective

Upon completion of the course, the student:

- Is able to define individual objectives for an art project.
- Possesses knowledge of project management and evaluation tools.
- Has demonstrated an ability to execute and evaluate an art project defined by the student themselves.
- Has demonstrated a capacity for critical self-observation and self-evaluation in a forum for critical reflection.

Content

Tuition is based on the student's project description which may be founded on the student's artistic practice or have the characteristics of artistic entrepreneurship.

Tuition and work formats

The student works independently with their artistic project. In addition, the student receives coaching and supervision as well as participate in a forum for critical reflection. The project concludes with the student handing in a short report (3 to 5 pages excluding annexes) with a reflection on the course and the student's personal and professional progress. The report forms the basis of a 15 to 20-minute interview with the forum for critical reflection consisting of fellow students and the teacher. The report and interview are parts of the tuition course.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Musical drama (artistic elective)

Teacher: Jens Krogsgaard

Admission requirements

BMus degree in classical vocal studies or corresponding qualifications in singing and acting.

Objective

Upon completion of the course, the student:

- Has acquired dramatic skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.

Content

Tuition covers scenes, typically from opera literature, adapted to the type of voice of each individual student. The repertoire is chosen to make students familiar with the varied dramatic expressions characteristic of various periods of music history. Tuition may include the following themes:

- Role gestation
- Choreography
- Acting techniques
- Combinations of singing and acting
- Participation in opera excerpt and full opera performances

Tuition and work formats

Class tuition

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

The course is concluded with a performance of the scenes covered (or parts thereof) for an audience. The teacher and students decide whether the performance should be internal or public. After the performance, the teacher and students engage in conversation reflecting on the course and the performance.

Markin and evaluation

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.

Performance practice in classical vocal music (artistic elective)

Admission requirements

For students with a main study area focusing on classical vocal music. Examples include singers, choir directors, organ players, students in the general music studies program, and accompanists/répétiteurs (guitarists and pianists).

Objective

Upon completion of the course, the student:

- Possesses knowledge of vocal music performance practice in the Renaissance, Baroque, and Romanticism.

Content

The performance practice of the Renaissance, Baroque, and in part Romanticism is covered with a focus on vocal music, including classical song and choir repertoire and their instrumental accompaniment. A significant amount of reading is to be expected.

Tuition and work formats

Class tuition. Student presentations in class.

Semesters

One semester

1st or 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.

Deep Practice – Peak Performance (artistic elective)

Teacher: Kristian Steenstrup

Admission requirements

Primarily aimed at classical students or students of similar instrumental/vocal level.

Objective

Upon completion of the course, the student:

- Masters the description of practice strategies in relation to one's own playing and in teaching contexts from a scientifically based approach.
- Can describe, at an advanced level, strategies for and implementation of performance preparation from a scientifically based approach, as well as the ability to implement this in one's own playing and when teaching one's own students.'
- Can relate practically and concretely to strategies regarding pressure during performance regarding one's own playing.
- Can use practice strategies, strategies for performance preparation and strategies regarding pressure during performance in one's own pedagogical practice at all levels (from beginner to advanced)

Content

Practice methodology based on recent years' results in brain research and research in pedagogical teaching psychology, as well as how this knowledge is put into practice.

Strategies in relation to the prevention of musician injuries such as overload, inappropriate conditioned reflexes, and focal dystonia.

Performance preparation with theoretical and practical review of research-based interventions from sports and performance psychology to prevent performance anxiety, as well as practical implementation of this both in one's own playing and when teaching students at all levels (from beginner to advanced).

At the end of the course, a written report of 3-5 pages (excluding appendices) is handed in. The report must contain reflection on one's own benefit from the teaching as well as on the integration of the subject's content into one's own pedagogical practice.

Tuition and work formats

Class tuition, theoretical lectures, and practical exercises.

Semesters

One semester

2nd or 4th 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, that the assignment is approved by the teacher, and that current attendance rules have been followed.

Rehearsal in theory and practice, classical (artistic elective)

Teacher: Søren Rastogi

Admission requirements

For classical students.

Objective

Upon completion of the course, the student:

- Has acquired specialist knowledge about physical and mental phenomena relating to the rehearsal and performance of classical music.
- Is familiar with various strategies for optimising rehearsal and performance on a classical instrument or singing.
- Is able to handle issues and resolve challenges relating to their own rehearsals.
- Is capable of constructive reflection on working processes in chamber music and other ensemble playing contexts.
- Is able to discuss individual and general issues with peers.

Content

The course work with texts and sources aimed at the classical music practice as well as the artistic work with reproduction of a work via notation. Tuition may include the following themes:

- Planning and structuring rehearsals
- Cognitive strategies in the rehearsal situation
- Bodily stress and restitution
- Motivation and mindset
- Methods for reflection for evaluating and optimising the student's own rehearsals.
- Group dynamics and rehearsal situations in chamber music/ensemble playing.

Tuition and work formats

Class tuition. Methods and results from research and practical experience/studies in the field are studied and discussed. Individual and group reflections and sparring, for example using video recordings of student rehearsals. The course is concluded with a short-written assignment of 3 to 5 pages based on a theme from class tuition chosen by the student.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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, that the teacher has approved the assignment handed in, and that current attendance rules have been followed.

Brass/wind methodology in theory and practice (pedagogical elective)

Teacher: Kristian Steenstrup

Admission requirements

Primarily aimed at classical brass/wind players or brass/wind players of similar instrumental level.

Objective

Upon completion of the course, the student:

- Can describe, at an advanced level, essential physiological functions in connection with his main instrument in his own playing.
- Masters fan-methodical practice strategies in their own game from a scientifically based approach.
- Can use knowledge of essential physiological functions and fan methodical practice strategies in own educational practice at all levels (from beginner to advanced).

Content

Theoretical review of physiological functions such as breathing, aerodynamics, embouchure, tongue, and physiological control of these. Practical exercises for learning these.

Review of various aspects regarding practice methodology based on recent years' results in brain research and educational research.

Review of strategies in connection with the prevention of musician injuries such as overload, inappropriate conditioned reflexes, and focal dystonia in relation to wind pedagogy.

At the end of the course, a written report of 3-5 pages (excluding appendices) is handed in. The report must contain reflection on one's own benefit from the teaching as well as on the integration of the subject's content into one's own pedagogical practice.

Tuition and work formats

Class tuition, theoretical lectures, and practical exercises.

Semesters

One semester

1st or 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, that the assignment is approved by the teacher, and that current attendance rules have been followed.

Personal interpretation (artistic elective)

Teachers: Søren Rastogi, Henrik Knarborg og Lasse Laursen

Participation requirements

This course is only available to instrumentalists and vocalists from the classical department.

Objective

Upon completion of the course the student:

- Is able to develop various interpretations of the same piece with significantly different approaches to tempo, phrasing, dynamics, etc.
- Is able to reflect on the significance of cultural elements and established performance traditions in relation to their own personal interpretation.
- Can incorporate performative elements into their own artistic practice.
- Is able to organize concerts in a personal format that may involve audience participation, narrative elements, or scenography.
- Can establish criteria for evaluating an interpretation.

Content

The course aims to redefine the narrative of classical music interpretation. By delving into the core of interpretation, the goal is to achieve a comprehensive understanding to unfold the layers of interpretation, from its theoretical foundations to its practical applications. Tools and insights necessary to introduce the student's unique voice into the historical material of interpretation are explored, thus enabling them to participate in shaping the future of our musical heritage. The course may include:

- Conceptual clarity: providing clear and precise definitions and historical insights to enhance understanding.
- Analytical skills: developing the ability to analyze classical music through historical and modern interpretive approaches.
- Presentation techniques: exploring methods and strategies for live performances and recordings, considering nuances in concert traditions within the genre.
- Practical exercises: engaging in practical activities to improve interpretive abilities both individually and in ensembles.
- Reflective questions: encouraging self-reflection and critical thinking about personal interpretations.
- Collaborative activities: promoting teamwork and shared insights through joint projects with main instrument instructors and/or composers.

The teaching also includes presentations of both live and recorded performances, group work, and peer-to-peer activities.

In the end of the course, the student will perform a short concert or present a recording (5-10 minutes of music per participant) and submit a written report (3-5 pages) discussing the artistic qualities of the concert/recording and their personal imprint, as well as reflecting on the process, by a date announced by the teacher.

Tuition and work formats

Class tuition

Semesters

Two semesters

1st-2nd semester or 3rd-4th semester

Scope

10 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, that the final assignment has been approved by the teacher, and that current attendance rules have been followed.

Research – artistic or pedagogical development project group (artistic elective)

Admission requirements

None

Objective

Upon completion of the course, the student:

- Possesses knowledge of project management and evaluation tools in artistic or pedagogical development projects.
- Has demonstrated an ability to contribute to the completion and evaluation of a defined artistic or pedagogical development project.
- Has demonstrated a capacity for critical observation and evaluation of themselves, fellow students, and teachers in a forum for critical reflection.

Content

Tuition is based on a teacher's artistic or pedagogical development project. The project has a follower group of one or more students. The content depends on the chosen project. A description is found in the annexes to the elective catalogue. Projects vary depending on which projects are currently being worked on at the academy. If you choose this elective, you must indicate which project you are interested in following.

Tuition and work formats

Follower group meetings, coaching, supervision, forum for critical reflection. The elective concludes with the student handing in a short report (3 to 5 pages excluding annexes) with a reflection on the course and the student's personal and professional progress. The report forms the basis of a 15 to 20-minute interview with a forum for critical reflection consisting of fellow students and the teacher. The report and interview are parts of the tuition course.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Rhythm in a cross-disciplinary perspective (artistic elective)

Teachers: Henrik Larsen and Merlyn Luke Perez-Silva

Admission requirements

None

Læringsmål

At den studerende ved afslutning af forløbet:

- Possesses advanced practical experience with compositions and/or improvisations based on rhythms and advanced rhythmic skills from their own musical skills.
- Possesses advanced knowledge of rhythm in a historical and global perspective.
- Is able to work with jazz/pop composition using electronic tools at an advanced level
- Is able to work with rhythm as a foundation for creative process and cross-aesthetic projects.

Content

The course is based on the student's different interests in rhythm as a concept within different genres, traditions, and cultures. The course can e.g., include:

- Sound, dynamics and timing from drums and classical percussion
- Introduction to theory and practice of composition in relevant software
- Introduction to advanced polyrhythmic.
- Composition methods related to rhythm (e.g., konnakol)

The tuition is organized with a broad professional approach, with the inclusion of e-learning, so that the individual student's prerequisites in each area are met with the opportunity for specialization in specific areas of interest and mutual sparring.

Tuition and work formats

Class tuition. The course concludes with an overall concert/presentation, that demonstrates the participants' newly acquired working methods, e.g. in form of compositions/recordings or an interdisciplinary expression.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

The bodily performative space (artistic elective)

Teacher: Henrik Knarborg og Christian Windfeld (guest teacher: Laura Black, Den Danske Scenekunstskole)

Participation requirements

None

Objective

Upon completion of the course the student:

- Is able to apply scenic and bodily techniques such as gaze direction, balance, facial expression, bodily resonance, and choreography to create a strong scenic expression and make the body a better conveyer of the message of music.
- Is able to stage gestures and movements in interaction with specific music, sound, and performance.
- Can utilize methods and strategies to develop their own expression as a musician with body-conscious tools from modern dance.
- Can reflect on and be aware of the interaction between the internal bodily/mental space, scenic expression, and music.
- Is able to apply cross-aesthetic methods, especially from modern dance, to explore new development potentials within their own artistic field, presence, sensitivity, and communication.

Content:

The course is an outgrowth of a research project in collaboration between The Royal Academy of Music, Aarhus/Aalborg and The Danish National School of Performing Arts (Danish: Den Danske Scenekunstskole)

The teaching focuses on elements of an expanded modern approach to dance and choreography that can be transferred to music/performance. The musician's bodily expression and movements are put into new perspectives that expand the overall expression, both within the musicians' regular framework and in exercises that combine methods from performing arts and dance for new development potentials. The student actively participates in sharing experiences and developing the content of the course.

Methods and exercises are explored in a series of longer sessions. Subsequently, either individually or in group work, a performance (live or on video) is developed based on the explored methods.

In the end of the course, an internal presentation session is held on a date announced by the teacher, showcasing the artistic result (video or live), followed by a structured sharing of experiences with feedback, reflections, and conversation about the artistic development process.

Tuition and work formats

Class tuition and group work.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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, that the final assignment has been approved by the teacher, and that current attendance rules have been followed.

Other instrument (artistic elective)

Admission requirements

Motivated application.

Objective

Upon completion of the course, the student:

- Possesses knowledge of artistic and instrument technical practice, forms of expression, repertoire, methods, and theory.
- Possesses basic or advanced musical and technical skills on the instrument(s).
- Is able to reflect on their practice and choice of methods in relation to various communication situations.

Content

Tuition on the chosen instrument. The instrument is not the student's main instrument(s). Singers, for example, might choose accompanying instruments such as piano, guitar, and similar. Tuition covers subjects such as the following:

- Instrument technique
- Instrument idiomatic possibilities and limitations
- Accompaniment
- Improvisation
- Composition

The course is concluded with a concert. The teacher and students decide whether the concert should be internal or public. After the concert, the teacher and students engage in conversation reflecting on the course and the concert.

Tuition and work formats

Class tuition and group work.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 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.

Harpsichord and figured bass (artistic elective)

Teacher: Lars Colding Wolf

Admission requirements

BMus degree in church music.

Objective

Upon completion of the subject, the student:

- Possesses specialist knowledge of artistic and technical practice, repertoire, methods, and theory within harpsichord and figured bass performance.
- Has acquired artistic and technical skills and forms of expression on an advanced level in relation to harpsichord and figured bass performance.
- Commands critical and analytical approaches to music and musical practice.
- Commands figured bass performance at a level that allows chamber music practice.
- Possesses knowledge of various styles and traditions (German, French, and Italian).

Content

Students are taught to play the harpsichord and to distinguish between harpsichord and organ playing techniques. Tuition may include the following themes:

- Reading and realising figurations in figured bass playing
- Knowledge of styles and traditions in the figured bass period
- Knowledge of key harpsichord repertoire
- Performance practice in relation to concrete works

Tuition and work formats

Solo lessons and class tuition.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

Examination content

The examination takes the form of a concert including the following:

- 15 minutes of solo harpsichord performance
- 15 minutes of continuo performance on the harpsichord (possibly also the organ) in sonatas, cantatas, and so forth chosen by the student.

Examination format

Practical test. Total duration including deliberation: 45 minutes

Marking and evaluation

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

Consort instruction (pedagogical elective)

Admission requirements

The student has completed the elective “Harpsichord and figured bass” or has corresponding skills in figured bass.

Objective

Upon completion of the subject, the student:

- Has acquired tuition skills as well as musical and technical skills and forms of expression on an advanced level.
- Is able to independently commence and direct musical ensemble playing and interdisciplinary cooperation in the consort musician and teacher roles.
- Is able to act professionally as regards responsibilities and ethics.

Content

The objective is for the student to be able to lead an ensemble (instrumental, vocal, or mixed) in performances of figured bass period repertoire as a playing conductor at the organ or harpsichord. Tuition includes the following:

- Performance practice in relation to concrete works.
- Preparation of score and parts (dynamic markings, breathing, form) so the conductor is ready to meet the ensemble.
- Practical work with musicians and vocalists with an emphasis on communication, both verbal and through continuo playing and gestures.
- Training course: the student participates in a chamber music training course including at least 10 sessions.

Tuition and work formats

Solo and/or class tuition.

Semesters

One semester

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

Scope

5 ECTS

Evaluation and examination regulations

Examination content

The student, as playing conductor, leads an ensemble of musicians and (optionally) vocalists through a work. The ensemble must include at least one other continuo player than the student (cello, viola da gamba, lute, or other bass or harmony instrument). Duration: 15 minutes

Examination format

Practical test. Duration including deliberation: 35 minutes

Marking and evaluation

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

Ear training for classical choir- and/or ensemble conductors (artistic elective)

Teacher: Bodil Krogh

Admission requirements

This elective is for students with an interest in, or working with, classical choir and ensemble direction. A level in classical ear training is assumed, corresponding to the examination requirements in ear training at BA-level in the classical department.

Objective

Upon completion of the subject, the student:

- Has further developed the musical imagination, memory, and awareness required to perform work with choirs and ensembles at a professionally and artistically high level.
- Has strengthened their auditive, visual, analytical, and practical skills enabling the student to hear, read, understand, and reproduce the melodic, harmonic, and rhythmic unities in music.

Content

Based on concrete works from the main study area, tuition may include the following:

- Melody and rhythm
- Harmonic analysis
- Correction
- Intonation
- Score reading and score playing

Tuition:

- Is closely associated with the main study area and is designed to strengthen the student's ability to combine a visual/analytical approach with an auditive one.
- Is supported by examples from main study area literature to a considerable extent.
- Can be arranged taking individual main study area requirements into consideration.

Tuition and work formats

The subject is studied in small classes. Every other lesson is carried out as scheduled group work where the teacher is not present.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Ear training for classical singers (artistic elective)

Teacher: Kaja Daugaard Christensen

Admission requirements

Primarily for classical singers.

Objectives

Upon completion of the subject, the student:

- Has further developed the musical imagination, memory, and awareness required to work as a vocalist at a professionally and artistically high level.
- Has strengthened their auditive, visual, analytical, and practical skills enabling the student to hear, read, understand, and reproduce the melodic, harmonic, and rhythmic unities in music.
- Possesses advanced classical ear training method skills, particularly as regards classical vocal repertoire.

Contents

Tuition is closely associated with the main study area and is designed to strengthen the student's ability to combine a visual/analytical approach with an auditive and performative one. Based on concrete works from the main study area, tuition may include the following:

- Advanced rhythm, including rhythm notation in new music
- Sight singing
- Learning techniques, including learning new music
- Intonation
- Work analysis as a learning tool

Tuition and work formats

Tuition in small classes, possibly as a combination of teacher-led tuition and scheduled group work.

Semesters

One semester

1st, 2nd, 3rd, or 4th 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.

Psychoacoustics (artistic elective)

Teacher: Henrik Winther

Admission requirements

None. This elective is offered in all *odd* study years – in other words 2021, 2023, and so forth.

Objective

Upon completion of the course, the student:

- Is able to apply theoretical knowledge of psychoacoustics in an artistic context and has acquired practical experience in this field.
- Is able to identify their own learning needs and potential for creative development within psychoacoustics.
- Possesses knowledge of psychoacoustics.
- Is able to communicate technical terminology and issues within psychoacoustics in a way that is relevant to peers.

Content

Psychoacoustics is the science of human sound perception; in other words, the interpretations superimposed by the brain on the signals sent by the ear to the brain. This elective combines classic psychoacoustics with music perception. It includes studying the anatomy of the ear, determining frequency and direction, scale structures in relation to anatomy, dissonance and consonance, understanding melody, segregation of polyphony, musical memory, and other topics important to music perception.

Tuition and work formats

Class tuition and group work. During the semester, 1-2 written assignments must be handed in to the teacher.

Semesters

One semester

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

Scope

5 ECTS

Evaluation and examination regulations

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Room acoustics (artistic elective)

Teacher: Henrik Winther

Admission requirements: None

This elective is offered in all *even* study years – in other words 2022, 2024, and so forth.

Objective

Upon completion of the course, the student:

- Possesses elementary knowledge of room acoustics.
- Is able to acknowledge and handle room acoustics-related challenges in a creative, investigative, and analytical manner.
- Is able to communicate technical terminology and issues within room acoustics in a way that is relevant to peers.

Content

Developing student understanding of acoustics, primarily an understanding and awareness of issues in relation to the movement of sound in rooms. Tuition includes studying various theories as well as practical exercises with follow-up assignments. Following a joint start with a theoretical introduction to room acoustics and acoustically dead rooms, the class is divided into two parts with a focus on classical and jazz/pop/electronic music. The two parts of the class carry out practical work with analyses and development of student home studios/workplaces or room acoustics in connection with classical concert productions.

Tuition and work formats

Class tuition and group work. During the semester, 1-2 written assignments must be handed in.

Semesters

One semester

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

Scope

5 ECTS

Evaluation and examination regulations

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Ear training for jazz/pop students (artistic and pedagogical elective)

Teacher: Christian Vuust

Admission requirements

A passed exam in ear training from jazz/pop department on a BA-level or corresponding qualifications.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of jazz/pop ear training practice.
- Possess advanced pedagogical, didactic, and methodical skills suitable for tuition at various levels.
- Is able to assess and choose among tuition methods and tools, create relevant solution models, and make informed and reflected decisions.
- Is able to work with musical and pedagogical communication and discuss music-related and professional problems with peers as well as non-specialists.
- Is able to handle complex and unpredictable creative challenges within pedagogical processes in a globalised world.
- Is able to act professionally as regards responsibilities and ethics.
- Is able to assume responsibility for their own learning needs, specialisation options, and potential for creative development, and to prioritise and structure their time and work efforts.

Content

Personal skills:

Tuition may include the following: musical expression (for example dynamics, phrasing, and paraphrase), melody and rhythm imitation, sense of steps, intervals/interval structures, chords, scales, score reading (for example sight reading and rhythm reading), improvisation, learning by ear, auditive and visual analysis (for example, genre knowledge and form analysis), transcription, dictation, and composition

Teaching skills:

In connection with the training course, tuition focuses on building the student's skills and ability to independently handle a methodical and progressively ordered tuition course, including creating and using the student's own tuition material

Tuition and work formats

The course is organized as a class tuition and individual supervision in relation to the additional training course. On the second semester the student will, in consultation with the teacher, complete a training course consisting of at least 8 lessons (with a minimum duration of 45 minutes each) with a team (3-8 persons) on a self-selected

level and age. It is the student's own responsibility to establish and complete the training course. The student must complete a report in relation to the training course.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

After the 1st semester the student is examined in their own skills, and after the 2nd semester the student is examined in their teaching skills.

After 1st semester: Own skills

Examination content

With 20 minutes of preparation time (sekunda vista). Exam duration: 20 minutes:

- Melody with chord symbols is rehearsed.
- The melody is to be sung two times: the first time as written (a capella) and the second time as an interpretation (with provided piano accompaniment).
- A self-selected bass part is sung two times based on the chord symbols: First time a capella and the second time with provided piano accompaniment.
- With provided piano accompaniment, the student sings two times: first time consisting of guide tone lines, second time consisting of a sung improvisation.

Without preparation time (prima vista). Exam duration: 20 minutes:

- Sight-singing
- Vocal improvisation
- Vocal melody imitation
- Rhythm imitation

Examination format

Oral test. Total duration of oral test incl. preparation, examination, voting and brief oral briefing: 80 minutes.

Marking and evaluation

Internal censorship. One overall grade and short oral orientation. The assessment must reflect the extent to which the learning objectives have been met.

After 2nd semester: Teaching skills:

By the date communicated by the Study Administration, the student hands in a report (3-5 pages excluding annexes) describing the completed training course.

The report must include the following:

- A description of the training course framework
- A description of the objective
- A description of the course
- An evaluation of the course
- A reflection on the course (including observation visits)
- A conclusion (with perspectives on the discipline and the career aspect)
- Examples of materials used during the course (as annexes)

The examination takes the form of a tuition situation with the student's training class.

The examination must be executed like a normal lesson, working with familiar material and presenting new material. Total duration: 45 minutes.

The examination is supplemented with a brief interview (10 minutes).

Examination format

Report and practical examination. Tuition demonstration: 45 minutes. Interview: 10 minutes. Deliberation: 15 minutes. Total duration including deliberation: 70 minutes

Marking and evaluation

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

Singing, dancing and playing (artistic elective)

Teacher: Lena Gregersen

Admission requirements

BMus degree in jazz/pop music and movement or corresponding qualifications.

Objective

Upon completion of the course, the student:

- Possesses in-depth knowledge of artistic and technical/bodily practice.
- Understands and is able to reflect on practice and choice of methods in relation to their own artistic practice.
- Has acquired musical and technical/bodily skills and forms of expression on an advanced level.
- Commands critical and analytical approaches to the singing, dancing, and playing discipline and its practice.
- Is capable of making qualified and reflected artistic choices.
- Is able to handle complex and unpredictable creative challenges in the realisation of their musicianship in a globalised world.
- Is able to independently commence and direct musical ensemble teaching and interdisciplinary cooperation in a motivational and inspiring way in the musician role.

Content

Tuition includes work on the following:

- Bodily, musical, and technical aspects
- Personal expression
- Improvisation
- Interpretation
- Composition and arrangement
- Immersion in selected styles
- Creative and collective processes
- Motivation and inspiration

Tuition and work formats

Class tuition and guidance in connection with the student's concerts, e.g. at a concert café. Supplementary workshops and courses can be included. The student must complete at least 2 concerts in singing, dancing, and playing, each lasting at least 15 minutes, where the student has a significant role as musical director and musician. Emphasis is put onto the student's personal expression as well technical and artistic performance of the 3 elements, singing, dancing, and playing. Furthermore, emphasis is put onto the overall concert experience.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

The student performs at least two 15-minute singing, dancing, and playing concerts, playing a significant role as musical leader and musician. Emphasis is placed on the student's personal expression as well as the technical and artistic aspects of the three elements singing, dancing, and playing. Furthermore, the overall concert experience is emphasised.

Marking and evaluation

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.

Songwriting (artistic elective)

Admission requirements

Experience with songwriting.

Objective

Upon completion of the course, the student:

- Has acquired songwriting skills at an advanced artistic level.
- Possesses in-depth knowledge of artistic and professional songwriting practice.
- Has acquired knowledge of aesthetic and technical approaches in songwriting.
- Commands critical and analytical approaches to songwriting.
- Is able to handle complex and unpredictable creative challenges within artistic processes.
- Is able to independently assume responsibility for their own learning needs, specialisation options, and potential for creative development, and to prioritise and structure their time and work efforts.

Content

- Supervision during work with the student's own songs, including feedback from the teacher and fellow students.
- Supervision in how to provide feedback and work with others' songs and creative processes.
- Analysis of the student's work methods and artistic expression seen in relation to a wide spectrum of songwriting genres.
- Working with creativity and inspiration, in practice through hands-on exercises and in theory by including relevant literature.

Following a general introduction focusing on creative processes and process management, various approaches to songwriting are covered.

Tuition and work formats

Class tuition and group work. At the conclusion of the course, the student must hand in 3-4 songs (total playing time: max. 20 minutes) and a report (2-3 pages excluding annexes) with a short account of each song and the working process involved. The songs and the report are evaluated orally by the teacher and fellow students, giving as well as receiving feedback.

Semesters

Two semesters

1st to 2nd semester or 3rd to 4th semester

Scope

10 ECTS

Evaluation and examination regulations

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

Synthesizer (artistic elective)

Teacher: Kasper Staub

Admission requirements

None

Objective

Upon completion of the course, the student:

- Has acquired an elementary understanding of subtractive synthesis (tone generation, filtering, enveloping, and modulation).
- Has acquired practical experience working with synthesizers.
- Has acquired an elementary understanding of the use of synthesizers in music.
- Has participated in and contributed to musical contexts on a synthesizer.

Content

The objective of this elective is to provide an elementary understanding of the synthesizer as a practical instrument. An understanding of synthetic sound and experience programming sound contributes to the student's general aesthetics of music and artistic sense of self. It also supplements the student's arrangement and production skills and provides a perspective on the student's approach to their main instrument. Tuition consists of an elementary introduction to the instrument on a practical, theoretical, and historical level including listening and imitation, and of modules resembling ensemble playing where students complete collective assignments and use the skills acquired in a practical and musical context. The course is concluded with a joint concert, installation, or similar presentation.

Tuition and work formats

Class tuition and group work.

Semesters

One semester

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

Scope

5 ECTS

Evaluation and examination regulations

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Advanced ear training, classical (artistic elective)

Teachers: Kaja Daugaard Christensen or Bodil Krogh

Admission requirements

The course is only available to students who have passed a final exam in classical ear training, or students with documentation of equivalent level.

Objective

Upon completion of the course, the student:

- Has further developed the musical imagination, memory, and awareness required to perform music at a professional and artistically high level.
- Has further developed and strengthened auditory, visual, analytical, and practical skills in order to listen to, interpret, understand, and reproduce the melodic, harmonic, rhythmic, and formal aspects of music, both in general and within their main subject area.
- Possesses advanced methodological skills within classical ear training.

Content

The teaching is extensively supported by examples from the music literature, and individual considerations can be taken regarding the main subject. The specialized areas of teaching are arranged in consultation with the students.

The teaching may include expanded and more challenging material within all disciplines of ear training, including:

- Melody training (auditory and visual)
- Rhythm training (auditory and visual)
- Analysis (auditory and visual)
- Harmonic analysis and dictation

Tuition and work formats

Class tuition. Tuition may be supported by digital platforms.

Semesters

One semester

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

Evaluation and examination regulations

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Stage performance – concert design and communication (artistic elective)

Participation requirements

Experience with live performance.

Objective

Upon completion of the course:

- Possesses theoretical knowledge and practical skills in on-stage communication both visually, physically, and through multimedia.
- Has an in-depth understanding of how space and architecture influence the musical concert experience.
- Is able to analyze a performance from various perspectives.
- Can reflect on practices and method choices regarding their own and others' stage performances, as well as provide constructive feedback to peers.

Content

The course combines practical and theoretical aspects of stage performance and the visual expression of concerts, with a focus on creating a conceptual performance through exploration, innovation, and group collaboration, as well as practical exercises and collective feedback. Knowledge and practices from other artistic disciplines (e.g., theater, dance, and performing arts) are incorporated into the teaching.

Throughout the course, students will develop a performance/show (15 minutes) focusing on high performative standards and conceptual integrity.

In the end of the course, students will present the developed performance/show at a concluding concert on a date announced by the teacher. Following the final concert, a reflection session will be held with the class.

Tuition and work formats

Class tuition

Semesters

One semester

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

Scope

5 ECTS

Evaluation and examination regulations

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