

# Curriculum for the Bachelor Programme in Music (Composition)

for students commenced in August 2024 or later



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**Rhythmic Music Conservatory (RMC)**  
**Curriculum for the Bachelor Programme in Music**  
**(COMPOSITION)**

**BMus-K**

**Introduction**

This curriculum for the Bachelor Music (Composition) study programme has been compiled to section 39 of Executive Order no. 1324 of 23 November 2023 on the Academies of Music and the Opera Academy and section 20 of Executive Order no. 1244 of 11 December 2009 on Marking Scales and Other Forms of Assessment at Certain Educational Institutions under the Danish Ministry of Culture (the Assessment Order).

The curriculum shall enter into force on 30 April 2024 and shall apply to all undergraduates who commence their study programmes in 2024 or later.

## **General provisions**

### **1. Title, entrance requirements, admission**

#### **1.1 Title**

The study programme conveys the right to the Danish title bachelor i musik (BMus) (komposition) or bachelor i musik (BMus) (komposition, sangskrivning).

In English, the title is Bachelor of Music (BMus) (Composition) or Bachelor of Music (BMus) (Composition, Songwriting).

#### **1.2 Entrance requirements**

The entrance requirement for the Bachelor study programme is a passed entry examination. The decision on whether to admit an applicant is taken by the Conservatory on the basis of a concrete assessment of the applicant's abilities and skills. The requirements of the music profession are also taken into consideration in the admission process.

#### **1.3 Rules for admission**

Application for admission must be made online by the appointed digital application platform.

The Conservatory lays down detailed rules on the form and content of the admission procedure.

Within these rules, the Conservatory lays down further detailed rules on the form and content of the entry examination.

Information on the form and content of the entry examination is available at the Conservatory's website.

### **2. Aims and learning outcomes**

#### **2.1 Programme aims**

The Bachelor programme in Composition qualifies the student for the occupation of composer or songwriter within contemporary rhythmic music, and for contributing artistically and pedagogically in relevant collaborations with professionals and non-professionals. The Bachelor programme is an independent, rounded-off study programme that provides students with a foundation to pursue further studies at Master's level.

#### **2.2 Programme learning outcomes**

Pursuant to the applicable Danish qualifications framework for programmes of higher education, the learning outcomes for the study programme are formulated in three general categories:

- *Knowledge*, which refers to the student's knowledge and understanding;
- *Skills*, which refer to the student's central abilities;
- *Competencies*, which describe the student's personal and independent application of knowledge and skills.

The learning outcomes indicate the student's expected benefit at the conclusion of the learning process, and focus on learning and on each student's learning results, rather than on the intention of a particular teaching or teacher.

At the conclusion of the Bachelor programme, it is expected that the student will have achieved the following learning outcomes at a fundamental level:

### **2.2.1 Skills**

The student must:

- Be capable, as a composer or songwriter, of creating and communicating music and musical experiences borne by an independent artistic expression;
- Be capable of developing and practising arts educational practice;
- Possess skills in composition or songwriting, and other technical skills that develop and support the student's artistic and arts educational practice;
- Be capable of developing, planning, implementing and evaluating artistic and arts educational projects, both alone and in collaboration with others;
- Be able to assess artistic, communicative and arts educational challenges and to substantiate and select qualified, creative expressions and solutions;
- Be able to place one's own artistic practice in a national and international context;
- Be capable of communicating reflections on artistic and arts educational processes and results to both professionals and non-professionals;
- Be able to apply and relate knowledge of methods and practices in artistic development work in own, artistic practice;
- Be able to apply and relate insight into art and cultural issues and conditions of the musical life, related to one's own professional practice;
- Possess skills in creating and further developing one's employment.

### **2.2.2 Knowledge**

The student must:

- Possess knowledge of methods and practices, related to artistic development work;
- Possess the ability to reflect on both artistic and arts educational processes and results;
- Possess insight into theory, practice and methods in composition and related elements and structures;
- Possess insight into theory, practice and methods within music education;
- Possess insight into art and culture related matters, both in the present as well as historically in relation to music;
- Possess insight into current conditions of professional work;
- Possess knowledge of approaches to translating ideas and possibilities into value.

### **2.2.3 Competencies**

The student must:

- Be able to handle complex and development-oriented situations in educational or work contexts;
- Be able to independently engage in professional and interdisciplinary collaborations and networks;
- Be capable of identifying one's own learning needs and independently acquiring new knowledge and skills.

**3. Structure and subject areas**

**3.1 Structure, subjects, projects etc.**

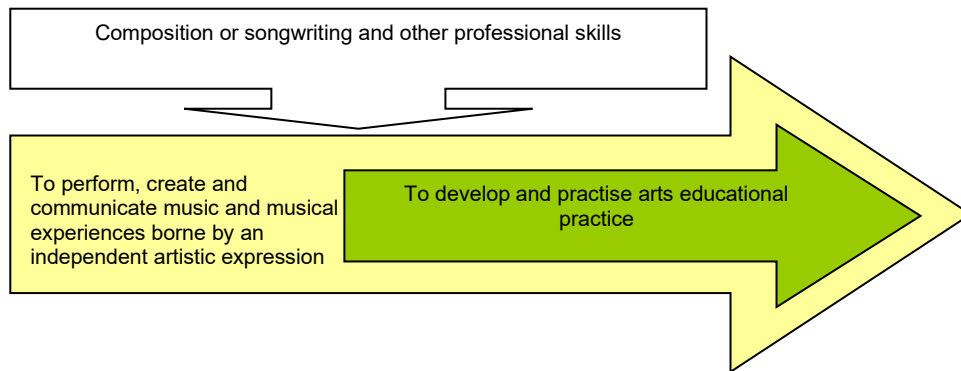
In its structure, the primary focus of the study programme is to enable the student to develop as a composer or a songwriter (yellow arrow).

The student will moreover acquire a number of basic educational qualifications on an artistic foundation (green arrow).

Central to the programme are the programme’s main subjects, Artistic Development Work and Music Education, which are supported by artistic and didactic projects.

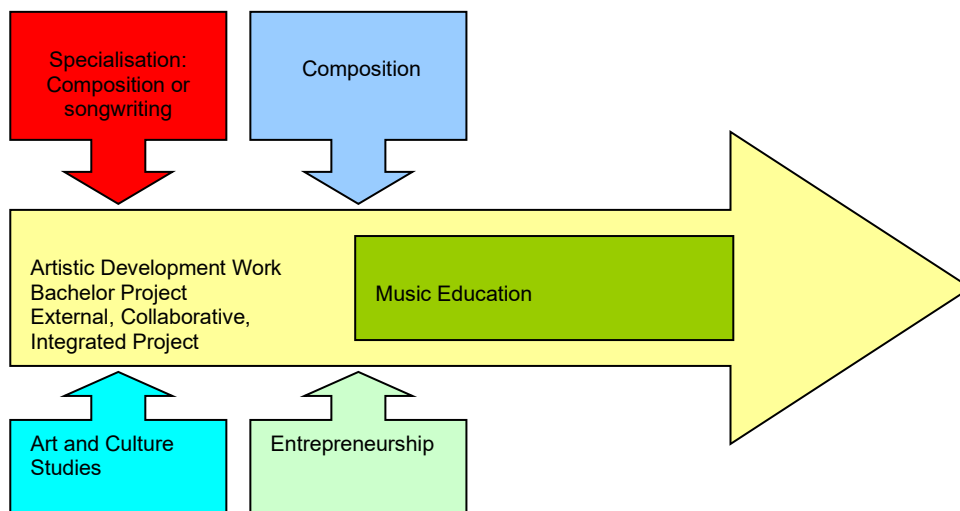
The other educational activities of the programme (white arrow) are directed at developing and supporting the student’s artistic and arts educational practice.

Fig. 1 Structure of the programme



The other educational activities are divided into a number of subject areas. The study programme concludes with the Bachelor Project.

Fig. 2 Subject areas of the programme



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### 3.2 Programme structure

The Bachelor programme corresponds to 180 ECTS points, equivalent to three years of full-time study. A year of full-time study includes teaching, independent study, tests and all other study-related activities.

The locations of the subjects and projects, and their ECTS values, are shown in the figure below.

Fig. 3 ECTS points in the programme

BMus Composition		1st year		2nd year		3rd year		ECTS per subject
Professional areas	Subject	1st sem.	2nd sem.	3rd sem.	4th sem.	5th sem.	6th sem.	
Main subjects	Artistic Development Work	12.5	12.5	12.5	12.5			50
	Bachelor Project						20	20
	Music Education	7.5	7.5	7.5	7.5			30
	External, Collaborative, Integrated Project					30		30
Supplementary subjects	Specialisation	2,5	2,5	2,5	2,5			10
	Composition	5	5	5	5			20
	Art and Culture Studies	2,5	2,5	2,5	2,5			10
	Entrepreneurship						10	10
ECTS, total		30	30	30	30	30	30	180

### 3.3 Course registration

#### 3.3.1

The programme is organised in a progressive academic sequence, and each student is automatically registered for courses in accordance with the programme curriculum.

#### 3.3.2

In special cases, the Conservatory may permit students to take courses and examinations corresponding to up to 30 ECTS in a Masters programme.

### 3.4 Prerequisites

Any special prerequisites will be set out in the course plan for the particular subject or project.

### 3.5 Organisation of the teaching

The teaching is mainly provided within a particular year group; however, the subjects and projects may also be provided in classes of students drawn from various years and/or study programmes. Before a year of study commences, a *course plan* is compiled for each subject or project. For each subject or project, the course plan contains information on its organisation, credits, premises and equipment, and class composition. In subjects where assessment is based on attendance at classes, etc., the course plan will include specific requirements towards assignment submissions and/or presentations. The course plan is approved by the Principal, and may be viewed on the Conservatory's intranet at the start of the semester.

## **4. Assessment**

### **4.1 Aim**

The aim of assessment is to evaluate whether the student's qualifications comply with the programme's learning outcomes.

### **4.2 Rules for assessment**

At Rhythmic Music Conservatory (RMC), assessment of the student's qualifications can take place in three ways:

- A. Assessment on the basis of examinations at which the student's proficiency is assessed by teachers, possibly supplemented by internal and/or external examiners. The assessment awarded is a grade from the seven-point scale, possibly supplemented by a written statement, or the assessment Approved/Not approved.
- B. Assessment on the basis of a submitted assignment, where the student's proficiency is assessed by teachers, possibly supplemented by internal and/or external examiners. The assessment awarded is a grade from the seven-point scale, or the assessment Approved/Not approved.
- C. Assessment on the basis of the student's active subject-specific participation in the course. The assessment awarded is Approved/Not Approved.

### **4.3 Other provisions**

All subjects must be passed before a diploma can be issued for a successfully completed study programme.

Students who depart the study programme without completing it are entitled to documentation indicating in ECTS points the parts of the study programme that have been passed.

The programme is organised in a progressive sequence, and each student is automatically registered for assessment in accordance with the student's location in the study programme.

In the process of the composition of examination panels, it must in the planning be ensured that all students at the same assessment in the same subject are dealt with equally in terms of the participation of their own teacher in the examination panel.

For information on other rules governing assessment through examinations, class attendance, etc., please see the Conservatory's intranet.

### **4.4 First-year assessment**

The Conservatory will automatically register the student for the first-year assessment prior to the end of the second semester after commencing the programme. In order to continue the Bachelor programme, the student must pass the first-year assessment before the end of the fourth semester. The Conservatory may grant exemptions from this provision under special circumstances.

In the Bachelor programme, the first-year assessment is held at the end of the second semester in the subject Artistic Development Work (ADW).



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**4.5 Examination overview**

Subject	ECTS (subject)	Placement	Mode of assessment	Assessment	Moderation
Artistic Development Work	12.5	1st semester	A	Approved/Not approved	Internal
	12.5	2nd semester	A	Grade awarded from the seven-point scale	Internal
	12.5	3rd semester	A	Grade awarded from the seven-point scale	Internal
	12.5	4th semester	A	Grade awarded from the seven-point scale	External
Music Education	7.5	1st semester	B	Approved/Not approved	Internal
	7.5	2nd semester	B	Approved/Not approved	Internal
	7.5	3rd semester	B	Approved/Not approved	Internal
	7.5	4th semester	A	Grade awarded from the seven-point scale	External
External, Collaborative, Integrated Project	30	5th semester	A	Approved/Not approved plus written statement	External
Bachelor Project	20	6th semester	A	Grade awarded from the seven-point scale plus written statement	External
Specialisation	2,5	1st semester	C	Approved/Not approved	Internal
	2,5	2nd semester	C	Approved/Not approved	Internal
	2,5	3rd semester	C	Approved/Not approved	Internal
	2,5	4th semester	C	Approved/Not approved	Internal
Composition	5	1st semester	B	Approved/Not approved	Internal
	5	2nd semester	B	Approved/Not approved	Internal
	5	3rd semester	B	Approved/Not approved	Internal
	5	4th semester	B	Approved/Not approved	Internal
Art and Culture Studies	2.5	1st semester	B	Approved/Not approved	Internal
	2.5	2nd semester	B	Approved/Not approved	Internal
	2.5	3rd semester	B	Approved/Not approved	Internal
	2.5	4th semester	B	Approved/Not approved	Internal
Entrepreneurship	10	6th semester	B	Grade awarded from the seven-point scale	Internal

#### **4.6 Calculation of standard pages**

Where subject descriptions refer to the size of the syllabus or written assignments, the pages referred to are in all cases standard pages of 2,400 characters (including spaces). The front cover, table of contents, pictures/graphs, bibliography and appendices do not count towards the size of the written assignments. Written assignments may deviate from the specified number of pages by at most +/- 10%.

### **5. Other provisions**

#### **5.1 Language**

The language of instruction is usually Danish, but teachers may provide teaching in English to individuals or small groups as necessary.

RMC also offers selected courses in English. The course plan will state the language in which each of the courses is taught.

Non-Danish-speaking students may choose to write their assignments or take their examinations in one of the other Scandinavian languages, or in English.

#### **5.2 Rules for internship**

Any internship elements in the study programme are described in the subject descriptions and course plans for the subjects.

#### **5.3 Rules for credit transfer**

##### **5.3.1 Equivalence**

Approved programme elements taken at an academy of music that offers a study programme under the Education Order are equivalent to corresponding programme elements at other academies that offer the same programme of study.

##### **5.3.2 Credit agreement**

Credit for programme elements may be obtained under the academies' joint credit agreement.

##### **5.3.3 Other credit**

Study programme elements passed as part of another non-completed Danish or foreign course of higher education may substitute for study programme elements covered by the Education Order, subject to the decision of the Conservatory in each individual instance, or in accordance with rules laid down by the Conservatory.

#### **5.4 Disciplinary measures**

Students at the Rhythmic Music Conservatory are subject to the Conservatory's rules of conduct. Students are required to be familiar with and keep themselves informed of the rules. The rules of conduct may be viewed on the Conservatory's intranet.

#### **5.5 Attendance**

Attendance is compulsory at tuition and related activities at the Conservatory. The Conservatory shall lay down specific regulations for procedures and sanctions towards students who fail to observe the Conservatory's rules for attendance. The rules for attendance may be viewed on the Conservatory's intranet.

#### **5.6 Evaluation**

The study programme is subject to continuous evaluation through systematic evaluation procedures. The Conservatory shall lay down the specific procedures for the evaluations.

### **5.7 Exemptions**

The Conservatory may grant exemptions from any rules in the curriculum that are determined solely by the Conservatory.

## 6. Subject descriptions

### Subject description: Artistic Development Work

Artistic development work is the work that a composer or songwriter performs when creating music and music experiences. For a composer or songwriter, artistic development work consists of the creation of artistic works, through development of ideas and methods, composition, songwriting, lyrics writing, arrangement, orchestration, programming, production, etc. It also includes reflection on the artistic process, context and result. The subject of Artistic Development Work takes its starting-point in the artist as project owner and as a partner and comprises the central element of the programme, in which the student, in a process and product-oriented practice, develops an independent artistic expression as a composer or songwriter.

- ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	ECTS, total
12½	12½	12½	12½	-	-	50

- Learning outcomes

At the conclusion of the subject in the fourth semester, the student must:

- Be capable, as a composer or songwriter, of creating and communicating music and musical experiences borne by an independent artistic expression;
- Possess skills in composition or songwriting, and other technical skills, that develop and support the student's artistic and arts educational practice;
- Possess knowledge of methods and practice within work presentation;
- Be able apply artistically and qualified formats of presentation, that support the student's artistic profile;
- Be capable of developing, planning, implementing and evaluating artistic projects as a project owner;
- Possess knowledge of methods and practices, related to artistic development work;
- Be able to assess artistic and communicational challenges, choose qualified, creative forms of expression, and make and justify artistic choices;
- Be able to place own artistic practice in a local and global context in terms of aesthetics, method, interdisciplinarity and societal perspectives, at present as well as historically;
- Be able to articulate relevant quality criteria within own artistic practice;
- Be able to reflect on the artistic processes and results, of own and of others;
- Be able to communicate reflections on artistic processes and results to professionals and non-professionals;
- Be able to apply and relate knowledge of methods and practices within artistic development work in own, artistic practice;
- Be able to handle complex and development-oriented situations in educational or work contexts;
- Be able to independently engage in professional and interdisciplinary collaborations and networks;
- Be capable of identifying one's own learning needs and independently acquiring new knowledge and skills.
- Content, common for all semesters

The teaching is based on the individual student's artistic production, and includes the following areas:

- Planning, implementation, presentation and evaluation of artistic projects, as project owner and as a project partner;
- Planning and realisation of live presentation;
- Work creation through development of ideas and methods, performance, composition/songwriting, improvisation, arranging and/or production;
- Contextualisation – placing own artistic practice in local and global contexts;
- Oral and written reflection on processes and results;
- Communication of reflections on artistic processes and results to colleagues and non-specialists;
- Reflections on what supporting skills and competencies are relevant for the development of own artistic profile.
- Specific content for each semester

#### *1<sup>st</sup> Semester*

The semester has a special focus on commencing studies, study preparedness, learning environment. Working on different types of listening perspectives on which basis different types of dialogue about works and processes are established.

In the semester, emphasis is on process and productivity, hereunder establishing an experimental and exploring practice. A focus on being able to identify own learning needs and being able to articulate reflections on the artistic processes of the semester.

Method focus: The student's methods are effective in terms of own practice.

Contextual focus: To articulate an individual history of inspiration.

#### *2<sup>nd</sup> Semester*

The semester has a special focus on live presentation, hereunder resolving artistic processes in the format of a presentation. The work is about documentation of live presentation and reflections on these documentations. The student recognises own basis of knowledge and skills and articulates own learning needs.

Method focus: To articulate, test and on this basis to reason own methods.

Contextual focus: To inform oneself in terms of relevant fields and traditions.

Written reflection in relation to drafting exam report.

#### *3<sup>rd</sup> Semester*

Focus on method development.

Work is about developing and qualifying own practice on the basis of methodologic reflection as well as experimental explorations of new methods. To re-new one's expression through method awareness. Developing diversity in method. Continuation of work with written reflection, related to drafting project description and report.

Method focus: Development of method.

Contextual focus: Mapping of method context; reflection on how other artists are working.

*4<sup>th</sup> Semester*

Focus: To inform own artistic practice by a wider context.

Method focus: Interdisciplinary contextual awareness as an element in the methodologic reflection of the student.

Contextual focus: Interdisciplinary context, artistic development work, umwelt, knowledge context, society. Articulation of the contribution of the student within the field in which the work of the student is placed.

Work on critical reflection on relevant quality criteria in own artistic practice.

- Teaching and working modes

The teaching takes the form of scheduled teaching modules. It includes group lessons and individual instruction, guidance and preparation, and project work with evaluations and presentations. Mostly, the group lessons are peer-to-peer based with a focus on learning from student to students and student-centred learning, by which the teaching takes it's outset in the development of the artistic and broader profile of the individual student.

- Assessment
  - Semester assessment I, end of the first semester
  - Semester assessment II, end of the second semester
  - Semester assessment III, end of the third semester
  - Semester assessment IV, end of the fourth semester

Examination description, semester assessment I

Content

The examination consists of two parts – work presentation and interview:

- Work presentation: The student presents one or more works that are the result of the previous semester's artistic work. The works may be presented live or in the form of recordings.
- Interview: The examination panel asks questions about the work presentation and the artistic work of the previous semester.

Duration

- Work presentation, 10 minutes
- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

Assessment

- The examination performance is awarded the assessment Approved/Not approved.
- The basis for assessment consists of the work presentation and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to how the student has established, developed and focused the student's practice throughout the semester.

Examination panel

The student's own subject teacher (examination supervisor) and an internal expert in the subject area of Composition or Songwriting.

Pursuant to section 13 of the Assessment Order, the student's own subject teacher acts as "moderator" and the internal expert in Composition or Songwriting acts as "examiner".

Form

- Individual examination, in which the work presentation may be attended by the student's class.
- The student is responsible for ensuring the presence of any desired collaborational partners at the examination.

Examination description, semester assessment II

Semester assessment II serves as an assessment of the first year of study and must be passed before the end of the fourth semester to allow the study programme to be completed.

Content

The examination is in two parts – work presentation and interview:

- Work presentation, being in the format of a concert, a display, an exhibition, a performance or similar;
- Interview, in which the examination panel asks questions about the work presentation and the project folder.

Duration

- Concert, 10 minutes
- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

Assessment

- The examination performance is awarded a grade from the seven-point scale.
- The basis for assessment consists of the work presentation, the project folder and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to the artistic result and to how the student throughout the semester has explored different formats of presentation.

Examination panel

One internal common expert (Artistic Development Work, examination supervisor), and a second internal common expert (Composition or Songwriting).

The student's subject teacher cannot participate in the examination panel.

Pursuant to section 13 of the Assessment Order, the internal common expert (Artistic Development Work) acts as "moderator" and examination supervisor and the second common internal expert (Composition or Songwriting) act as "examiner".

Form

- Individual examination, in which the work presentation may be attended by the student's class.
- As a condition for taking the examination, the student must submit a project folder relating to the artistic production in the previous semester. The project folder must be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the applicable course plan.
- The project folder must include:
  - Project report: (3-4 standard pages), excluding the front page, table of contents, appendices, etc., containing:
    - A summary of the student's artistic production in the previous semester
    - A description of working methods, hereunder reasons for chosen working methods;



- A description of and reflection on the process and results, hereunder reflections on own listening to own presentation recordings;
  - A description of how the students throughout the semester has explored different formats of presentation;
  - A brief description of the location of the student's own artistic practice in a local and global context, hereunder the presented artistic product as seen in both a present and a historic context.
  - A brief description of how the student during the semester has been working on developing supporting skills and knowledge.
- Digital documentation representing the student's artistic production in the previous semester. The digital documentation must include recordings from concerts/events/displays, either from within or outside RMC, recorded during the semester. Submission format: audio WAV, AIFF or MP3 /video: QuickTime or MPV4. Duration: 10 minutes.

Examination description, semester assessment III

Content

The examination is in two parts – work presentation and interview:

- Work presentation, being in the format of a concert, a display, an exhibition, a performance or similar;
- Interview, in which the examination panel asks questions about the work presentation and the project folder.

Duration

- Work presentation, 10 minutes
- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

Assessment

- The examination performance is awarded a grade from the seven-point scale.
- The basis for assessment consists of the work presentation, the project folder and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to how the student throughout the semester has developed and qualified own artistic practice, by methodologic reflection and by experimental explorations of new methods.

Examination panel

The student's subject teacher (examination supervisor) and a common internal expert in the subject area of Composition or Songwriting.

Pursuant to section 13 of the Assessment Order, the common internal expert in Composition or Songwriting acts as "examiner", and the student's subject teacher as "moderator".

Form

- Individual examination, in which the presentation may be attended by the student's class.
- As a condition for taking the examination, the student must submit a project folder relating to the artistic production in the previous semester. The project folder must be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the applicable course plan.
- The project folder must include:
  - Project description: (2 standard pages), drafted in dialogue with the student's teacher, containing:
    - Project title;
    - Reasoned artistic goals;
    - Description of working modes and methods, hereunder:
      - Description of forms of exploration;
      - Description of how the student in the semester intends to develop and qualify own artistic practice;
      - Description of how the student plans to develop supportive skills and knowledge during the semester;

- Work plan, indicating distribution of working hours.
- Project report: (5 standard pages), excluding the front page, table of contents, appendices, etc., containing:
  - A summary of the student's artistic explorations in the previous semester
  - A description of and reflection on process and result, hereunder:
    - A description of how the student during the semester has developed own artistic practice;
    - A description of how the student through the artistic explorations in the semester has obtained new knowledge, new skills, new methods and has develop new material;
  - A brief description of the placement of the student's own aesthetics and method in a local and global context, hereunder reflections on how own methods have been informed by the working methods of other artists.
  - A brief description of how the student during the semester has been working on developing supporting skills and knowledge.
- Digital documentation representing the student's artistic production in the previous semester. The digital documentation must demonstrate the development throughout the artistic explorations of the semester and not only the final result. The digital documentation cannot be identical with the work presentation. Submission format: audio WAV, AIFF or MP3 /video: QuickTime or MPV4. Duration: 10 minutes.

Examination description, semester assessment IV

Content

The examination is in two parts – work presentation and interview:

- Work presentation, being in the format of a concert, a display, an exhibition, a performance or similar;
- Interview, in which the examination panel asks questions about the work presentation and the project folder.

Duration

- Work presentation, 15 minutes
- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

Assessment

- The examination performance is awarded a grade from the seven-point scale.
- The basis for assessment consists of the work presentation, the project folder and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to how the student throughout the semester has informed and developed own practice through exploration of contextual factors – aesthetically, methodically, interdisciplinary and societal – and on the artistic result.

Examination panel

One external common expert, one internal common expert (Artistic Development Work), examination supervisor) and one internal common expert (Composition or Songwriting).

The student's subject teacher cannot participate in the examination panel.

Pursuant to section 13 of the Assessment Order, the external common expert (Artistic Development Work) acts as “moderator” and the internal common internal expert (Artistic Development Work, examination supervisor) and the internal expert (Composition or Songwriting) acts as “examiners”.

Form

- Individual examination, in which the concert may be attended by the student's class.
- As a condition for taking the examination, the student must submit a project folder relating to the artistic production in the previous semester. The project folder must be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the applicable course plan.
- The project folder must include:
  - Project report: (4-5 standard pages), excluding the front page, table of contents, appendices, etc., containing:
    - A summary of the student's artistic production in the previous semester;
    - A description of and reflection on the process and results;
    - A critical reflection on relevant quality criteria for own artistic practice;
    - A description of the location of the student's own artistic practice in a local and global context, hereunder how the student throughout the semester has

- developed the practice through explorations of contextual factors - aesthetically, methodically, interdisciplinary and societal.
- A brief description of how the student during the semester has been working on developing supporting skills and knowledge.
  - Digital documentation representing the student's artistic production in the previous semester. Submission format: audio WAV, AIFF or MP3 /video: QuickTime or MPV4.. Duration: 10 minutes.

**Subject description: Bachelor Project**

For the composer or songwriter, it is of crucial importance to possess knowledge and skills in independent project work.

In the Bachelor Project, the student develops and carries out an extensive project within the field of the main subject Artistic Development Work.

In this work, students apply and utilise their overall professional skills, knowledge and competencies. Students are thus given an opportunity to give their Bachelor study programmes an individual profile, and the project can thereby serve as an indicator in relation to the student's future career and educational choices.

ECTS credits

1st sem.	2nd sem.	3rd sem.	4th sem.	5th sem.	6th sem.	ECTS, total
-	-	-	-	-	20	20

- Learning outcomes

At the conclusion of the subject, the student must:

- Be able to develop, plan, implement and evaluate a large, independent project within a topic of the student's choice that lies within the field of Artistic Development Work;
- Be capable, as a composer or songwriter, of creating, practising and communicating music and musical experiences borne by an independent artistic expression;
- Possess skills in composition or songwriting and other technical skills, that support the project;
- Possess knowledge of methods and practices, related to artistic development work;
- Specialisation Composition: Possess knowledge of methods within Composition;
- Specialisation Songwriting: Possess knowledge of methods within Songwriting and text in Danish and English;
- Be able to apply and relate knowledge of methods and practices in artistic development work in own, artistic practice;
- Be able to assess artistic and communicational challenges and make and justify artistic choices;
- Be able to place his or her own artistic practice in a national and international context;
- Be able to reflect, both orally and in writing, on artistic processes and results;
- Be able to communicate reflections on artistic processes and results to colleagues and non-specialists;
- Be able to handle complex and development-oriented situations in educational or work contexts;
- Be capable of identifying one's own learning needs and independently acquiring new knowledge and skills.
- Content

The course is based on the student's project and includes the following areas:

- Work creation through composition/songwriting, improvisation, arrangement and/or music production
- Developing and planning of a public work presentation
- Development of a coherent, recorded and fully produced musical work
- Artistic idea development
- Contextualisation – being able to place one's own artistic practice in a national and international context

- Oral and written reflections on the process – artistic choices and methodology, dialogue with networks and professional environments, etc.
- Oral and written reflections on the result
- Communication of reflections on artistic processes and results to colleagues
- Project work
- Preparation of preview of the project and/or the work presentation as a public dissemination to a wider audience.

The course is defined through a project description, in which the student in dialogue with the project tutor formulates goals, which, in their theme and content, must reflect and support the learning outcomes stated in the subject description as well as a work plan for the project.

- Teaching and working modes

The course includes both group lessons and individual instruction, guidance and preparation, and project work.

Group lessons include presentation of partial results for fellow students and critical dialogue, related to the presentation.

The individual instruction includes project tuition and supportive special academic instruction.

- Assessment

At the end of sixth semester.

#### Examination description

Before the exam, the student compiles a project folder, containing recorded music, which in its substance derives from the project. Furthermore, the project folder must contain a project description and a project report.

#### Content

The examination is in two parts – presentation and interview:

- Presentation: A public work presentation, which in its substance derives from the project. The work presentation can take the form of a concert, a display, an exhibition, a performance, or equivalent.
- Interview: An interview in which the test panel asks questions relating to the student's presentation and to the project folder.

#### Duration

- Presentation 20 minutes
- Initial assessment 20 minutes
- Interview 10 minutes
- Final assessment process and disclosure of the examination result 15 minutes.

### Assessment

- A grade from the seven-point scale and a written statement are awarded for the examination performance.
- The assessment is based on the student's presentation, project folder and interview;
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject.
- In the assessment, special emphasis is placed on the student's ability, being the artistic responsible, to create a music experience in the room, at the student's artistic and professional level, as well as on the student's ability to reflect.
- The written statement addresses the student's artistic and academic level, and consists of two elements, formulated by the examination panel:
  1. Brief statement on the musical result of the project
  2. Brief statement on the project.

### Examination panel

The examination panel consists of a common external expert, a common internal expert (Artistic Development Work, examination supervisor), and a second common internal expert (Specialisation). Pursuant to section 13 of the Assessment Order, the common external expert acts as “moderator”, while the first common internal expert (Artistic Development Work, examination supervisor) and the second common internal expert (Specialisation) act as “examiners”.

### Form

- Individual examination, organised such that the interview and final assessment, including disclosure of the examination result, take place the day after the presentation.
- As a condition for taking the examination, the student must compile a project folder. The project folder must at the latest be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the relevant course plan.
- The project folder must include:
  - A project description, containing:
    - The project title
    - Reasoned artistic goals
    - Working modes and methodology
    - Academic guidance – reasoned needs and wishes
    - Work plan, indicating specification of the distribution of working hours
    - Requirements in relation to participants, facilities, special equipment, etc.
  - A recording of 20 minutes of fully produced music, for which the student is artistically responsible and which in its substance derives from the project. Delivery format: Audio: WAV, AIFF, MP3; video: QuickTime, MPV4.
  - Project report, 6 -7 standard pages, standard pages, excluding front cover, approved project description and other appendices. which must include:
    - An account of the artistic considerations and choices during the project, hereunder any changes in the course of the project;
    - A description of methodology and working modes;
    - A critical reflection on processes and results;



- A brief description of the location of the student's own artistic practice in a national and international context
- Preview, including:
  - Preview of the project and/or the work presentation as a public dissemination to a wider audience (500-800 characters, including spaces)
  - Information about presentation participants.

**Subject description: Music Education**

For the performing and creative musician, educational practice in the broadest sense often comprises a significant part of an overall professional career.

In the subject Music Education, work is done to develop ways, by which the student by new methods and innovative and collaborative practices within learning and teaching can create frameworks for and motivate, inspire and challenge the development of others.

The work alternates between practice and reflection in order to develop educational practices, in which different collaborative formats, hereunder digital formats, are given a high priority and with a focus on developing relevant skills and knowledge for continuously to be able to reason and develop practice. The course is delivered in a progression, commencing with the building of a common knowledge base within music pedagogy from a perspective of diversity, followed by deepening in a group- based development project, derived from the specific educational profile of the individual student.

This is preceded by further development of the knowledge base, and the course is concluded with an independent and individual practice project to be carried out in collaboration with external partners.

**ECTS credits**

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	ECTS, total
7½	7½	7½	7½	-	-	30

**Learning outcomes**

Upon completion of the course Music Education in the fourth semester, students must:

- Be capable of developing and practising a music educational practice;
- Be capable of developing, planning, implementing and evaluating arts educational projects, both alone and in collaboration with others;
- Be able to assess arts educational challenges and substantiate and select qualified, creative expressions and solutions;
- Be able to place own educational practice in a local and global context;
- Possess insight into theory, practice and methods within music education;
- Be able to reflect on and substantiate educational processes and results;
- Be able to communicate own reflections on educational processes and/or teaching processes and results to professionals and non-professionals;
- Be able to handle complex and development oriented situations in educational or work contexts;
- Be able to independently engage in professional and interdisciplinary collaborations and networks;
- Be capable of identifying one’s own learning needs and independently acquiring new knowledge and skills.

### **Content, common for all semesters**

- Development and testing of various types of teaching, including didactics and method development;
- Innovative approaches
- collaborational formats, hereunder digital
- context – development and placing of own practice, locally and globally;
- Reflection on one's own practice and that of others;
- Learning theory and educational philosophy
- Fieldwork

### **Specific content for each semester**

#### *1<sup>st</sup> Semester*

The semester has its focus on the development of knowledge base and practice and that the student is getting informed to be able to place oneself in the context of music education.

The course is about the meaning of the music and of music life for people and about the role of the music within different societal perspectives - pedagogical, ethical, philosophical and sociological.

Furthermore, perspectives, approaches and contexts, related to developing a educational practice are explored, including learning theory and educational philosophy.

#### *2<sup>nd</sup> Semester*

On the basis of the knowledge and the insight into music educational practice, obtained in the first semester, the second semester is constituted by a music education project per se, taking its outset in the specific educational profile of the student.

The project is carried out as a group project by thorough studies of the alternation between selected, profile relevant didactical and methodical approaches and practices and aiming for the development of methods and for development of practices.

#### *3<sup>rd</sup> Semester*

With the purpose to further develop the knowledge base of the student and for qualifying the student's practice in the third semester, the Conservatory offers a number of themed modules, in which the below content areas are covered:

- Development and testing of various types of teaching, including didactics and method development;
- Reflection on one's own practice and that of others;
- Fieldwork

#### *4<sup>th</sup> Semester*

Independent practice project in collaboration with one or more external project partners.

The semester has its focus on pedagogical project work in practice with an innovative approach through the development of didactics and methods, the role of the teacher, collaboration, oral and written reflection and the documentation of practice. The project can be carried out as an individual project or as a group project (a maximum of 3 students).

### **Teaching and working modes**

- Working in smaller and larger groups
- Peer-based feedback
- Lectures
- Tuition – individually and in groups
- Project work – individually and in groups
- Preparation
- Collaboration on different platforms, hereunder digital platforms

### **Assessment**

- Semester assessment I, end of the first semester
- Semester assessment II, end of the second semester
- Semester assessment III, end of the third semester
- Semester assessment IV, end of the fourth semester

#### *Semester assessments I, II and III*

At the end of the first, second and third semester, the student's qualifications are assessed on the basis of a submitted assignment.

The specific submission requirements will be stated by the teacher when starting the semester.

The assignment for Semester assessment II can be prepared as an individual assignment or as a group assignment, by group assignments a maximum of four students per group is set.

At group assignments, it must be clearly indicated who has been individually responsible for which parts of the submitted material.

The specific submission deadlines will be stated in the relevant course plan for the subject.

The assessment is undertaken by the teacher.

Semester assessments I, II and III are awarded Approved/Not approved.

In addition, the student is given a short, indicative and written feedback, which is not included in the diploma.

Semester assessment IV

Content

Presentation of practice project in a manner, relevant to the project, followed by an interview on the basis of the project.

Duration

- 1 student:
  - Presentation 20 minutes
  - Interview 10 minutes
  - Assessment process including disclosure of examination result 10 minutes
  
- 2 students:
  - Presentation 30 minutes
  - Interview 15 minutes
  - Assessment process including disclosure of examination result 10 minutes per. student; this part individual.
  
- 3 students:
  - Presentation 40 minutes
  - Interview 20 minutes
  - Assessment process including disclosure of examination result 10 minutes per. student; this part individual.

Assessment

The examination performance is awarded a grade from the seven-point scale.

The basis for the assessment comprises the student's/project group's presentation, the submitted project folder and the interview with the examination panel.

The assessment is based on the extent to which the examination performance meets the learning outcomes for the subject.

Examination panel

One external common expert, one internal common expert and one internal expert, of which the internal common expert act as examination supervisor.

Pursuant to section 13 of the Assessment Order, the external common external expert acts as "moderator", and the internal common expert and the internal expert act as "examiners".

Form

- Individual practical examination or group examination with individual assessment.
- The project presentation must comply with the practical frames, set by the conservatoire.
- The student/project group is responsible for ensuring the presence of any desired collaborational partners at the examination.
- As a condition for taking the examination, the student must compile a project report which is submitted approximately two weeks before the examination. The precise submission deadline will be stated in the applicable course plan.

The project folder must include:

- Project description (1-2 standard pages) containing:

- Project title.
  - Information about participating student(s).
  - Reasoned subject specific objectives which must support the learning outcomes of the subject description.
  - Context description.
  - Description of the planned activities and agreements with external collaborative partners.
- Project report (1 student – 6 standard pages, excluding front cover, index, appendices etc., 2 students – 9 standard pages, excluding front cover, index, appendices etc., 3 students – 12 standard pages, excluding front cover, index, appendices etc.) containing:
    - Motivation in relation to the field of practice and description of important deviations in the project.
    - Description of development, establishment and realisation of the teaching practice.
    - Analysis of practice, considering selected theoretical perspectives from the course contents.
    - Summary, conclusion and perspectivation.

At group examinations, it must be clearly indicated who has been individually responsible for which parts of the submitted material.

No more than a third of the written material can be joint production.

**Subject description: Specialisation – Composition or Songwriting**

In the Specialisation subject, the development of the student’s artistic and arts educational practice is supported by developing the students’ skills and knowledge in the area of composition or songwriting.

Interest-based groups are established, in which the student is given the opportunity to immerse into explorations of a number of compositional or songwriting themes, in collaboration with experts in the specific theme areas. The student’s development in the subject is viewed in close association with studies in the subject Artistic Development Work, in which product and project-oriented practice constitute an important driver.

**ECTS credits**

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	ECTS, total
2.5	2.5	2.5	2.5	-	-	10

**Learning outcomes**

At the conclusion of the subject, the student must:

- Special Subject Composition: Possess skills in composition which develop and support the student’s artistic and arts educational practice;
- Special Subject Songwriting: Possess skills in songwriting which develop and support the student’s artistic and arts educational practice;
- Special Subject Composition: Possess knowledge of methods within composition and arranging;
- Special Subject Songwriting: Possess knowledge of methods within songwriting and lyric writing;
- Be able to independently engage in professional and interdisciplinary collaborations and networks;
- Be capable of identifying one’s own learning needs and independently acquiring new knowledge and skills.

**Content**

*1<sup>st</sup> – 2<sup>nd</sup> Semester*

Compulsory basic modules for respectively Specialisation Composition and Specialisation Songwriting

*3<sup>rd</sup> – 4<sup>th</sup> Semester*

Each semester, the conservatoire offers modules, that take their starting point in a specific exploration in a clearly defined thematic area within the field of composition and songwriting.

*Specialisation Composition:*

Areas of work include:

- Methods within composition, hereunder arranging;
- Production: DAW- recording, editing, programming, hereunder usage of various software/hardware;
- Work analysis in a music history context;
- Students’ own compositions and arrangements.

*Specialisation Songwriting:*

Areas of work include:

- Methods within songwriting, including lyrics writing;
- Production: DAW- recording, editing, programming, hereunder usage of various software/hardware;
- Lyric analysis in a historic context;
- Students' own lyrics in Danish and English

### **Teaching and working modes**

The teaching in 1<sup>st</sup> – 4<sup>th</sup> semester is normally provided as group lessons.

### **Assessment**

- Semester assessment I, end of the first semester
- Semester assessment II, end of the second semester
- Semester assessment III, end of the third semester
- Semester assessment IV, end of the fourth semester

### Examination description, Semester assessment I-IV:

At the conclusion of each of the subject's modules, the student's qualifications are assessed in terms of the student's active subject-specific participation in the course.

Assessment is undertaken by the teacher in accordance with the stated module criteria for active subject-specific participation, and will be carried out within a deadline, set by the Study Administration and stated in the relevant course plan for the subject.

The assessment awarded is: Approved/Not approved.



### **Subject description: Composition**

For the musician, music producer or composer in contemporary rhythmic music, creative practice is central. In the subject Composition, the student's compositional skills are trained in a practice-based learning environment on the basis of the student's own compositional work. On the basis of work analysis, inter alia, the subject focuses on a wide variety of compositional aspects of combining and structuring notes, sounds and rhythms. This forms the foundation for specific composition methods that students use in their own compositional work. The teaching takes place with respect for the individual student's musical and technical standpoint, with the goal of achieving fruitful development of their compositional potential.

The student's development in the subject is viewed in association with studies in the subjects Artistic Development Work and Music Education, in which product and project-oriented practice constitute an important driver.

### **ECTS credits**

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	ECTS, total
5	5	5	5	0	0	20

### **Learning outcomes**

At the conclusion of the subject, the student must:

- Possess compositional skills that develop and support the student's artistic and arts educational practice;
- Be capable of reflecting upon one's own compositional practice;
- Possess insight into theory, practice and methods within composition and related musical elements and structures;
- Be able to assess artistic, communicative and educational challenges and substantiate and select qualified, creative expressions and solutions;
- Be capable of identifying one's own learning needs and independently acquiring new knowledge and skills.

### **Content**

Each semester, the conservatoire offers a range of themed modules within the following content areas:

- Melody, harmony and rhythm
- Form, structure and organisation of musical sequences
- Methods and strategies in composition
- Analysis and reflection
- Arrangement and production
- Selected points in the history of composition

### **Teaching and working modes**

- Group teaching
- Presentation
- Individual preparation

### **Assessment**

- Semester assessment I, end of the first semester
- Semester assessment II, end of the second semester
- Semester assessment III, end of the third semester
- Semester assessment IV, end of the fourth semester

#### *Semester assessments I - IV*

At the end of the first, second, third and fourth semesters, the student's qualifications are assessed on the basis of a submitted assignment.

The specific submission requirements will be stated in the applicable module description.

The specific submission deadlines will be stated in the relevant course plan for the subject.

The assessment is undertaken by the teacher.

All semester assessments are awarded Approved/Not approved.

In addition, the student is given a short, indicative and written feedback, which is not included in the diploma.

**Subject description: Art and Culture Studies**

In the work of a composer or songwriter and teacher, it is essential to possess insight into art and culture issues, locally and globally and in a contemporary as well as a historic perspective. The subject focuses on developing insight into art and culture-related issues in order to stimulate reflective competencies and to develop an understanding of own placement in contemporary as well as in a historic perspective of art and culture in relation to music. The student’s development in the subject is viewed in close association with studies in the subjects Artistic Development Work and Music Education, in which product and project oriented practice constitutes an important driver.

**ECTS credits**

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	ECTS, total
2.5	2.5	2.5	2.5	-	-	10

**Learning outcomes**

At the conclusion of the teaching in Art and Culture Studies in the fourth semester, the student must:

- Possess professional skills within art and culture studies that support the student’s artistic and arts educational practice;
- Possess insight into art and culture- related matters, both in the present as well as historically in relation to music;
- Be able to apply and relate insight into art and culture – related issues in relation to one’s own professional practice;
- Be capable of identifying one’s own learning needs and independently acquiring new knowledge and skills. Content

Each semester, the conservatoire offers a range of themed modules in the subject area.

**Teaching and working modes**

- Group teaching, lectures, presentations, dialogue, debate
- Group work
- Individual guidance
- Preparation, individually and in small groups

**Assessment**

- Semester assessment I, end of the first semester
- Semester assessment II, end of the second semester
- Semester assessment III, end of the third semester
- Semester assessment IV, end of the fourth semester

*Semester assessments I, II, III and IV*

At the end of all semesters, the student’s qualifications are assessed on the basis of a submitted assignment.

The specific submission requirements will be stated in the applicable module description.

The specific submission deadlines will be stated in the relevant course plan for the subject.

The assessment is undertaken by the teacher.

All semester assessments are awarded: Approved/Not approved.

In addition, the student is given a short, indicative and written feedback, which is not included in the diploma.

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**Subject description: External, Collaborative, Integrated Project**

In the External, Integrated Project, the subjects Artistic Development Work, Entrepreneurship, Music Education, Specialisation, Composition and Art and Culture Studies are integrated in a collaborative, integrated, external practice course.

Through teaching and guidance, the student develops, plans, implements and evaluates the course in collaboration with external partners. As a starting point students will be part of teams with fellow students in the external project.

First half of the semester constitutes the start-up of this practice course, in which the students will identify relevant contexts for their project ideas, exploring collaborative opportunities and contact potential project partners. The course will work on planning, project development and guidance in project development and networking, collaboration, communication and presentation, artistic innovation and contextualisation.

**ECTS credits**

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	ECTS, total
-	-	-	-	30	-	30

**Learning outcomes**

At the conclusion of the semester, the student must:

- Be capable of developing, planning, implementing and evaluating artistic and/or art pedagogical projects, contributing with innovative perspectives and solutions;
- Be able to independently engage in professional, interdisciplinary and inter-sectoral collaborations and networks;
- Be capable of performing a relevant contextualization of the project, locally and globally;
- Be able to communicate reflections on artistic processes and results to professionals and non-professionals;
- Be able to document a record of the course of a project and to apply formats of presentation, qualified for the specific processes and results of the project;
- Possess knowledge and skills in how to translate ideas and potential into value;
- Possess knowledge of the labour market and about current employment perspectives within the field of contemporary rhythmic music and the society in general;
- Be capable of identifying learning needs and independently acquiring new knowledge and skills.
- Be able to identify ethical perspectives and challenges on the project and point out possible solutions.

**Content**

The course will approach following areas:

- Development, planning, implementation, evaluation of projects, independently and in collaboration with colleagues/fellow students and external partners;
- Oral and written reflection about processes and results;
- Documentation of project process and presentation of reflections about artistic and art pedagogical processes and results to colleagues and non-specialists;
- Business start-up, entrepreneurship, exploitation of rights, communications, networking, project management, risk taking, negotiation techniques and fundraising;

- Artistic and art pedagogical innovation, the translation of ideas and potential into value;
- Artistic and pedagogical method development;
- Contextualization – to place the project locally and globally, hereunder identifying professional, artistic and cultural potential in domain specific and inter- sectoral fields of interest.

### **Teaching and learning methods**

Independent work and group work, in which the student throughout the course is attached to a common team of teachers, covering Artistic Development Work, Music Education and Entrepreneurship competencies.

- Group teaching, lectures, presentations, dialogue and debate
- Group work
- Individual tuition
- Preparation, individually and in smaller groups
- Internship or practice collaboration with external partners

As a starting point the project is carried out as a group project (a maximum of three students) but can in certain cases be carried out as an individual project.

Prior to implementing the project, the project group must complete a project action plan, agreed with the conservatoire.

The plan must include:

- Project title.
- Information about participating student(s).
- Individual, reasoned subject- specific objectives which in content must support the learning outcomes of the subject description.
- Context analysis with an innovational perspective;
- Plans for the formation of networks and collaboration, description of collaborational working modes included;
- Description of the planned activities in the form of a work schedule, with a specification of the distribution of tasks, working hours and place.
- Documented agreements with external collaborative partners.

The external practice project may be implemented within the framework of a public or private company, or as freelance work.

### **Assessment**

#### Content

The examination is in two parts – presentation and interview:

- **Presentation:** The project group of students presents the external project of the semester in a presentation format of own choice within the set timeframe. The format can make use of sound, picture, film, objects, speech, text etc. and can take place as a display, an exhibition, a concert, a performance, a teaching situation, or as an oral presentation.
- **Interview:** An interview in which the examination panel asks questions relating to the student's presentation and to the project folder.

Duration

- 3 students:
  - Presentation 40 minutes
  - Interview 40 minutes
  - Assessment process including disclosure of examination result 20 minutes per. student; this part individual.
- 2 students:
  - Presentation 30 minutes
  - Interview 30 minutes
  - Assessment process including disclosure of examination result 20 minutes per. student; this part individual.
- 1 student:
  - Presentation 20 minutes
  - Interview 20 minutes
  - Assessment process including disclosure of examination result 20 minutes

Assessment

- The examination performance is awarded the assessment Approved/Not approved plus a written statement;
- The basis for assessment consists of the project group's project folder, the presentation and the interview;
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject,
- In the assessment, particular emphasis is given to the societal and collaborative contribution of the project and to the extent by which the project contributes with innovative perspectives and solutions;

Examination panel

An external common expert, an internal common expert and the project group's teacher (examination supervisor).

Pursuant to section 13 of the Assessment Order, the external common expert acts as “moderator”, the internal common expert as “examiners” and the project group's teacher as “moderator” and examination supervisor.

Form

- Group examination with individual assessment, in certain cases, however, individual examination;
- The project group is responsible for ensuring the presence of any desired collaborative partners at the examination;
- The project presentation must comply with the practical frames, set by the conservatoire;
- As a condition for taking the examination, the project group must submit a project folder about the work of the fifth semester. The project folder must be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the applicable course plan.

The project folder must include:

- Project action plan (2 standard pages), completed in dialogue with the project group's teachers, containing:
  - Project title.
  - Information about participating student(s).
  - Individual, reasoned subject- specific objectives which in content must support the learning outcomes of the subject description.
  - Context analysis with an innovational perspective;
  - Plans for the formation of networks and collaboration, description of collaborational working modes included;
  - Description of the planned activities in the form of a work schedule, with a specification of the distribution of tasks, working hours and place.
  
- Project report –3 students: 9 standard pages, excluding front cover, index, appendices etc., 2 students – 7 standard pages, excluding front cover, index, appendices etc., 1 student: 5 standard pages, excluding front cover, index, appendices etc. – containing:
  - Project results
  - Considerations and choices made in the course of the project;
  - Project methods and work forms, hereunder collaborational work forms;
  - Critical reflection on process and result;
  - The contextual placement of the project, locally and globally, hereunder reflections on the societal fundament and contribution in the context of the specific project;
  - Description of the formation of networks throughout the project;
  - Digital documentation representing the project work in the fifth semester. Submission format: audio MP3 /video MP4. Text/graphics: pdf.Duration: 1 student – 15 minutes, 2 students – 20 minutes, 3 students – 25 minutes.
  
- Description of the project – as public communication to a wider audience (500-800 keystrokes) – containing:
  - Project title.
  - Information about participating student(s), their profile and external collaborative partners.
  - The project's intention, context and anchoring.
  - The project's possible results and further perspectives.

It must be clearly indicated who has been individually responsible for which parts of the submitted material.

No more than a third of the written material can be joint production.

### **Subject description: Entrepreneurship**

For the composer or songwriter it is of high importance to be able to transfer artistic and educational skills into a sustainable career as a composer or songwriter in an employment market, characterised by a large degree of freelance employment and change.

The student's subject-specific development in the subject is to a certain extent taking its outset in the External, Collaborative, Integrated Project in the previous semester.

### **ECTS credits**

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	ECTS, total
-	-	-	-	-	10	10

### **Learning outcomes**

At the conclusion of the Entrepreneurship Subject in the sixth semester, the student must:

- Possess professional skills within Entrepreneurship, that develop and support the student's artistic and arts educational practice;
- Possess insight into the current conditions of professional work, hereunder knowledge about the labour market and employment perspectives within the field of contemporary rhythmic music;
- Possess skills in relation to creating and further developing one's employment;
- Possess knowledge about approaches in how to translate ideas and potential into value;
- Be capable of identifying one's own learning needs and independently acquiring new knowledge and skills.

### **Content**

The teaching in the subject takes an analytical, an instrumental and an operative approach and has its focus on enhancing the student's ability to combine knowledge with opportunities, and thereby create value. The focus is on generating ideas, which encompasses creativity and the ability to recognise opportunities and sources of innovation, with a view to creating artistic and/or commercial value for oneself and others.

Entrepreneurship is a fundamental element in the student's career management, and the subject is aiming to strengthen the student's ability to create progress and value in one's own career in a changing employment market.

### **Teaching and learning methods**

- Group teaching, lectures, presentations, dialogue, debate
- Group work
- Preparation, individually and in small groups
- Individual tuition

### **Assessment**

- Semester assessment at the end of the sixth semester

#### Semester assessment:

At the end of the sixth semester, the student's qualifications are assessed on the basis of a submitted assignment.

The specific submission requirements will be stated in the applicable module description.



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**(COMPOSITION)**

**BMus-K**

The specific submission deadlines will be stated in the relevant course plan for the subject.

The assessment is undertaken by the teacher.

The semester assessment is awarded a grade from the seven-point scale.