

Curriculum for the Bachelor's programme in Music (Music Production)

For students commencing in August 2026 or later



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Rhythmic Music Conservatory (RMC) **BMus MPro**
STUDY PROGRAMME FOR THE BACHELOR'S DEGREE IN MUSIC
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Introduction

This curriculum for the Bachelor's programme in Music (Music Production) has been prepared in accordance with section 48 of Executive Order no. 122 of 24 January 2025 on music conservatories and the Opera Academy and section 20 of Executive Order no. 1244 of 11 December 2009 on grading scales and other forms of assessment at certain educational institutions under the Ministry of Culture (the Grading Order).

The curriculum takes effect on 11 September 2025 and applies to all bachelor's students who commence their studies in August 2026 or later.

1. Title, admission requirements, rules for admission

1.1 Title

The programme entitles the holder to use the title Bachelor of Music (BMus) (music production). The English title of the programme is Bachelor of Music (BMus) (music production).

1.2 Admission requirements

The admission requirement for the bachelor's programme is a passed entrance examination. The decision on admission is made by the Conservatory on the basis of a specific assessment of the applicant's abilities and skills. The needs of the music profession must also be taken into account in the admission process.

1.3 Rules for admission

Applications for admission are made via the current digital application portal. The Conservatory jointly determines the detailed rules for the admission procedure. Within these rules, the Conservatory determines the detailed rules for the form and content of the entrance examination. Information about the form and content of the entrance examination is available on the Conservatory's website.

2. Programme aims and learning outcomes

2.1 Programme aims

The Bachelor's programme in Music Production qualifies the student for a broad-based artistic career based on popular and experimental music forms and in dialogue with the contemporary world.

During the programme, students build skills, knowledge and competencies in the development of an independent artistic and arts pedagogical practice, which enables them to create, produce and communicate music in different contexts, and to work with purposes and potentials across music life and society.

The Bachelor's programme is a well-rounded educational programme that provides students with a foundation for further studies at the Master's level.

2.2 Learning outcomes

In accordance with the current Danish qualifications framework for higher education, the programme's learning outcomes are formulated in three overall categories:

Knowledge, which describes the student's knowledge and understanding;

Skills, which describe the student's core abilities;

Competencies, which describe the student's personal and independent application of knowledge and skills.

Learning outcomes indicate the expected outcome for the student at the end of the learning process and focus on learning and the individual's learning outcomes rather than on a given teaching or teacher's intention.

At the end of the bachelor's programme, students are expected to have achieved the following learning outcomes at a professional level:

Section 2.2.1 Skills

The student

- can create, produce and communicate music through a broadly oriented artistic and arts pedagogical practice;
- can develop, plan, implement and evaluate professional and interdisciplinary projects, both individually and in collaboration with others;
- have skills in music production and other professional skills that qualify the student's artistic and arts pedagogical practice, and can apply relevant methods, technologies, formats and forms of expression;
- can contextualise their artistic and arts pedagogical practice in relevant contexts and identify possible contributions;
- can assess artistic and arts pedagogical challenges and potentials, practical and theoretical issues, ethical perspectives, and justify, select and develop qualified expressions, approaches and solutions;
- can document and communicate their artistic and educational practice to both peers and non-peers.

Section 2.2.2 Knowledge

The student

- has artistically based knowledge of practice and methods, artistic development work and, where relevant, research-based knowledge of theory;
- has insight into current conditions for professional and broadly oriented work, as well as knowledge of approaches to translating ideas and opportunities into value in different contexts;
- has insight into popular and experimental music forms in historical, contemporary, cultural, artistic, technological, occupational and societal perspectives;
- can reflect on artistic and arts pedagogical practices and methods, as well as relevant knowledge.

Section 2.2.3 Competencies

The student

- can establish and maintain an independent artistic and arts pedagogical practice, as well as handle complex and development-oriented situations in educational and work contexts;
- can independently participate in professional and interdisciplinary collaborations and networks, and contribute to promoting healthy working communities;
- can identify their own learning needs and independently acquire new knowledge and skills.

3. Structure and subject areas

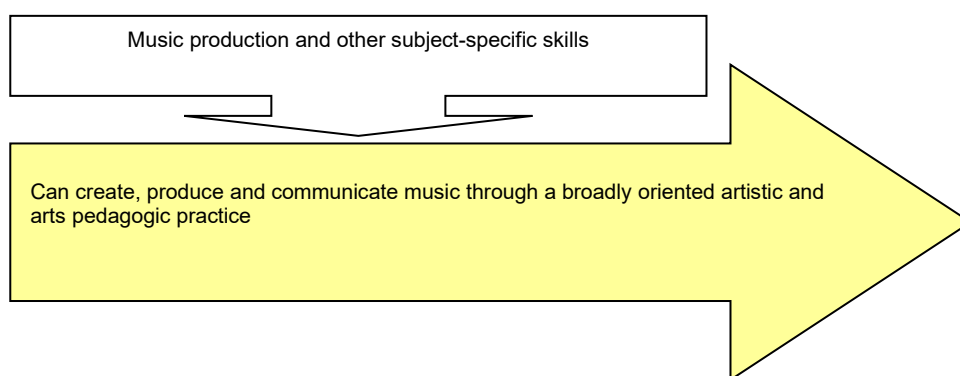
3.1 Structure, subjects, projects, etc.

The programme is primarily focused on developing the student's skills, knowledge and competences in the development of a broadly oriented artistic practice.

Central to the programme are the main subjects Music Production and Music Pedagogy, which are supported by artistic and arts pedagogical projects.

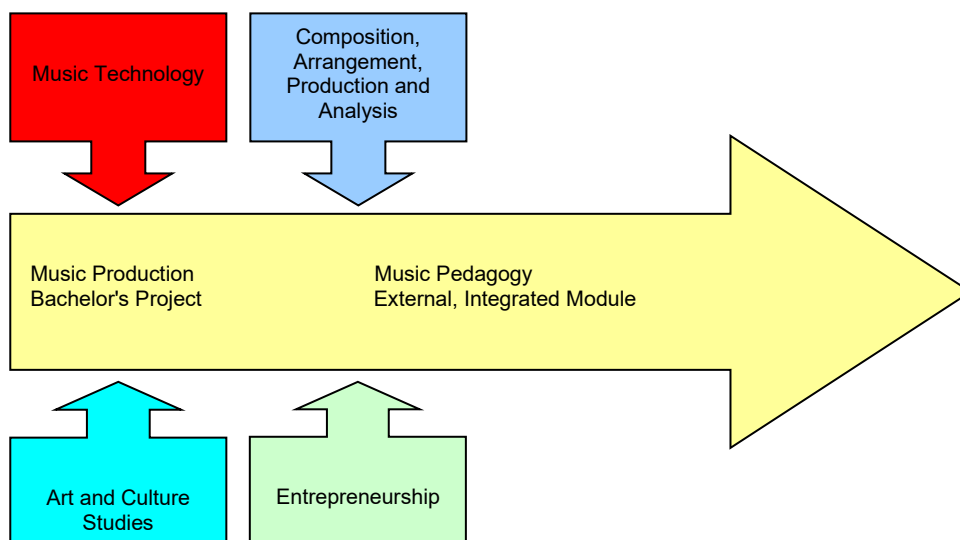
The programme's other academic activities are designed to support and enhance the students' artistic and arts pedagogical practice.

Fig. 1 Structure of the programme



The other programme activities are divided into a number of subject areas.
The programme concludes with a Bachelor's project.

Fig. 2 Subject areas of the programme



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3.2 Study plan

The Bachelor's programme is standardised to 180 ECTS credits, corresponding to three years of study. One year of study comprises teaching, self-study, examinations and all other education-related activities.

The placement and ECTS weighting of the subjects and projects are shown in the figure below.

Fig. 3 ECTS distribution for the programme

BMus Music Production, started in 2026			1st year		2nd year		3		
Subject areas	Subject	s	1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	ECTS per subject
Major	Music Production	Basic course	10						50
		Studio production – mixing & mastering		10					
		Studio production – recording			12,5				
		Concert production				17,5			
	Bachelor's Project							20	20
	Music Pedagogy		7.5	7	5				20
	External, Integrated Module						30		30
Supporting subjects	Music Technology		5	5	5	5			20
	Composition, Arrangement, Production, Analysis		5	5	5	5			20
	Art and Culture Studies		2.5	2.5	2.5	2.5			10
	Entrepreneurship							10	10
Total ECTS									180

3.3 Registration for course elements

3.3.1 The programme is organised as a progressive academic course, and individual students are automatically enrolled in programme elements in accordance with the programme's curriculum.

3.3.2 In special cases, the Conservatory may allow students to complete course elements and examinations worth up to 30 ECTS credits on a Master's programme.

3.4 Prerequisites for participation

Any requirements for special prerequisites for participation are stated in the framework plan for the individual subject or project.

3.5 Organisation of teaching

Teaching is preferably conducted within a single year group, but subjects and projects may be conducted in classes composed of students from different year groups and/or programmes.

Before the start of an academic year, a *framework plan* is drawn up for each subject or project. The framework plan provides information about the organisation of the subject, standards, rooms and equipment, and class formation. For subjects where assessment is based on class participation, etc., the framework plan contains specific requirements for assignments and/or presentations.

The framework plan is approved by the principal and is available on the conservatory's intranet at the start of the semester.

4. Assessment

4.1 Purpose

The purpose of the assessment is to evaluate whether and to what extent the student's qualifications comply with the programme's learning outcomes.

4.2 Rules on assessment

At RMC, the assessment of the student's qualifications can take place in three ways:

- A. Assessment based on examinations, where the student's qualifications are assessed by teachers, possibly supplemented by internal and/or external examiners. The assessment is given a grade on a 7-point scale, possibly supplemented by a written statement, or the assessment is approved/not approved.
- B. Assessment based on a submitted assignment, where the student's qualifications are assessed by teachers, possibly supplemented by internal and/or external examiners. The assessment is given a grade on a 7-point scale, or a approved/Not approved grade.
- C. Assessment based on the student's active, subject-specific participation in the course. The assessment is given as Approved/Not approved.

4.3 Other provisions

All subjects must be passed in order for a diploma to be issued for completed education.

Students who leave the programme without completing it are entitled to documentation of the parts of the programme they have passed, stated in ECTS credits.

The programme is organised in a progressive academic sequence, and individual students are automatically assessed in accordance with their location in the programme.

When composing exam panels, the exam schedule should make sure that all students in the same assessment in the same subject are dealt with equally in terms of their own teacher being the external examiner on the exam panel.

For information on other rules regarding assessment in examinations and class participation, etc., please refer to the Conservatory's intranet.

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4.5 Examination overview

Subject	ECTS (subject)	Location	Assessment method	Assessment	Grading	<u>Comments</u>
Music Production	10	1st semester	B	Approved/Not approved	Internal	
	10	2nd semester	A	Grade according to the 7-point scale	External	
	12,5	3rd semester	A	Grade according to the 7-point scale	Internal	
	17.5	4th semester	A	Grade according to the 7-point scale	External	
Music Pedagogy	7.5	1st semester	C	Approved/Not approved	Internal	
	7.5	2nd semester	A	Approved/Not approved	Internal	
	5	3rd semester	B	Approved/Not approved	Internal	
External, Integrated module	30	5th semester	A	Grade according to the 7-point scale and written assessment	External	
Bachelor's Project	20	6th semester	A	Grade according to the 7-point scale and written statement	External	
Music Technology	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	
Composition, Arrangement, Production, Analysis	5	1st semester	C	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	

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Art and Culture Studies	2.5	1st semester	C	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	Approved/Not approved	Internal	

4.6 Standard page calculation and submission requirements

Where the subject descriptions refer to the scope of the syllabus and written assignments, this refers to standard pages of 2,400 characters (including spaces). The cover page, table of contents, bibliography and appendices are not included in the scope of written assignments.

Written assignments may deviate from the specified number of pages by a maximum of +/- 10%.

Digital documentation may deviate from the number of minutes specified in the subject description by a maximum of +/- 10%.

All submissions in connection with tests and examinations must be made on the examination portal designated by the conservatoire and in the formats specified in the framework plan for the subject.

5. Other provisions

5.1 Language

Teaching on RMC's programmes is generally conducted in Danish. However, individual teachers may decide to teach in English as needed in individual lessons or in classes with international students. In addition, the conservatoire may offer teaching in English in selected subjects and courses so that international students can get the most out of their education. The framework plan for each subject specifies the language in which the teaching takes place.

Where language barriers may affect a student's performance in exams or written assignments, the Conservatory may offer students whose native language is not Danish the option of taking their exams/submitting written assignments in Scandinavian or English.

5.2 Rules on internships

Any internship elements of the programme are described in the subject descriptions and framework plans for the subjects.

5.3 Rules on credit transfer

5.3.1 Equivalence

Approved study elements obtained at a conservatory that offers programmes in accordance with the Executive Order are equivalent to corresponding study elements at other conservatories that offer the same programme.

5.3.2 Credit transfer agreement

Credit transfer can be obtained in accordance with the conservatories' joint credit transfer agreement.

8.3 Other credits

Students are required to provide information about completed study elements from another Danish or foreign higher education programme that may be eligible for credit transfer. In each individual case, the conservatory approves credit transfer on the basis of completed study elements that are comparable to study elements and parts of the programme in which the student is enrolled. The decision is made on the basis of an academic assessment.

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 abreast of the rules. The rules of conduct are available on the Conservatory's intranet.

5.5 Attendance

Attendance at classes and related activities is compulsory. The Conservatoire lays down detailed rules for procedures and sanctions against students who exceed the Conservatoire's rules on attendance. The rules on attendance are available on the Conservatoire's intranet.

5.6 Evaluation

The programme is evaluated on an ongoing basis through systematic evaluations. The Conservatoire lays down detailed procedures for the evaluations.

5.7 Exemptions

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

6. Subject descriptions

Subject description: Music Production

The subject Music Production deals with the development, implementation and reflection on music productions and projects within various techniques and formats. Through work with both studio and concert production, students gain experience with relevant methods, tools and techniques within recording, mixing, mastering and concert production.

The subject qualifies the student's ability to navigate complex creative processes – individually and in collaboration with others – and strengthens the ability to contextualise one's own practice, as well as document and communicate artistic processes and results.

The subject has a progressive structure, moving from basic artistic and technical understanding to independent music productions in both studio and live contexts with a focus on collaboration.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	Total ECTS
10	10	12.5	17,5	-	-	50

Learning outcomes

At the end of the Music Production subject in the 4th semester, students are expected to have achieved the following learning outcomes at a professional level:

- can, through a broadly oriented artistic practice, create, produce and communicate music that bears the hallmarks of an independent artistic expression;
- can develop, plan, implement and evaluate artistic projects both individually and in collaboration with others;
- has skills in music production that qualify the student's artistic practice and can apply relevant methods, technologies and forms of expression;
- can contextualise their artistic practice in relevant contexts and identify possible contributions;
- can assess artistic and production-related challenges and potentials, issues, and justify ethical perspectives, select and develop qualified expressions, approaches and solutions;
- can document and communicate their artistic practice to both peers and non-peers in various formats;
- has artistically based knowledge of practice and methods, as well as knowledge of artistic development activities;
- can reflect on their own and others' artistic practices and methods, as well as relevant knowledge;
- can establish and maintain an independent artistic practice, as well as handle complex and development-oriented situations in educational and work contexts;
- can independently engage in professional and interdisciplinary collaborations and networks, and contribute to creating healthy working communities;
- can identify their own learning needs and independently acquire new knowledge and skills.

Music Production I – Basic Course

In this introductory course, students build a basic understanding of key methods, techniques and technologies in live and studio production. They work with FOH and monitor mixing, recording, mixing and mastering, as well as listening and reflecting on production techniques and sound aesthetics across different genres and expressions. Through practical exercises and analysis, students strengthen their ability to use relevant tools and understand production practices in an artistic context.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	Total ECTS
10	<i>10</i>	<i>12.5</i>	<i>17,5</i>	-	-	50

Learning outcomes At the end of the Music Production course in the 1st semester, students are expected to have achieved the following learning outcomes:

- have basic technical skills in concert production and studio production that qualify the student's artistic practice, and be able to apply basic methods and technologies as an integral part of their practice;
- be able to analyse music productions based on different musical and auditory parameters and perspectives;
- have knowledge of basic methods and practices in concert and studio production;
- has knowledge of the functions of sound equipment in various contexts within music production;
- has insight into production techniques and sound aesthetics across different genres and expressions;
- can reflect on their own and others' artistic practices and methods, as well as relevant knowledge;
- can establish and maintain an independent artistic practice, as well as handle complex and development-oriented situations in educational and work contexts;
- can independently engage in professional and interdisciplinary collaborations and networks, and contribute to creating healthy working communities;
- can identify their own learning needs and independently acquire new knowledge and skills.

Course content

The subject covers the following areas:

- Introduction to key concepts and techniques in live and studio production
- Basic work with FOH and monitor mixing, recording, mixing and mastering
- Production-related and aesthetic differences in various genres and expressions
- Listening and auditory analysis of music productions
- Reflection on one's own and others' practices

Teaching and working methods

- Group teaching and individual guidance
- Practical assignments and exercises
- Demonstration and introduction to equipment and software
- Analysis and listening sessions with a focus on aesthetics and technique
- Reflection and feedback in groups
- Assignments and exercises, individually and in groups

Assessment

- Semester assessment at the end of the first semester

Semester assessment I

At the end of the 1st semester, the student's qualifications are assessed on the basis of an assignment. Specific assignment requirements for the semester assessments are announced at the start of the semester.

Submission deadlines are set by the study administration and specified in the applicable framework plan. The assessment is carried out by the teacher.

The semester assessment results in a approved/not approved grade.

Music Production II – Study Production – Mix and Master

The semester focuses on the aesthetic and technical aspects of mixing and mastering through listening and auditory analysis, as well as through practical exercises and independent project work. Students work with sound processing across different musical expressions and formats. The course concludes with an independent project focusing on mixing and mastering.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	Total ECTS
10	10	12,5	17,5	-	-	50

Learning outcomes

At the end of the Music Production subject in the second semester, students are expected to have achieved the following learning outcomes:

- be able to produce music with a focus on mixing and mastering that bears the hallmarks of an independent artistic expression;
- be able to develop, plan, implement and evaluate a project within studio production with a focus on mixing and mastering;
- has skills in mixing and mastering that qualify the student's artistic practice, and can apply relevant methods and technologies as an integral part of their practice;
- can process sound with a focus on dynamic processing, balancing, panning, equalising, compression and reverb;

- can contextualise their artistic practice in relevant contexts and identify possible contributions;
- can document and communicate their artistic practice to peers;
- can analyse music productions based on different musical and sound parameters and perspectives;
- can assess artistic and production-related challenges and potentials, practical issues, and justify, select and develop qualified expressions, approaches and solutions;
- has insight into relevant methods and technologies within mixing and mastering;
- has insight into genre differences in production aesthetics and sound ideals;
- can reflect on their own and others' artistic practices, processes, methods and choices, as well as relevant knowledge;
- can establish and maintain an independent artistic practice, as well as handle complex and development-oriented situations in educational and work contexts;
- can independently engage in professional and interdisciplinary collaborations and networks, and contribute to creating healthy working communities;
- can identify their own learning needs and independently acquire new knowledge and skills.

Course content

The subject covers the following areas:

- Independent project work, including the development of project descriptions, as well as planning, implementation and evaluation
- Methods and techniques for mixing and mastering
- Use of technological tools
- Sound processing, including dynamic processing, balancing, panning, equalising, compression, reverb, etc.
- Exploration of mixing aesthetics within different musical expressions
- Listening and analysis
- Reflection on one's own and others' music productions, processes, methods and choices;

Teaching and working methods

- Group teaching and individual guidance
- Listening and analysis, individually and in groups
- Reflection and feedback, individually and in groups
- Practical assignments and exercises, individually and in groups
- Independent project work with external and/or internal partners
- Documentation and communication of own practice

Assessment

Exam description, semester assessment II

Content

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The examination consists of an interview in which the examination panel asks questions about the project portfolio. The interview focuses on the student's mixing and mastering of the submitted music productions and on the artistic result, as well as how the student has developed their skills and knowledge during the semester.

Duration

- Interview 10 minutes
- Voting, including delivery of exam results 10 minutes.

Assessment

- The performance is assessed with a grade on a 7-point scale
- The assessment is based on the project portfolio and the interview.
- The assessment is based on an overall evaluation of the extent to which the performance meets the subject's learning outcomes.

Examination panel

External expert, internal expert (Music Production, exam supervisor).

In accordance with section 13 of the grading regulations, the external expert acts as the "censor" and the internal expert (Music Production, exam supervisor) acts as the "examiner".

Organisation

- Individual examination
- As a prerequisite for the examination, the student submits a project portfolio containing completed music productions and process sketches from the previous semester's course. The project portfolio must be submitted approximately two weeks before the examination. The exact submission deadline is set by the study administration and specified in the current framework plan.
- The project portfolio must include:
 - Project description (1-2 standard pages), prepared in consultation with the student's teacher, and containing:
 - Description of the student's learning needs
 - Description of working methods and approaches, including project collaborations
 - Work plan specifying the distribution of working hours.
 - Project report (3 standard pages), excluding cover page, table of contents, appendices, etc., containing:
 - Description of the work process, methods and choices;
 - Positioning of the project in relation to a music production context with a focus on approaches and aesthetics within mixing and mastering;
 - Reflection on the process and results, as well as learning outcomes and further learning needs.
 - Digital documentation with audio examples of the student's process sketches during the project (duration 5 min.) and finished music (duration 10 min.);
Total duration 15 minutes.

- Credit list of all contributors and own role in the submitted material;

Music Production III – Studio Production – Recording

This semester focuses on studio production recording, with an emphasis on technical, artistic and collaborative aspects. Through teaching, practical exercises and projects, students are introduced to different approaches and methods for recording and filming, through collaboration and facilitation of the recording process, as well as documentation and communication of artistic practice.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	Total ECTS
10	10	12.5	17,5	-	-	50

Learning outcomes

At the end of the Music Production subject in the third semester, students are expected to have achieved the following learning outcomes:

- be able to develop, plan, implement and evaluate projects with a focus on recording and production – both individually and in collaboration with others;
- have recording skills that qualify the student's artistic practice and can apply relevant methods and technologies as an integral part of their practice;
- be able to contextualise their artistic practice in relevant contexts and identify possible contributions;
- can document and communicate their artistic practice to peers;
- can assess artistic and production-related challenges and potentials, practical issues, and justify, select and develop qualified expressions, approaches and solutions;
- has knowledge of methods and technologies for recording and filming;
- can reflect on their own and others' artistic practice, processes, methods and choices, as well as relevant knowledge;
- can establish and maintain an independent artistic practice, as well as handle complex and development-oriented situations in educational and work contexts;
- can independently participate in professional and interdisciplinary collaborations and networks, and contribute to creating healthy working communities;
can identify their own learning needs and independently acquire new knowledge and skills;

Course content

The subject covers the following areas:

- Independent project work, including the development of project descriptions, as well as planning, implementation and evaluation
- Various recording and filming techniques within studio production
- Working with microphone selection, placement and signal paths
- Facilitation of recording processes
- Collaboration and communication in the production process
- Listening and analysis
- Reflection on one's own and others' music productions, processes, methods and choices

Teaching and working methods

- Group teaching and individual guidance
- Listening and analysis, individually and in groups
- Reflection and feedback, individually and in groups
- Practical assignments and exercises, individually and in groups
- Independent project work with external and/or internal partners
- Documentation and communication of own practice

Assessment

Exam description, semester assessment III

Content

The examination consists of three parts – work presentation, oral presentation and interview:

- Work presentation: The student presents finished recordings from the previous semester's project work, which is the result of the student's project to record and produce music.
- Oral presentation, in which the student explains their approaches to recording and producing music in the project, as well as the collaborative aspects of the recording process.
- Interview, in which the examination panel asks questions about the material presented.

Duration

- Work presentation 10 minutes;
- Oral presentation 10 minutes
- Interview 10 minutes
- Voting, including distribution of exam results 10 minutes.

Assessment

- Performance is assessed using a 7-point scale
- The assessment is based on the presentation of the work, the oral presentation, the project portfolio and the interview.
- The assessment is based on an overall evaluation of the extent to which the performance meets the subject's learning outcomes.

Examination panel

External expert, internal expert (Music Production, exam supervisor).

In accordance with section 13 of the grading regulations, the external expert acts as the "censor" and the internal expert (Music Production, exam supervisor) acts as the "examiner".

Organisation

- Individual examination, where the presentation of the work may be attended by the student's class;
- As a prerequisite for the examination, the student submits a project portfolio containing finished recordings and process sketches from the project process. The project portfolio must be submitted to approximately two weeks before the examination. The exact submission deadline is set by the study administration and specified in the current framework plan.

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- The project portfolio must include:
 - Project description (1-2 standard pages), prepared in consultation with the student's teacher, and containing:
 - Description of the student's learning needs
 - Description of working methods and approaches, including project collaborations
 - Work plan specifying the distribution of working hours.
 - Project report (3 standard pages), excluding cover page, table of contents, appendices, etc., containing:
 - Description of the work process, methods and choices;
 - Positioning of the project in relation to a music production context with a focus on approaches and aesthetics within mixing and mastering;
 - Reflection on the process and results, as well as learning outcomes and further learning needs.
 - Digital documentation with audio examples of the student's investigations of recording and recording approaches tested during the project (duration 5 min.) as well as finished recordings (duration 10 min.);
Total duration 15 minutes.
 - Credit list of all contributors and own role in the submitted material;

Music Production IV – Concert Production

This semester focuses on concert production with an emphasis on pre-production, technical planning, execution and evaluation. Students work with setup and mixing in FOH and monitor contexts, multi-channel PA systems. The course strengthens the ability to facilitate and lead concert productions in practice, as well as to reflect on the artistic, technical and social dimensions thereof.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	Total ECTS
10	10	12.5	17,5	-	-	50

Learning outcomes

At the end of the Music Production subject in the 4th semester, students are expected to have achieved the following learning outcomes at a professional level:

- be able to develop, plan, implement and evaluate projects with a focus on concert production, both individually and in collaboration with others;
- have skills in concert production that qualify the student's artistic practice and can apply relevant methods and technologies as an integral part of their practice;
- can contextualise their artistic practice in relevant contexts and identify possible contributions;
- can document and communicate their artistic practice to both peers and non-peers;

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- can assess artistic and production-related challenges and potentials, practical issues, and justify, select and develop qualified expressions, approaches and solutions;
- has knowledge of practices and methods within concert production;
- can reflect on their own and others' artistic practice, processes, methods and choices, as well as relevant knowledge;
- can establish and maintain an independent artistic practice, as well as handle complex and development-oriented situations in educational and work contexts;
- can independently engage in professional and interdisciplinary collaborations and networks, and contribute to creating healthy working communities;
- can identify their own learning needs and independently acquire new knowledge and skills.

Course content

The subject covers the following areas:

- Independent project work, including the development of project descriptions, as well as planning, implementation and evaluation
- Pre-production, technical planning and execution of concert productions
- Working with FOH and monitor mixing, as well as multi-channel PA
- Production aesthetics in live contexts and different spatial and acoustic conditions
- Management and facilitation of concert productions
- Evaluation, documentation and communication of concert production projects

Teaching and working methods

- Individual and group-based teaching
- Preparation of concert production, including pre-production, production rehearsals, etc.
- Collaboration with performers/involved musicians and composers
- Execution of internal concert productions
- Reflection on processes and results
- Feedback and sparring in groups

Assessment

Exam description, semester assessment IV

Content

The exam consists of two parts: a presentation in the form of a concert production and an interview:

- Presentation: Concert production, where the student performs a live concert on one of the conservatory's stages.
- Conversation where the examination panel asks questions about the concert production, the project portfolio and the preceding concert project process.

Duration

- Concert production 20 minutes
- Interview 10 minutes

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- Voting, including delivery of exam results 10 minutes.

Assessment

- Performance is assessed using a 7-point scale;
- The assessment is based on the project portfolio and the interview;
- The assessment is based on an overall evaluation of the extent to which the performance meets the subject's learning outcomes, whereby the assessment of the achievement of objectives must take into account the placement of the examinations in the course of study;

Examination panel

External subject expert, internal subject expert (Music Production, exam supervisor).

In accordance with section 13 of the grading regulations, external subject experts act as "censors" and internal subject experts (music production, exam administrators) act as "examiners".

Organisation

- Individual examination
- As a prerequisite for the examination, the student submits a project portfolio covering the previous semester's project work. The project portfolio must be submitted approximately two weeks before the examination. The exact submission deadline is set by the study administration and specified in the current framework plan.
- The project portfolio must include:
 - Project description (1-2 standard pages), prepared in consultation with the student's teacher, and containing:
 - Description of the student's learning needs
 - Description of working methods and approaches, including project collaborations
 - Work plan specifying the distribution of working hours.
 - Project report (3 standard pages), excluding cover page, table of contents, appendices, etc., containing:
 - Brief description of the project
 - Process description of the project, including the student's collaboration with the musicians/composers involved
 - Reflection on learning outcomes and learning needs;
 - Credit list of all contributors;

Subject description: Bachelor's project

In the bachelor's project, the student develops and implements a major project that falls within the main subject of Music Production.

This work draws on the student's overall academic skills, knowledge and competencies.

The student is thus given the opportunity to individually tailor their bachelor's degree, and the project can therefore be indicative of the student's future career and educational choices.

Teaching is based on the student's project.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	Total ECTS
-	-	-	-	-	20	20

Learning outcomes

At the end of the Bachelor's project in the 6th semester, students are expected to have achieved the following learning outcomes at a professional level:

- be able to produce and communicate music that is characterised by an independent artistic expression through a broadly oriented artistic practice;
- be able to develop, plan, implement and evaluate artistic projects both individually and in collaboration with others;
- have skills in music production that qualify the student's artistic practice and can apply relevant methods, technologies, formats and forms of expression;
- can contextualise their artistic practice in relevant contexts and identify possible contributions;
- can assess artistic challenges and potential, practical issues, ethical perspectives, and justify, select and develop qualified expressions, approaches and solutions;
- can document and communicate their artistic practice to both peers and non-peers in various formats;
- has artistically based knowledge of practices and methods within music production, as well as knowledge of artistic development activities;
- can reflect on their own and others' artistic practice, processes, methods and choices, as well as relevant knowledge;
- can establish and maintain an independent artistic practice, as well as handle complex and development-oriented situations in educational and work contexts;
- can independently participate in professional and interdisciplinary collaborations and networks, and contribute to creating healthy working communities;
- can identify their own learning needs and independently acquire new knowledge and skills.

Content

The teaching is based on the student's project and covers the following areas:

- Project work and artistic idea development;
- Work creation through music production
- Development of a public presentation of the work;

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- Preparation of a concert or studio production;
- Documentation and dissemination of processes and results
- Contextualisation
- Oral and written reflection on the process and results.

Teaching is based, among other things, on a project description in which the student, in dialogue with the project supervisor, formulates a number of objectives which, in terms of both subject matter and content, must reflect and support the learning outcomes specified in the subject description, as well as a work plan for the project.

Teaching and working methods

The teaching programme includes group teaching and individual teaching, supervision and preparation, as well as project work. Group teaching includes, among other things, the presentation of partial results to fellow students, as well as feedback and dialogue. Individual teaching includes project supervision and individual academic supervision.

Assessment

At the end of the 6th semester.

Examination

Before the examination, the student prepares a project portfolio containing finished music productions. The project portfolio must also include a project description and a written reflection.

Content

The examination consists of two parts – presentation and interview:

- Presentation: Public presentation of the work in the form of a listening session, a concert production or a combination of the two formats, which communicates the artistic result of the project.
- Interview, where the examination panel asks questions about the work presentation and the project portfolio.

Duration

- Work presentation 20 minutes
- Initial deliberation 20 minutes
- Conversation 10 minutes
- Final deliberation and announcement of exam results 15 minutes.

Assessment

- Performance is assessed using a 7-point scale and a written statement.
- The assessment is based on the presentation of the work, the project portfolio and the interview.
- The assessment is based on an overall evaluation of the extent to which the performance meets the subject's learning outcomes.
- The written statement addresses the student's academic level and consists of two elements, which are prepared by the examination panel:

- A brief statement on the musical outcome of the project.
- A brief statement on the project component.

Examination panel

External expert, internal expert (Music Production, examiner), internal expert (Music Production). In accordance with section 13 of the grading regulations, the external expert acts as "censor", the internal expert (Music Production, exam supervisor) as "examiner" and the internal expert (Music Production) as "examiner".

Organisation

- Individual examination, organised so that the interview and final assessment, including the delivery of the examination results, take place the day after the presentation of the work.
- As a prerequisite for the examination, the student prepares a project portfolio, which must be submitted approximately two weeks before the examination. The exact submission deadline is set by the Student Administration and specified in the current framework plan.
- The project portfolio must include:
 - Project description containing:
 - The title of the project;
 - Considerations regarding artistic goals
 - Considerations regarding the project's results and learning outcomes
 - Working methods and approaches
 - Professional guidance – justified needs and wishes
 - Work plan specifying the distribution of working hours
 - Requirements for participants, facilities, special equipment, etc.
 - Production of 20 minutes of music for which the student is artistically responsible and which, in terms of content, stems from the project.
 - Project report, 5 standard pages, excluding cover page, table of contents, appendices, etc., containing:
 - Account of artistic considerations and choices made during the project, including any practical and theoretical issues, as well as changes in the course of the project;
 - Description of methods and working methods;
 - Specification of music technology tools, equipment and setups used
 - Reflection on the process and result;
 - Contextualisation of the project and the student's artistic practice in relevant contexts.
 - Can document and communicate their artistic practice to both peers and non-peers in various formats;
 - Credit list of all partners involved, including musicians/composers;
 - Preview – containing:
 - Advance publicity for the project and/or presentation as public communication to a wider audience (500-800 keystrokes, including spaces);
 - Information about participants in the public presentation of the work.

Subject description: Music Pedagogy

The subject Music Pedagogy focuses on developing ways in which students can use new methods and innovative and collaborative practices in learning and teaching to create frameworks for and motivate, inspire and challenge others to develop.

The subject generally alternates between practice and reflection with a view to developing music pedagogy practices, where various forms of collaboration are given high priority and the focus is on building relevant skills and knowledge in order to continuously justify and develop practices.

The subject unfolds in a progression, starting with the development of a common knowledge base within music pedagogy, followed by immersion in a group-based development project based on the individual student's programme-specific profile.

This is followed by an internship project carried out in collaboration with external partners, where students can develop and test new music pedagogy approaches and methods in relation to music production.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	Total ECTS
7½	7½	5	-	-	-	20

Learning outcomes

Upon completion of the Music Pedagogy subject in the third semester, students are expected to be able to:

- be able to develop and practise a broadly oriented music pedagogy practice with a special focus on music production;
- be able to apply relevant methods, technologies and forms of expression in their music pedagogy practice;
- be able to assess music pedagogy challenges and potential and justify, select and develop qualified expressions, approaches and solutions;
- be able to contextualise their music teaching practice in relevant contexts;
- can document and communicate their music teaching practice to both peers and non-peers
- has knowledge of theory, practice and methods within music pedagogy;
- can reflect on music pedagogy processes and results, and relate them to relevant knowledge;
- can establish and maintain an independent music teaching practice, as well as handle complex and development-oriented situations in educational or work contexts;
- can independently participate in professional and interdisciplinary collaborations and networks, and contribute to promoting healthy working communities;
- can identify their own learning needs and independently acquire new knowledge and skills.

Content – common to all semesters

- Development and testing of different forms of music teaching practice, with a focus on didactics and methodology development
- Development and testing of different forms of collaboration
- Contextualisation of one's own practice in the field of music pedagogy, including identification of development opportunities and possible contributions.
- Documentation and dissemination of one's own music pedagogy development work

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- Reflection on one's own and others' music pedagogy practices
- Introduction to theoretical perspectives and concepts from the field of music pedagogy.
- Fieldwork

Special content focus in each semester:

1st semester

The semester focuses on building a knowledge base and practical skills, as well as on helping students orient themselves and become able to position themselves in a music pedagogy context.

The teaching deals with the significance of music and musical life for people, as well as the role of music in various social perspectives from educational, ethical, philosophical and sociological perspectives. In addition, perspectives, approaches and contexts are explored in relation to developing a broadly oriented music pedagogy practice.

2nd semester

Based on the knowledge base and insight into music pedagogy practice developed in the 1st semester, the 2nd semester consists of an actual music pedagogy development project based on the student's programme-specific profile. The project is carried out as a group project that works in an interaction between selected profile-relevant didactic and methodological approaches aimed at developing the students' music pedagogy methods and practices.

Third semester

In this semester, through fieldwork, practical exercises and dialogue, students explore how music education perspectives can inform and support professional practice in music production. The focus is on communication, leadership and facilitation of co-creative processes.

Teaching and working methods

- Classroom teaching in small and large groups
- Peer-based feedback
- Lectures
- Individual guidance
- Project work alone and with others
- Preparation
- Collaboration on various platforms, including digital ones

Assessment

- Semester assessment I at the end of the 1st semester
- Semester assessment II at the end of the second semester
- Semester assessment III at the end of the third semester

Semester assessment I

At the end of the semester, the student's qualifications are assessed on the basis of the student's active, subject-specific participation in the course.

The assessment is carried out by the teacher in accordance with the announced criteria for active academic participation and takes place within a deadline set by the study administration and specified in the current framework plan.

The assessment is given as approved/not approved.

Semester assessment II

Examination description

Contents

At the end of the second semester, the student's qualifications are assessed on the basis of an oral presentation of the semester's work on a music pedagogy internship project, followed by a discussion based on the presentation. The project and presentation are generally carried out in groups, but in special cases may be carried out individually.

Duration

- 1 student: 15-minute presentation and 10-minute interview;
- 2 students: 20 min. presentation and 15 min. interview;
- 3 students: 25 min. presentation and 20 min. discussion.

Assessment

The semester assessment is graded as approved/not approved. Voting takes place after all the presentations have been given, and the teacher subsequently prepares brief written feedback for each individual student.

Organisation

- Group exam with individual assessment;
- The presentations take place in the presence of fellow students from the class. The examination panel consists of the associated teacher and an internal examiner.
- The presentation is based on a synopsis, which must be submitted no later than approximately two weeks before the exam. The exact submission deadline is set by the Student Administration and specified in the current framework plan.
- The synopsis (1 student: 4 standard pages. 2 students: 6 standard pages. 3 students: 8 standard pages) must include:
 - An account of the project's idea and context.
 - An account of the practical implementation of the project.
 - An account of relevant music pedagogy perspectives and concepts that can be used in the reflection on practice.
 - An account of the individual student's role and responsibility in the project and its collaborations.

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- A plan for the oral presentation.
- The submitted assignment must clearly state which parts of the answer each of the group's students is individually responsible for. A maximum of one third of the written presentation may be joint.

Semester assessment III

At the end of the third semester, the student's qualifications are assessed on the basis of an assignment containing documentation of practice. Specific assignment requirements are announced by the teacher at the beginning of the semester.

The assessment is given as approved/not approved.

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Subject description: Music Technology

The subject Music Technology provides students with a technical and theoretical understanding of sound and sound equipment in music production practice. During the first four semesters of the programme, the subject takes an in-depth look at theoretical and practice-oriented teaching courses in studies of various music technology themes. The student's academic development within the subject is closely linked to the thematic courses within the programme's main subject, Music Production.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	Total ECTS
5	5	5	5	-	-	20

Learning outcomes

At the end of the Music Technology subject in the 4th semester, students are expected to have achieved the following learning outcomes:

- have skills in music technology that qualify the student's music production practice;
- be able to apply various music technology methods and approaches, including analogue, electronic and digital tools and equipment in practice;
- have knowledge of methods and approaches within music technology;
- be able to identify their own learning needs and independently acquire new knowledge and skills.

Content

The course covers the following subject areas:

- Sound engineering at a practical level of understanding – acoustics, transducers, analogue and digital technologies, etc.
- Studio production techniques
- Concert production techniques
- History of music production

Teaching and working methods

- Group teaching
- Exercises, individually and in groups
- Individual preparation

1st semester: Basic course

In the first semester, students are introduced to basic analogue technology, and through practical and theoretical work, they develop an understanding of technical and physical principles and components as a basis for using technical equipment in music production.

Learning outcomes

At the end of the Music Technology subject in the 1st semester, students are expected to have achieved the following learning outcomes:

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- have skills in music technology that qualify the student's music production practice;
- be able to apply various music technology methods and approaches, including analogue, electronic and digital tools and equipment in practice;
- have knowledge of methods and approaches within music technology;
- be able to identify their own learning needs and independently acquire new knowledge and skills.

Content

- Introduction to equipment and signal flow – demonstration of key studio equipment and relevant software.
- Components and circuits – resistors, coils, capacitors and basic direct current and alternating current circuits.
- Signal levels and matching – decibels, voltage and impedance matching, balancing and transformer function.
- Sound shape and amplification – waveforms, frequency understanding and simple amplifier circuits.
- Analogue summation – introduction to mixers and summation principles.

Teaching and working methods

- Group teaching
- Exercises, individually and in groups
- Individual preparation

Assessment

At the end of the first semester, the student's qualifications are assessed on the basis of an assignment. Specific assignment requirements for the semester assessments are announced at the beginning of the semester.

Submission deadlines are set by the study administration and specified in the applicable framework plan.

The assessment is carried out by the teacher.

The semester assessment results in a approved/not approved grade.

2nd semester: Space and psychoacoustics

This semester focuses on room acoustics and psychoacoustics, where students build up knowledge and skills as a basis for both study and concert production.

Learning outcomes

At the end of the Music Technology subject in the 2nd semester, students are expected to have achieved the following learning outcomes:

- have skills in music technology that qualify the student's music production practice in working with room and psychoacoustics;
- be able to apply different methods and approaches in relation to spatial and psychoacoustics;
- has insight into methods and approaches in relation to spatial and psychoacoustics;

- can independently participate in professional and interdisciplinary collaborations and networks;
- can identify their own learning needs and independently acquire new knowledge and skills.

Content

The subject covers the following topics:

- Basic room acoustics – sound fields, standing waves, reverberation and Schroeder frequency.
- The interaction of sound with space – absorption, diffusion, dispersion and standards for small and large spaces.
- Psychoacoustics and hearing – ear physiology, sensitivity and risk of hearing damage.
- Perception of sound – masking, loudness and psychoacoustic bias in the listening experience.

Teaching and working methods

- Group teaching
- Exercises, individually and in groups
- Individual preparation

Assessment

At the end of the second semester, students' qualifications are assessed on the basis of an assignment. Specific assignment requirements for semester assessments are announced at the beginning of the semester.

Submission deadlines are set by the study administration and specified in the applicable framework plan.

The assessment is carried out by the teacher.

The semester assessment results in a approved/not approved grade.

3rd semester: Microphones and digital signals

The third semester expands the focus on microphone technology and modes of operation, as well as digital signal paths, where the student builds knowledge and skills as a basis for both recording, sound engineering and concert production.

Learning outcomes

At the end of the Music Technology subject in the third semester, students are expected to have achieved the following learning outcomes:

- have skills in music technology that qualify the student's music production practice in working with microphones and signal paths;
- have insight into methods and approaches in relation to the optimal functioning of microphones and signal paths;
- be able to independently engage in professional and interdisciplinary collaborations and networks;
- can identify their own learning needs and independently acquire new knowledge and skills;

Content

The course covers the following topics:

- Microphone principles and types – pressure and pressure gradient, interference tubes, and dynamic, condenser and ribbon microphones.
- Practical application – handling, vibration sensitivity, differences between dynamic and condenser microphones, and protection against wind, moisture, vibrations and electromagnetic noise.
- Digital signals and conversion – sampling, oversampling, anti-aliasing, quantisation, dithering, noise shaping and perceptual methods.
- Digital systems and networks – A/D and D/A conversion, synchronisation, digital interfaces (e.g. AES3) and network protocols.

Teaching and working methods

- Group teaching
- Exercises, individually and in groups
- Individual preparation

Assessment

At the end of the third semester, the student's qualifications are assessed on the basis of an assignment. Specific assignment requirements for the semester assessments are announced at the beginning of the semester.

Submission deadlines are set by the study administration and specified in the applicable framework plan.

The assessment is carried out by the teacher.

The semester assessment results in a approved/not approved grade.

4th semester: Loudspeakers and wireless systems

- In the fourth semester, students build up skills and knowledge with a view to being able to carry out concert productions. They work with the design and use of speaker setups and wireless systems in concert production. The course covers directivity, room response and sound coverage, and provides insight into coupling principles and how speakers are used as transducers.

Learning outcomes

At the end of the Music Technology subject in the fourth semester, students are expected to have achieved the following learning outcomes:

- have skills in music technology that qualify the student's practice in relation to concert production;
- be able to use different methods and approaches in relation to loudspeakers, loudspeaker setups and wireless systems;
- have insight into methods and approaches in relation to the use of loudspeakers;
- can independently engage in professional and interdisciplinary collaborations and networks;
- can identify their own learning needs and independently acquire new knowledge and skills.

Content

The subject covers the following topics:

- Speaker principles – transducer technology and coupling methods such as reflex, horn and baffle.
- Acoustic conditions – directivity, room response, sound coverage and speech intelligibility (STI) with associated measurement methods.
- Wireless systems – function, troubleshooting and practical application in production.
- Design and practice – construction and use of loudspeaker setups in concert production.

Teaching and working methods

- Group teaching
- Exercises, individually and in groups
- Individual preparation

Assessment

At the end of the 4th semester, the student's qualifications are assessed on the basis of an assignment. Specific assignment requirements for the semester assessments are announced at the beginning of the semester.

Submission deadlines are set by the study administration and specified in the applicable framework plan.

The assessment is carried out by the teacher.

The semester assessment results in a approved/not approved grade.

Subject description: Composition, Arrangement, Production and Analysis

The subject Composition, Arrangement, Production and Analysis gives students the opportunity to develop their musical expression through working with compositional methods, materials and techniques.

The subject is taken as a two-year course, the first year constituting a basic course and the second year consisting of a series of themed and semester-specific modules.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	Total ECTS
5	5	5	5	-	-	20

Course description: Composition, arrangement, production and analysis I - Basic course

The course focuses on strengthening the student's awareness of key musical parameters such as form, structure, timbre, texture, dynamics, melody, harmony and rhythm – and how these can be applied and processed in a compositional process. Selected composition and arrangement techniques are explored across instrumentations and formats, and conceptual idea development and experimental approaches to form are also included, strengthening the student's ability to create music with nuanced approaches.

The course introduces and incorporates music analysis as a tool for understanding and developing musical material. At the same time, sound design through sampling and synthesis is an integral part of the work with composition and production. Technological tools – including DAW, MIDI, plugins, synthesizers and other hardware/software – are used both as creative tools and as tools for documenting and further developing musical ideas.

ECTS credits

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

Learning outcomes

At the end of the subject in Composition, Arrangement, Production and Analysis in the 2nd semester, students are expected to have achieved the following learning outcomes:

- have skills in composition, arrangement and production that qualify the student's artistic and pedagogical practice;
- be able to create and edit musical material in terms of structure, form, sound, texture, dynamics, melody, harmony and rhythm;
- can develop and apply sound design through various sampling and synthesis methods for use in composition and production;
- can work with concepts in the generation of compositional ideas and approaches;
- can analyse musical material based on various parameters, including the elements, composition and progression of music;
- has insight into technological tools, including software and hardware, and can use these for composition, arrangement and production;
- has knowledge of basic theories, methods and practices in composition, arrangement and production;
- can identify their own learning needs and independently acquire new knowledge and skills;

Content

The subject covers the following areas:

- Composition methods and arrangement techniques for varying instrumentations and formats
- Introduction to synthesis forms: subtractive, additive, FM, granular synthesis, wavetables
- Sampling: From basic understanding to advanced granular sampling
- Practical work with synthesizers, sound modules and software
- Analysis through various musical parameters, elements and techniques
- Conceptual idea development and form experiments
- Technological tools in composition and production

Teaching and working methods

- Group teaching
- Group work and exercises
- Individual work and exercises
- Individual preparation and presentation
- Assignment submission

Assessment

- Semester assessment I at the end of the 1st semester
- Semester assessment II at the end of the second semester

Semester assessment I

At the end of the 1st semester, the student's qualifications are assessed on the basis of the student's active, academic participation in the course.

The assessment is carried out by the teacher in accordance with the announced criteria for active academic participation and takes place within a deadline set by the study administration and specified in the current framework plan.

The assessment is given as approved/not approved.

Semester assessment II

At the end of the second semester, the student's qualifications are assessed on the basis of an assignment. Specific assignment requirements for the semester assessments are announced at the beginning of the semester.

Submission deadlines are set by the study administration and specified in the applicable framework plan.

The assessment is carried out by the teacher.

The semester assessment results in a approved/not approved.grade.

Subject description: Composition, Arrangement, Production, Analysis II - Themed modules

The subject is organised into a series of thematic and semester-specific modules that focus on different practices within composition, arrangement and production. Depending on the specific themes, the

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modules may include work with specific strategies, technologies, formats or forms of collaboration within composition and production. The modules aim to give students the opportunity to focus on specific approaches within the subject areas. Through immersion and specialisation, the programme equips students with the skills and knowledge that support and develop artistic and pedagogyarts pedagogical practice.

ECTS credits

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

Learning outcomes

At the end of the Composition, Arrangement, Production and Analysis subject in the 4th semester, students are expected to have achieved the following learning outcomes:

- have skills in composition, arrangement, production and analysis that qualify the student's artistic and arts pedagogical practice;
- be able to create and edit musical material in terms of structure, form, sound, texture, dynamics, melody, harmony and rhythm;
- has insight into and can apply selected methods within composition, arrangement, production and analysis;
- has insight into and can apply selected technological tools, including software and hardware, within composition, arrangement and production;
- can identify their own learning needs and independently acquire new knowledge and skills.

The subject covers the following areas:

Content

The subject covers the following areas:

- Methods and practices within composition, arrangement, production and analysis.
- Sound technology, including the use of software and hardware
- Documentation of exercises, assignments and sketches

Teaching and working methods

- Group teaching
- Group work and exercises
- Individual work and exercises
- Individual preparation and presentation
- Assignment submission

Assessment

- Semester assessment III at the end of the 3rd semester
- Semester assessment IV at the end of the 4th semester

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Semester assessment III and IV

At the end of the 3rd and 4th semesters, the student's qualifications are assessed on the basis of an assignment submission. Specific assignment requirements for the semester assessments are announced at the start of the semester.

Submission deadlines are set by the study administration and specified in the applicable framework plan.

The assessment is carried out by the teacher.

The semester assessment results in a approved/not approved grade.

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Subject description: Art and Culture Studies

The subject Art and Cultural Studies provides students with the tools to examine, understand and reflect on music and musical practice in relation to historical, contemporary, aesthetic, technological and cultural contexts. The teaching strengthens the student's ability to put their own artistic and artsal practice into perspective and connect it with a broader social and theoretical horizon. Emphasis is placed on source work, contextualisation and professional communication, as well as on working with popular music and experimental music forms, genres and interdisciplinary perspectives. Students are introduced to relevant methods of analysis and learn to engage critically in discussions on topics within the field.

From the second semester onwards, the semester courses conclude with communication assignments in which students examine, reflect on and put into perspective topics of their own choosing in permanent written or audio formats.

ECTS credits

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

Learning outcomes

At the end of the Art and Cultural Studies subject in the 4th semester, students are expected to have achieved the following learning outcomes:

- can examine and read relevant source material within selected subject areas;
- can put selected subject areas into perspective in relation to their own artistic and arts pedagogical practice;
- can communicate their own research, reflections and perspectives on selected subject areas, both orally and in written and audio formats;
- has insight into popular and experimental music forms in historical, contemporary, aesthetic, technological and cultural contexts;
- has knowledge of interdisciplinary perspectives that qualify the understanding of the subject area;
- has knowledge of rhythmic music as a concept understood in a historical and contemporary perspective;
- can reflect critically on the subject areas and knowledge of the field;
- can identify their own learning needs and independently acquire new knowledge and skills.

Content

1st and 2nd semester

Music forms and practices:

- Popular and experimental music forms in historical and contemporary contexts
- Music production in relation to historical, cultural, aesthetic and technological trends
- Relationships between genre, culture, scene and audience

The concept of genre and the category of rhythmic music:

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- The development and function of the concept of genre – aesthetic, cultural, political, organisational
- Rhythmic music as a cultural-historical and contemporary category

Interdisciplinary and cultural perspectives:

- Music in relation to topics such as gender, ethnicity, technology, economics, identity, ecology and politics
- Introduction to interdisciplinary theories and analysis strategies
- Perspectives on one's own artistic and arts pedagogical practice

3rd and 4th semesters

Teaching is offered in thematic modules with selected subject areas within the field.

Teaching and working methods (all semesters)

- Group teaching, in larger and smaller groups
- Group work, exercises and preparation
- Individual work, exercises and preparation
- Reading, source research and analysis
- Contextualisation and perspective
- Reflection, individually and in groups
- Written, oral and audio communication

Assessment

- Semester assessment I, end of 1st semester
- Semester assessment II, end of 2nd semester
- Semester assessment III, end of 3rd semester
- Semester assessment IV, end of 4th semester

Semester assessment I

At the end of the 1st semester, the student's qualifications are assessed on the basis of the student's active, academic participation in the course.

The assessment is carried out by the teacher in accordance with the announced criteria for active academic participation and takes place within a deadline set by the study administration and specified in the current framework plan.

The assessment is given as approved/not approved grade.

Semester assessment II - IV

At the end of the 2nd, 3rd and 4th semesters, the student's qualifications are assessed on the basis of an assignment. Specific assignment requirements for the semester assessments are announced at the beginning of the semester.

Submission deadlines are set by the study administration and specified in the applicable framework plan.

The assessment is carried out by the teacher.

The semester assessment results in a approved/not approved grade.

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Subject description: External, integrated module

In the External, Integrated Module subject, the programme's subject areas are integrated into a single integrated external practice-based course. The external integrated module provides students with in-depth practical experience in collaboration with one or more external partners in a professional specialisation within a self-selected field of practice and area of activity, which may take place within the traditional areas of the music industry or more broadly in the arts, culture and society in general.

Before the start of the semester and within a deadline set by the conservatoire, the student chooses whether the module is to be completed as an actual *external internship* or as an *external, collaborative, integrated project*.

External internships consist of an individual, external internship at a Danish or foreign company in the music industry or a related industry.

An *external, collaborative, integrated project* consists of a course in which the student, through teaching and guidance, develops, plans, implements and evaluates a course in collaboration with external partners. As a starting point, students will be part of teams with fellow students in the external project. The first half of the semester serves as a start-up for this practical course, where students must identify relevant contexts for their project ideas, explore opportunities for collaboration and seek out potential partners. The teaching thus focuses on planning, project development, guidance in project development and teaching in networking, collaboration, communication and dissemination, artistic innovation and contextualisation.

ECTS credits

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

External internship

Learning outcomes

At the end of the subject, students are expected to have achieved the following learning outcomes at a professional level:

- be able to plan, carry out and evaluate an external internship that integrates the subject areas of the programme in a relevant way;
- have skills in music production that qualify the student's artistic practice and be able to apply relevant methods, technologies and forms of expression;
- be able to document and communicate the processes and results of the internship;
- can assess artistic challenges and potential, practical issues, ethical perspectives, and justify, select and develop qualified expressions, approaches and solutions;
- has insight into the field of practice, including actors, working methods, framework conditions and development potential;
- can contextualise the internship in relevant contexts and identify possible contributions;
- can identify ethical perspectives and challenges in the project and point to possible solutions
- has knowledge of employment perspectives within the field of practice.
- can translate ideas and opportunities into value in different contexts;
- can critically reflect on the processes and results of the internship and communicate these to both peers and non-peers;

- can establish and maintain independent practice, as well as handle complex and development-oriented situations in educational and work contexts;
- can independently engage in professional and interdisciplinary collaborations with others and contribute to promoting healthy working communities.
- can identify their own learning needs and independently acquire new knowledge and skills relevant to the internship.

Content

The subject covers the following areas:

- Music production within the field of the internship
- Internship and project work – development, planning, implementation and evaluation
- Collaboration with colleagues/fellow students and external partners
- Documentation and communication of processes and results to colleagues and non-colleagues;
- Communication and networking
- Analysis of the surrounding world and employment perspectives based on the field of practice;
- Contextualisation of the project in relevant contexts, including identification of professional, artistic and cultural opportunities in domain-specific and cross-sectoral fields of activity.
- Oral and written reflection on processes and results;

The internship is conducted as an individual, external internship at a Danish or foreign company in the music industry or a related industry and constitutes an independent full-time semester course lasting three months.

The specific professional content of the internship is included in an internship agreement, which is entered into with the external internship host and approved by the conservatory before the internship begins.

The internship agreement must include:

- The student's name
- Information about the internship host/company
- The academic content of the internship, which must support the student's ability to achieve the learning outcomes specified in the subject description
- A description of the work tasks and forms of collaboration
- A description of the planned activities in the form of a work plan specifying the distribution of work tasks, working hours and place of work.

Teaching and working methods

The teaching programme includes:

- Internship with an external internship host/company within the framework of the internship agreement;
- Individual guidance
- Joint guidance seminars, where the student prepares and evaluates the internship with the internship supervisor and fellow students.

Assessment

Content

The exam consists of two parts – presentation and interview:

- Presentation: The student presents the semester's external internship in a format of their choice within the applicable time frame. The format may include audio, images, film, objects, speech, text, etc.
- Interview, where the examination panel asks questions about the presentation and the project portfolio.

Duration

- Presentation 20 minutes
- Interview 15 minutes
- Voting, including delivery of exam results: 15 minutes

Assessment

- Performance is assessed using a 7-point scale and a short written statement.
- The basis for assessment is the student's project portfolio, presentation and interview.
- The assessment is based on an overall evaluation of the extent to which the performance meets the subject's learning outcomes .

Examination panel

External expert, internal expert and the project group's supervisor in the subject (examiner).

In accordance with section 13 of the Grading Order, the external expert acts as the "censor", the internal expert acts as the "examiner" and the project group's supervisor in the subject acts as the "examiner" and examination coordinator.

Organisation

- Individual assessment;
- The student is responsible for ensuring that the desired collaborators are present at the presentation;
- The presentation is carried out within practical frameworks set by the conservatoire;
- As a prerequisite for the examination, the student must submit a project portfolio concerning the external internship. The project portfolio must be submitted approximately two weeks before the examination. The exact submission deadline is set by the study administration and specified in the applicable framework plan.

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The project portfolio must include:

- Internship agreement, approved by the conservatory before the start of the internship and prepared in accordance with the requirements specified in the current framework plan for the subject.
- Internship report, 6 standard pages, excluding the cover page, table of contents, appendices, and comprising
 - Description of the student's internship with an overview of the student's artistic practice and production throughout the internship;
 - Reflection on methodological and practical issues in both the student's own internship and more generally within the field of the internship, as well as identification of possible contributions;
 - Contextualisation of the internship in relevant contexts, with reflection on actors, working methods, production formats, framework conditions and development potential;
 - Reflection on the student's future professional opportunities within the field of practice;
 - Reflection on ethical perspectives and challenges in the field of the internship, as well as possible solutions to these challenges;
 - Reflection on the student's own learning outcomes as a result of the internship;
- Digital documentation of processes and results of the student's music production practice in connection with the internship. (audio, image, video – 15 min. review)
- The project report must be submitted no later than approximately two weeks before the exam; the exact submission deadline is set by the Study Administration and specified in the applicable framework plan.

External, collaborative, integrated project

In the external, integrated module, the subject areas of Artistic Development Work, Music Production, Entrepreneurship, Music Pedagogy, Specialisation, Composition, Arrangement, Production and Analysis, and Art and Cultural Studies are integrated into a collaborative, integrated, external practical 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.

The first half of the semester serves as a start-up for this practical course, during which students must identify relevant contexts for their project ideas, explore opportunities for collaboration and seek out potential partners. The teaching thus focuses on planning, project development, guidance in project development and teaching in networking, collaboration, communication and dissemination, artistic innovation and contextualisation.

ECTS credits

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

Learning outcomes

For students who commence their studies in 2026 or later

Upon completion of the course, students are expected to have achieved the following learning outcomes at a professional level:

- be able to create and communicate music through a broad-based artistic and arts pedagogical practice;
- can, in collaboration with others, develop, plan, implement and evaluate interdisciplinary projects that contribute innovative perspectives and solutions;
- be able to contextualise the project in relevant contexts and identify possible contributions;
- can assess the challenges and potential of the project , practical and theoretical issues, and justify, select and develop qualified expressions, approaches and solutions;
- can identify ethical perspectives and challenges in the project and point to possible solutions .
- can document the project's development process and communicate the project's processes and results;
- has artistic and research-based knowledge of theory, practice and methods within relevant subject areas;
- can reflect on the project's processes and results, and communicate reflections to peers and non-peers;
- can translate ideas and opportunities into value in different contexts;
- has knowledge of current employment prospects for a broad-based career, both within the field of rhythmic music and across the music scene and society in general;
- can establish and maintain an independent practice, as well as handle complex and development-oriented situations in educational and work contexts;
- can independently engage in professional, interdisciplinary and cross-sectoral collaborations and networks, and contribute to creating healthy working communities;
- can identify learning needs and independently acquire new knowledge and skills relevant to the project.

Content

The course covers the following areas:

- Project work – development, planning, implementation and evaluation
- Collaboration with peers/fellow students and external partners;
- Artistic and pedagogical method development
- Documentation and communication of processes and results to colleagues and non-colleagues;
- Communication and networking
- Analysis of the surrounding world and employment perspectives across music life and society;
- Artistic and arts pedagogical innovation, as well as translating ideas and opportunities into value;
- Contextualisation of the project in relevant contexts, including identification of professional, artistic and cultural opportunities in domain-specific and cross-sectoral fields of activity.
- Oral and written reflection on processes and results;

Teaching and working methods

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Independent work and group work, where the student is assigned to a supervisory team consisting of teachers with expertise in artistic development work/music production, music pedagogy and entrepreneurship throughout the course.

- Group teaching, including lectures, presentations, dialogue and debate
- Group work
- Individual supervision
- Preparation, individually and in small groups
- Internship or practical collaboration with external partners

The project is generally carried out as a group project (max. three students), but in certain cases may be carried out as an individual project.

Before the project is carried out, the project group must draw up a project action plan, which is agreed with the conservatoire and must include:

- The title of the project.
- Information about participating students.
- Justified academic objectives, which in terms of both subject matter and content must support the learning outcomes of the subject description.
- An analysis of the external environment from an innovation perspective.
- Plans for networking and collaboration, including a description of forms of collaboration.
- Description of the planned activities in the form of a work plan specifying the distribution of tasks, working hours and place of work.
- Documented agreements with external partners.

Assessment

Content

The exam consists of two parts – presentation and interview:

- Presentation: The project group presents the semester's external project in a format of their choice within the given time frame. The format may include sound, images, film, objects, speech, text, etc., and may take the form of, for example, a screening, an exhibition, a concert, a performance, a teaching situation or an oral presentation.
- Discussion, where the examination panel asks questions about the presentation and the project portfolio. Duration
- 3 students:
 - Presentation 40 minutes
 - Interview 40 minutes
 - Voting, including distribution of exam results: 20 minutes per student; conducted individually.
- 2 students:
 - Presentation 30 minutes
 - Interview 30 minutes
 - Voting, including distribution of exam results: 20 minutes per student; carried out individually.
- 1 student:
 - Presentation 20 minutes

For students who commence their studies in 2026 or later

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- Interview 15 minutes
- Voting, including distribution of exam results: 15 minutes

Assessment

- Performance is assessed using a 7-point scale and a short written statement.
- The assessment is based on 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 performance meets the subject's learning outcomes.
- The assessment places particular emphasis on the project's social and collaborative anchoring, as well as the extent to which the project contributes innovative perspectives and solutions.

Examination panel

External expert, internal expert and the project group's supervisor in the subject (examiner).

In accordance with section 13 of the grading regulations, the external expert acts as the "censor", the internal expert acts as the "examiner" and the project group's supervisor in the subject acts as the "examiner" and examiner.

Organisation

- Group examination with individual assessment; in certain cases, however, individual examination;
- The project group is responsible for ensuring that the desired collaborators are present at the examination;
- The presentation is carried out within practical frameworks set by the conservatory;
- As a prerequisite for the examination, the project group submits a project portfolio covering the work of the 5th semester. The project portfolio must be submitted approximately two weeks before the examination. The exact submission deadline is set by the study administration and specified in the applicable framework plan.

The project portfolio must include:

- Project action plan (2 standard pages), prepared in dialogue with the project group's supervisors, and containing:
 - The title of the project.
 - Information about participating students.
 - Justified academic objectives, which in terms of both subject matter and content must support the learning outcomes of the subject description.
 - Analysis of the external environment from an innovation perspective.
 - Plans for networking and collaboration, including a description of forms of collaboration.
 - Description of the planned activities in the form of a work plan specifying the distribution of tasks, working hours and place of work.
- Project report – 3 students: 9 standard pages, excluding cover page, table of contents, appendices, etc., 2 students: 7 standard pages, excluding cover page, table of contents, appendices, etc., 1 student: 5 standard pages, excluding cover page, table of contents, appendices, etc. – containing:
 - Project results;
 - Considerations and choices in the project work.
 - Project methods and working methods, including forms of collaboration.
 - Critical reflection on the process and results.
 - The project's contextual placement in a local and global context, including reflections on the project's social anchoring and contribution in the project context;
 - Brief description of network formation during the project.
 - Digital documentation representing the project work in the 5th 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 characters) – including:
 - Project title
 - Information about participating students, their profiles and external partners
 - The project's intention, context and anchoring
 - Any results and further perspectives of the project

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The submitted work must clearly state which parts of the assignment each student in the group is individually responsible for.

A maximum of one third of the written presentation may be joint work.

Subject description: Entrepreneurship

The aim of the subject is to strengthen the student's ability to apply their artistic and arts pedagogical skills in a professional context and thus develop a broadly oriented and sustainable career. The teaching prepares students for a working life that is largely characterised by freelance work, project-based employment and ongoing change. The subject focuses on methods and approaches to project development, collaboration, leadership, value creation and innovation, with an emphasis on how artistic practice can create value in different contexts, open up new opportunities and support alternative career paths.

To some extent, the course builds on the external, integrated module from the previous semester.

ECTS credits

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

Learning outcomes

At the end of the Entrepreneurship subject in the 6th semester, students are expected to have achieved the following learning outcomes:

- have insight into theories, methods, models and practices within innovation and entrepreneurship, as well as an understanding of the application of these elements both within the traditional areas of the music industry and across music life and society in general;
- have knowledge of current employment prospects for a broad range of activities, as well as knowledge of approaches to translating ideas and opportunities into value in different contexts;
- can apply entrepreneurial methods to enhance their own artistic and arts pedagogical practice and strengthen their employment opportunities in a broad-based career;
- can assess, justify and choose entrepreneurial solutions that promote value creation for themselves and others;
- can independently engage in professional and interdisciplinary collaborations and networks, and contribute to creating healthy working communities;
- can identify their own learning needs and independently acquire new knowledge and skills.

Content

The teaching focuses on idea generation, creativity, innovation and project development in a labour market characterised by freelance work and cross-sectoral collaborations. Work is carried out within the following areas:

- Theories, methods and models within innovation and entrepreneurship
- Application of entrepreneurial approaches in the music industry and across societal contexts
- Project development, value creation and creative processes
- Career development in a labour market characterised by freelance and project work
- Collaboration and networking across professional and interdisciplinary fields
- Reflection on own learning, competence development and sustainable practice

Teaching and working methods

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

Assessment

- Semester assessment, end of 6th semester

Semester assessment

At the end of the 6th semester, the student's qualifications are assessed on the basis of an assignment.

Specific assignment requirements are announced in the current framework plan.

Submission deadlines are set by the study administration and specified in the applicable framework plan

The assessment is carried out by the teacher.

The assessment is given as approved/not approved.