



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

BACHELOR PROGRAMME FOR INSTRUMENTALISTS/SINGERS

Bachelor i musik (BMus) / Bachelor of Music (BMus)

CHURCH MUSIC

CURRICULUM (BD II)

Teaching and examination regulations

August 2011, rev. 2017

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PREFACE

Curriculum, Volume II, *Teaching and Examination Regulations* contains a detailed description of the teaching and examination activities associated with a specific discipline/instrument. Curriculum Volume II is an appendix to Curriculum Volume I, which provides a general description of the aim and contents of the academy education as a whole.

The curriculum has been laid down with authority in Danish Ministry of Culture Executive Order no. 1245 of 11 December 2009 on Study Programmes at the Academies of Music and the Opera Academy, which sets out the general guidelines governing the curriculum.

All relevant information on teaching methods, examination forms, deadlines, etc., is available under the general exam regulations on the Academy's intranet.

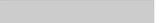
SHEET (ECTS AND TUITION)

CHURCH MUSIC

Subject/Year	1th year	2nd year	3rd year
Principal study (1st year screening examination, proficiency test and Bachelor project.)	14 ECTS	10 ECTS	16 ECTS
Career-related principal studies	14 ECTS	10 ECTS	16 ECTS
Organ knowledge, liturgy and hymnology			3 ECTS
Basso continuo and chamber music		6 ECTS	3 ECTS
Choir and choral conducting	3 ECTS	5 ECTS	6 ECTS
Harmony	6 ECTS	3 ECTS	3 ECTS
Aural training	6 ECTS	6 ECTS	
Music history /cultural studies	6 ECTS	6 ECTS	3 ECTS
	<i>Certification and examinations may be located in the five semesters according to the student's own choice, such that at least two examinations are taken and a maximum of three certificates achieved.</i>		
Entrepreneurship			6 ECTS
Piano with chamber music	4 ECTS	4 ECTS	
Singing for organists	3 ECTS	3 ECTS	
Theoretical didactics			3 ECTS
I ALT	60 ECTS	60 ECTS	60 ECTS

The marking  indicates that the ECTS points are awarded through certification.

The marking  indicates that the ECTS points are awarded through examination.

The marking  indicates the duration of the teaching.

1. PRINCIPAL STUDY (CHURCH MUSIC): ORGAN I - III

(1.-6. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of organ studies is for the student to achieve the highest possible standard to satisfy the requirements of the position of an organist, i.e. the performance of appropriate repertoire at religious services, religious ceremonies and concerts.

The study programme covers fundamental technical and musical training, based on the student's level of proficiency on admission to the Academy. The technical aspects of the programme serve as a natural support for the liturgical organ playing, and vice versa.

From the beginning, emphasis is placed on facilitating the students' awareness of the special challenges of various styles, including articulation, fingering, ornamentation, registration, musical means of expression, etc. As broad a repertoire as possible is chosen, to represent the entire organ repertoire from period music (in various style areas) to High and Late Romantic music (from various countries) and contemporary music. The repertoire selection aims at practical application in the student's future work as an organist, and part of it may serve as inspiration in the subject Improvisation. The student also works with chamber music in the programme.

RULES FOR EXAMINATIONS AND TESTS

Principal study: Organ I

1st year screening examination.

After the 2nd semester.

Examination content

The purpose of the examination is to assess the student's basic technical and artistic abilities, in order to evaluate whether the student is likely to be able to complete the study programme in a satisfactory manner.

Examination materials

The examination must consist of two or more pieces from different styles and a sight reading test (with pedal). The programme must have a duration of approximately 12-15 minutes.

Form of examination

Practical examination.

Duration and scope

The examination has a duration of approximately 30 minutes, including the assessment process. No preparation time is allowed.

Moderation and assessment

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher.

The examination grade awarded is pass/fail.

Responsibility and deadlines

It is the student's own responsibility to ensure that the programme is attested by the teacher, and that it is submitted punctually to the Study Administration.

The Study Administration will post notices of the deadlines for submitting the repertoire list, programme, programme notes, etc.

The head of department is responsible for selecting and preparing the sight reading test.

Principal study: Organ II

Bachelor project examination

After 6th semester.

Examination content

The examination must document that the student has acquired a fundamental technical and musical training. Emphasis is placed on the student's awareness of the special challenges of various styles, including articulation, ornamentation, registration and musical means of expression.

The programme presentation should have a maximum duration of five minutes, or a maximum size of three A4 pages.

Examination materials

The student prepares a programme of approximately 30-35 minutes' duration, containing one work by J. S. Bach and one work of chamber music with obligate organ. The programme must contain works from different periods of style.

Form of examination

Practical examination.

Duration and scope

The examination has a duration of approximately 60 minutes, including the assessment process.

Moderation and assessment

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher.

The examination is assessed according to the currently applicable marking scale.

The grade awarded is supplemented by a written statement on the student's level of proficiency.

Responsibility and deadlines

The student is responsible for ensuring that the programme list and any programme notes are delivered

on time to the Study Administration.

The student is also responsible for ensuring that other participants are present at the examination.

The Study Administration will post notices of the deadlines for submitting the repertoire list, programme, programme notes, etc.

CAREER-RELATED PRINCIPAL STUDIES (CHURCH MUSIC): LITURGICAL ORGAN PLAYING I-III

(1.-6. semester)

AIM AND CONTENT OF THE PROGRAMME

Liturgical organ playing (including improvisation) is the most important subject in the church music study programme. The objective of the subject is to develop the student's technical and musical skills in hymn playing and other liturgical organ playing, as well as in improvisation of a high artistic standard. Improvisation is learned in various styles, included free and bound form, as well as on particular themes or hymn tunes. Emphasis is placed on the student's understanding of the liturgy of the high mass and other religious services, their location in the church year, etc.

In BA1 and BA2 the subject is divided into liturgical organ classes and improvisation (solo tuition). In class teaching, the entire year group is brought together to work on basic hymn playing, extemporaneous harmonisation, transposition, sight reading and modulation, as well as basic forms of hymn preludes and accompaniment for the biblical psalms.

RULES FOR EXAMINATIONS AND TESTS

Career-related principal studies: Liturgical organ playing I

1st year screening examination.

After the 2nd semester.

Examination content

The purpose of the examination is to assess the student's basic technical and artistic abilities, in order to evaluate whether the student is likely to be able to complete the study programme in a satisfactory manner.

At the examination, two chorale movements from *Den Danske Koralbog* (The Danish Chorale Book) and/or from WH's addendum of 2004 are played, one in Baroque and one in Romantic style. Each chorale movement is played, firstly as chorale playing (one manual and pedal), and subsequently as trio playing (the melody in the right hand on one manual, the alto and tenor on another manual, the bass in the pedal).

Both chorale movements are introduced by preludes and linked by modulation.

Examination materials

The examination assignments are distributed by drawing lots.

Form of examination

Practical examination. (with preparation).

Duration and scope

The examination has a duration of approximately 30 minutes, including the assessment process. 2 hours preparation.

Moderation and assessment

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher.

The examination grade awarded is pass/fail.

Responsibility and deadlines

The tasks are compiled by one of the permanent teachers in liturgical organ playing, selected by the teacher responsible for the academic content.

The Study Administration is responsible for ensuring that extra time is allowed in the planning of the examination for transport between the practice organ and the examination church.

Career-related principal studies: Liturgical organ playing II

Proficiency test

After the 4th semester.

Examination content

Two chorale movements are played from *Den Danske Koralbog* (The Danish Chorale Book) and/or from WH's addendum of 2004, one in church music style, one in Baroque style, and one in Romantic style. Each chorale movement is played, firstly as chorale playing (one manual and pedal), and subsequently as trio playing (the melody in the right hand on one manual, the alto and tenor on another manual, the bass in the pedal). Both chorale movements are introduced by preludes and linked by modulation.

Improvisation: partita over chorale melody in a style of the student's choice.

Sight reading: harmonisation of a chorale melody presented at the examination. The harmonisation must be capable of being performed in a singable tempo.

The examination assignments are distributed by drawing lots.

Form of examination

Practical examination.

Duration and scope

The examination has a duration of approximately 20 minutes, including the assessment process. 2 hours preparation.

Moderation and assessment

The examination is assessed by two permanent teachers.

The examination is assessed according to the currently applicable marking scale.

Responsibility and deadlines

The tasks are compiled by one of the permanent teachers in liturgical organ playing, selected by the teacher responsible for the academic content.

The Study Administration is responsible for ensuring that extra time is allowed in the planning of the examination for transport between the practice organ and the examination church.

The Study Administration will post notices of the deadlines for submitting the repertoire list, programme, programme notes, etc.

Principal study: Liturgical organ playing III

Bachelor project examination

After 6th semester.

Examination content

The objective of the examination is to demonstrate the student's technical and musical skills in hymn playing and other liturgical organ playing, as well as in improvisation.

Contents of the examination:

- A. Two chorale movements are played from *Den Danske Koralbog* (The Danish Chorale Book) and/or from WH's addendum of 2004, in different styles (pre-1960).

The first chorale movement is presented with accompanying hymn number from the Hymn Book. The stated number of verses is played, taking account of the text and content of the hymn. The movement from the Danish Chorale Book or the addendum must be utilised for at least one verse. There is an opportunity to use alternative parts types (Bcf or Tcf, or other), but this is not obligatory. Trio playing must be used in one verse.

The other chorale movement is played, firstly as chorale playing (one manual and pedal), and subsequently as trio playing (the melody in the right hand on one manual, the alto and tenor on another manual, the bass in the pedal).

Both chorale movements are introduced by preludes and linked by intermediate modulation.

- B. Transposition: In the other examination chorale, the piece is transposed a whole tone or a semitone up or down (up to four key signatures). The transposition is performed as chorale playing, and must not be written down.
- C. Sight reading task: One chorale movement from *Den Danske Koralbog* (The Danish Chorale Book) and/or from WH's addendum of 2004. The movement is played, firstly as chorale playing (one manual and pedal), and subsequently as trio playing (the melody in the right hand on one manual, the alto and tenor on another manual, the bass in the pedal). The movement is introduced by a prelude.
- D. Improvisation: At least two weeks prior to the examination, the student sends notification of which different forms he or she wishes to present at the examination (e.g. sonata, rondo, passacaglia, theme and variations, chorale preludes, chorale fantasy, etc.). At least two different forms must be included. From these, the internal moderator selects one form type for the task assigned on the examination day (4-8 minutes).

Examination materials

The student is presented with the task at the examination.

The examination assignments are distributed by drawing lots.

Form of examination

Practical examination.

Duration and scope

The examination has a duration of approximately 40 minutes, including the assessment process. 2 hours of preparation is given for a, b and d.

Moderation and assessment

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher.

The examination is assessed according to the currently applicable marking scale.

The grade awarded is supplemented by a written statement on the student's level of proficiency.

Responsibility and deadlines

The tasks are compiled by one of the permanent teachers in liturgical organ playing, selected by the teacher responsible for the academic content.

The Study Administration will post notices of the deadlines for submitting the repertoire list, programme, programme notes, etc.

The Study Administration is responsible for ensuring that extra time is allowed in the planning of the examination for transport between the practice organ and the examination church.

HARMONY

(1.-5. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the subject is to equip the student with a thorough theoretical knowledge and mastery of musical compositional technique, both in score form and extemporaneous playing. It is also intended to function as support for the multifarious improvisational disciplines that form part of *liturgical organ playing*, and to provide the student with the necessary tools for the analysis of works/extracts in repertoire playing.

The course includes ordinary functional harmony, harmonisation in various styles (church tonality, Baroque and Romantic pieces), modulations in various styles, parts in vocal polyphony (Palestrina) and instrumental polyphony (Baroque), and composition/arranging of own choral pieces and/or organ parts.

In-depth introductions to various specialist areas are offered as optional subjects in the Master's study programme.

RULES FOR EXAMINATIONS AND TESTS

Harmony I

After 2. semester.

Examination content

The examination involves the written compilation of a chorale in Romantic style.

Examination materials

The assignment will be available from the Study Administration.

Form of examination

Written examination.

Duration and scope

The examination has a duration of 6 hours.

Moderation and assessment

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher.

The examination is assessed according to the currently applicable marking scale.

Responsibility and deadlines

The teacher is responsible for compiling/selecting the examination assignments.

The Study Administration is responsible for ensuring that there is a piano available in the examination room.

Harmony II

After 3. semester.

Examination content

The examination involves the written compilation of a chorale in church music style.

Examination materials

The assignment will be available from the Study Administration.

Form of examination

Written examination.

Duration and scope

The examination has a duration of 6 hours

Moderation and assessment

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher.

The examination is assessed according to the currently applicable marking scale.

AIM AND CONTENT OF THE PROGRAMME

The teacher is responsible for compiling/selecting the examination assignments.

The Study Administration is responsible for ensuring that there is a piano available in the examination room.

Harmony III

After 4. semester.

Examination content

The examination involves the written compilation of a choral in the style of Bach.

Examination materials

The assignment will be available from the Study Administration.

Form of examination

Written examination.

Duration and scope

The examination has a duration of 6 hours

Moderation and assessment

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher.

The examination is assessed according to the currently applicable marking scale.

Responsibility and deadlines

The teacher is responsible for compiling/selecting the examination assignments.

The Study Administration is responsible for ensuring that there is a piano available in the examination room.

Harmony IV

After 5. semester.

Examination content

The examination involves the written compilation of a fugue in the style of Bach.

Examination materials

The student will be presented with the examination material at the examination.

Form of examination

Written examination.

Duration and scope

3 days.

Moderation and assessment

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher.

The examination is assessed according to the currently applicable marking scale.

Responsibility and deadlines

The teacher is responsible for compiling/selecting the examination assignments.

The Study Administration will post notices of the deadlines for submitting the repertoire list, programme, programme notes, etc.

CHORAL CONDUCTING

(3. - 6.semester)

CHOIR

(1. - 6.semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the course in choral conducting is to equip the student with the technical and artistic skills to be able to direct rehearsals and performances of choral music with various types of vocal ensemble, with the aim of promoting the development of fecund choral activities in and around the Evangelical Lutheran Church in Denmark.

Instruction includes training in baton techniques, rehearsal techniques, singing exercises and preparation techniques, and the development of the student's style awareness, tonality awareness and ability to communicate a personal artistic statement.

During the course, the student also receives tuition in rehearsals with a small instrumental ensemble (4-5 musicians). This tuition is part of the course in choral conducting, and is organised by the choral conducting teacher in co-operation with the relevant instrument teachers. This tuition mainly takes place in the Master's programme.

Tuition in choral conducting takes place in classes, and the overall group of church music students functions as a practice choir.

The basic idea of choral conducting – using gestures to convey a musical interpretation – can be an important tool in achieving a more flexible feel for both hymn playing and repertoire performance.

The church musicians' choir (all three study years) consists of all church music students. The purpose of the choir is to give students an opportunity to sing in a choir under the direction of various professional conductors, and thereby achieve an understanding of choir work "from the inside" and expand their repertoire knowledge.

The choir normally functions as a project choir in at least one performance per academic year. One of the choral conducting teachers, or a guest teacher, acts as choir director.

RULES FOR EXAMINATIONS AND TESTS

Choral conducting

Proficiency test

After 6. semester.

Examination content

Students demonstrate their choral conducting skills by conducting and instructing the church musicians' choir or parts of this (at least 12 singers). This demonstration must take the form of an extract from a normal religious service/concert and a normal examination.

Examination materials

For the purpose of proficiency testing, the examinee submits a programme of five choral pieces, both ec-

clesiastical and secular, from different chronological periods. These must include one from each of the following categories:

- A. A cappella works
 - B. Works with piano or organ accompaniment.
- 1) In consultation with the teacher, the student selects a work from item B of the programme list which, during the course, has been rehearsed in the church musicians' choir.
 - 2) The teacher, in consultation with the internal moderator, selects a work from item A of the programme list, which is subjected to further test work. This choice is communicated to the examinee one week before the examination.
 - 3) Following the examination, the examinee may be asked by the teacher and the internal examiner to answer questions on the performance, and the examinee has an opportunity to comment on the rehearsal progress and communicate his or her ideas for the possible continuation of the rehearsal work.

Form of examination

Practical examination. .

Duration and scope

The examination has a duration of approximately 30 minutes, including the assessment process

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher.

The examination is assessed according to the currently applicable marking scale.

Responsibility and deadlines

The teacher, in collaboration with the Study Administration, is responsible for organising the proficiency test, which will normally take place in the final class of the academic year.

The Study Administration will post notices of the deadlines for submitting the repertoire list, programme, programme notes, etc.

The teacher is responsible for ensuring that the repertoire is suitable for a choir complement of twelve singers with an equal distribution of voices.

The student can obtain information about the moderator selected repertoire 2), two weeks prior to the proficiency test.

For the works under item B of the programme list, the accompanist is a fellow student, with whom it is the student's responsibility to make arrangements. The work with an accompanist may be replaced by a work with the accompaniment of an instrumental ensemble. In such cases, the student must make the necessary arrangements with and pay any fees required for the musicians.

ACADEMIC GROUP SEMINARS

(1.-4.semester)

AIM AND CONTENT OF THE PROGRAMME

Each semester, a number of academic group seminars are held, involving all organ students. The seminars may be held in-house, or as excursions to organs located elsewhere. The student participates in all seminars, and must also actively contribute to the presentation of specific topics and to the review and play-through of selected works or similar study-relevant material.

RULES FOR EXAMINATIONS AND TESTS

Academic group seminars

After 1.-4. semester.

Examination content

The subject is a certification subject which is passed on the basis of at least 80% attendance. If the student's rate of absence exceeds 20% in a module, the student must submit a written home assignment.

Examination materials

Assignment compiled by the teacher of the subject.

Form of examination

Written assignment (1 week)

Duration and scope

5 normal pages.

Moderation and assessment

The written examination is assessed by an internal moderator and the student's own teacher.

The examination grade awarded is pass/fail.

Responsibility and deadlines

The Study Administration will post notices of the deadlines for submitting the assignment.

The completed assignment must be submitted in 3 copies.

2. PRINCIPAL STUDY RELATED SUBJECTS LITURGY AND HYMNOLGY

(1.-6. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the tuition in liturgy is to equip the student with the necessary knowledge of the religious service and of the history of music in the religious service from the earliest times to contemporary trends. This is also intended to promote a natural understanding of the role of the church musician.

The study also includes a review of the course of the ecclesiastical year and an appropriate church music repertoire.

The teaching in hymnology includes a fundamental review of the Christian church hymn treasury, with the history of Danish hymns as a central theme.

The teaching takes the form of classes, and is carried out every three years, with students from all three study years.

RULES FOR EXAMINATIONS AND TESTS

Liturgy and hymnology

(2, 4 or 6 semester)

Examination content

The subject is a certification subject which is passed on the basis of at least 80% attendance. If the student's rate of absence exceeds 20% in a module, the student must submit a written home assignment.

Liturgy

The examination includes questions from a syllabus corresponding to Søren Sørensen: *Kirkens Liturgi* (entire book: latest edition) and Ole Brinth, Helle Christiansen et al: *Højmessen i den danske folkekirke - Liturgisk Håndbog I*, chapters 2, 3 and 5, and *Året og dagen - Liturgisk Håndbog II*, Part One (pub. Anis 2005).

Hymnology

The student submits an examination syllabus of 30 hymns from *Den Danske Salmebog* (The Danish Hymnbook) with an accompanying melody repertoire covering various time periods and subject areas. The list must be submitted to the Study Administration at least four weeks prior to the examination.

The examination includes questions about the submitted hymn repertoire on the basis of *Den Danske Salmebog*, *Den Danske Koralbog*, and Jørgen Kjærgaard: *Dansk Salmehåndbog I and II* (pub. Det Kgl. Vajsenhus' forlag 2003), as well as questions on the submitted melody repertoire, with reference to the Danish melody collections/chorale books from the Reformation to the present day, on the basis of Henrik Glahn: *Salmemelodien i dansk tradition 1569-1973* (pub. Anis, 2000) pp. 6-63.

Form of examination

Written assignment

Duration and scope

2 hours

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher.

The examination grade awarded is pass/fail.

Responsibility and deadlines

The task is compiled by own teacher and internal moderator.

The Study Administration will post notices of the deadlines for submitting the assignment.

ORGAN KNOWLEDGE

(1. - 6. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the course is to equip the student with basic knowledge about the technical and tonal structure of the pipe organ, and about the various organ types that have been developed over time. The area is illustrated in stylistic, historical and geographical terms.

The teaching takes the form of classes, and is carried out every three years, with students from all three study years. Practical training in tuning reed pipes is included in the subject.

RULES FOR EXAMINATIONS AND TESTS

Organ knowledge

(2, 4 or 6 semester)

Examination content

The subject is a certification subject which is passed on the basis of at least 80% attendance. If the student's rate of absence exceeds 20% in a module, the student must submit a written home assignment.

The examination will involve questions concerning, for example, mechanical loop wind chests, action and registration systems, including the wind system; description of foundation and reed stops; how to correct minor malfunctions; the tonal structure of the organ; different organ types (in terms of both style and geographical location); description of an anonymous organ arrangement, and the most common pneumatic systems.

Examination materials

The basic textbook for the examination is Poul-Gerhard Andersen: *Orgelbogen*, 2nd ed., 1987, and Carsten Lund: *Orglets ABC*, 1986.

Form of examination

Written assignment and practical examination.

Duration and scope

2 hours.

Moderation and assessment

The examination is assessed by an internal moderator and by the student's own teacher.

The examination grade awarded is pass/fail.

Responsibility and deadlines

Own teacher is responsible for compiling the task.

BASSO CONTINUO AND CHAMBER MUSIC

(3.-5. semester)

AIM AND CONTENT OF THE PROGRAMME

The students learn the practical skills required to perform a continuo voice following figured bass notation, on the harpsichord or organ, for use in a chamber music context.

Following a fundamental introduction to the elementary principles in the performance of a figured bass part, the study is further developed through work with one or more soloists in various combinations, to illuminate the chamber musical aspects of basso continuo playing. The soloists are other students, whose presence will be arranged by the teacher of the subject. Continuous work is done during the teaching with elementary sight reading exercises.

It is emphasised that the student must be able to apply skills in rapid harmony analysis, developed through the basso continuo playing, to the improvisational disciplines of liturgical organ playing.

At the same time, the practical performance-related aspects of chamber music can positively enhance the study of early music in solo organ playing.

RULES FOR EXAMINATIONS AND TESTS

Basso continuo and chamber music

After 5. semester.

Examination content

The examination encompasses three disciplines:

1. Basso continuo playing: performance of rehearsed work with soloist(s).
2. Sight reading of elementary basso continuo piece.
3. Accompaniment (printed) to a simple Baroque or Viennese classical sonata. Performed with soloist on harpsichord, piano or organ.

Examination materials

The student submits a programme list consisting of 10 works (no more than 3 other participants are allowed). The moderator selects one of the works from the list. The moderator selected work is presented to the student one week before the examination day.

Form of examination

Practical examination.

Duration and scope

The examination has a duration of approximately 30 minutes, including the assessment process. 15 minutes of preparation is given for 2 and 3.

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher.

The examination grade awarded is pass/fail.

Responsibility and deadlines

It is the student's own responsibility to ensure that the programme is submitted punctually to the Study Administration.

The Study Administration will post notices of the deadlines for submitting the repertoire list, programme, programme notes, etc.

The student may obtain information on the task(s) chosen by the moderator one week before the examination day.

Own teacher is responsible for selecting and preparing the sight reading test and for the task under 3).

The student and the teacher are jointly responsible for ensuring the presence of any other participants at the examination.

2. GENERAL SUBJECTS

AURAL TRAINING

(1. - 4.semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the course is to contribute to the development of the student's musical awareness and skills. The principal features of the subject's method include the development of inner pitch, acquiring skills in managing and realising a score image, and exercising the musical memory.

Aural training encompasses:

Aural analysis

- Aural analysis of previously-played piano parts and recorded chamber and orchestral music, including memory technique, musical overview and analysis of form and structure
- Analysis of functional harmony, including pitch analysis, notation and possible repetition of previously-played parts
- Notation of previously-played rhythmic and melodic, tonal and atonal examples, in unison, polyphonic and homophonic parts
- Correction of previously played polyphonic parts and recorded examples from the chamber music and orchestral literature. Correction includes all of the musical parameters.

Visual analysis

- Musical structure and clarity
- Training of the musical imagination and inner pitch
- Rehearsal technique; melodic and rhythmic analysis, tempo awareness, etc.
- Introduction to the C clefs and transposing instruments.

Rhythm

Literature examples and practice material, for example in the following areas:

- Traditional forms of notation
- Tempo and beat awareness
- Polyrhythms and polyrhythmic playing
- Polyphonic combinations and co-ordination training
- More recent forms of music notation (including 'irrational' and additive metres).

Melody and harmony

Literature examples and practice material, for example in the following areas:

- Scales and intervals
- Melody training in major/minor, pentatonic, free tonality and atonal styles, including the repetition of previously sung songs, tonality awareness, intonation and memory technique

- Pitch playing and ear training
- Chord training, including functional and figuration knowledge
- Polyphonic combinations and co-ordination training
- Sight reading and segunda vista singing.

The teaching takes place in classes.

RULES FOR EXAMINATIONS AND TESTS

Aural training

After 4th semester.

Examination content and materials

Rhythm

All of the tasks may include all time signatures, including additive metres, as well as any specialised rhythmic studies that the student has worked on during the course.

- 1 unison task, performed with guiding time marking
- 1 two-part combination task , chosen by the moderator:
- 1 rhythm task, performed on accordion or piano, or an instrumental/vocal score sample from the musical literature, in which the rhythm is spoken, accompanied by time marking.

Performance of two pre-rehearsed tasks in polyrhythmic playing/ polyrhythmic ensemble playing.

- The student submits an examination syllabus of six rehearsed musical examples, from which the moderator chooses one example for performance.
- A polyrhythmic ensemble playing task prepared for the occasion is performed by all students in the Aural Training class. The task is announced one week prior to the examination.

Melody

- An unaccompanied atonal melodic task
- An accompanied song
- A two-part piece, in which an instrumental/vocal line is sung, accompanied on the accordion or piano.

Score playing

Chosen by the moderator:

- Performance on the piano or own instrument of melodies written in the treble, alto, tenor and bass clefs, *or*
- Performance on the piano or own instrument of melodies written in the key of B, A and/or F.

Aural analysis

According to the student's own choice, the student is examined in *either*

- Aural analysis of previously-played piano or recorded instrumental music, *or*
- Functional harmony analysis of a homophonic part.

Written examination: *Dictation*

- In connection with the examination, a minimum of twelve dictation assignments are presented which have been completed during the course and approved by the teacher

Form of examination

Oral examination

Duration and scope

The examination has a duration of 30 minutes, including the assessment process. 30 minutes' of preparation time is allowed, with a piano available.

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher.

The examination is assessed according to the currently applicable marking scale.

Responsibility and deadlines

It is the joint responsibility of the teacher and the moderator to formulate the examination assignments.

The polyrhythm assignment will be available from the Study Administration **one week** prior to the examination.

MUSIC HISTORY/CULTURAL STUDIES

(1st - 5th semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the course is to provide the student with a general historical and stylistic overview of the past one thousand years of European music, and to equip the student with the necessary tools and working methods to competently illuminate and contextualise a piece of music historically and analytically in a pedagogical and communicative context.

The teaching covers the musical history of the western world over the past millennium, with emphasis on the period after ca. 1700. The focus is on representative works of the major genres, and on the forms used by the most influential composers in the various periods. The works are illustrated stylistically, biographically and analytically, on the basis of an overall chronological and cultural perspective.

The teaching is provided in lecture form, and deals with the following periods and styles in music history: Medieval, Renaissance, Baroque, Early Classical and Vienna Classical, Romanticism and Late Romanticism, Impressionism, 20th and 21st century. The organisation of the material is undertaken by the individual subject teacher.

RULES FOR EXAMINATIONS AND TESTS

Music history

After the 2nd, 4th and 5th semesters.

The examination may be taken in the form of a certificate of attendance or as a written examination, depending on the level of participation in the course:

In the case of attendance of 80% or higher, the student may choose certification for a maximum of one semester of the student's own choice. In two of the semesters, the examination must be taken in the form of a written home assignment.

The subject is deemed to have been passed when the student has passed at least one/two written home assignments, and has furthermore achieved a maximum of one/two attendance certificates.

Examination content

The student must pass at least two examinations out of three in the following areas:

1st - 2nd semester: The period from ca. 1000 - 1830

3rd - 4th semester: The period from ca. 1830 - 1945

5th semester: The period from ca. 1945 - today

The chronological periods are approximate. At the start of each semester, an overview is provided of the syllabus for the semester.

Framework for written home assignments

The student chooses from among three examination questions set by the teacher. A few guidelines regarding the examination assignments:

The written home assignment must:

1. Contain the following:
 - An outline/table of contents
 - A brief explanation of the choice of approach used and the organisation of the material
 - A complete list of the sources used (bibliography: books, articles, sheet music, CDs, Internet sites, etc.)
2. Include elements from both aspects of the subject 'Music History and Cultural Studies'
3. Include quotations and appendices to a limited extent

Duration and scope

One week is allowed to complete the assignment. The written home assignment must be 6-8 standard pages in length. With home assignments, it is possible to work in groups of up to four persons. In this case each section must be equipped with the name of the relevant student, as each contribution is separately assessed. The overall size of the paper must be proportional to the number of contributing examinees.

Moderation and assessment

The written examinations are assessed by an internal moderator and the student's own teacher.

The examination is assessed as a whole, according to the currently applicable marking scale.

All grades from the examinations taken are included in an equally-weighted average grade, which appears on the student's diploma.

Responsibility and deadlines

The teacher is responsible for compiling the examination assignments.

The Study Administration will announce the deadline for submission of the written assignments.

The written home assignments must be submitted in three copies.

Special remarks

The examinations after the fifth semester are winter examinations, while the examinations after the second and fourth semesters are summer examinations. Students may not deregister from examinations. In the event of illness or a failed examination, the student must re-sit the relevant examination in the same examination semester in the following year. Extraordinary (repeat) examinations can normally only be taken in connection with examinations after the fifth and final semester.

A student cannot both take an examination and receive certification in the same semester. However, if an examination is not passed, the student may instead be awarded certification in the case of at least 80% attendance.

LEARNING OUTCOMES

After concluding the subject:

Knowledge and understanding

- The student possesses knowledge of methods relating to the analysis and contextualisation of a musical work in a historical perspective.
- The student understands and is able to reflect upon a musical work in a historical perspective.

Skills

- The student can communicate and illuminate a musical work in a historical perspective.

PIANO AND CHAMBER MUSIC

(1.-4. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the subject is to provide students with a technical supplement to organ lessons, and the teaching therefore focuses on purely technical schooling, in addition to a broad piano and chamber music repertoire. Accompaniment of both singers and instrumentalists is also an important part of the course.

It is possible to choose lessons in harpsichord instead of piano. A prerequisite for this is that the examination in piano as a general subject for organists has been passed. On special application, the examination may be taken in connection with the entrance examination, or after the first year. In this case, the harpsichord teaching concludes after the fourth semester in an examination, with requirements similar to those of the examination in piano as a general subject for organists.

RULES FOR EXAMINATIONS AND TESTS

Piano and chamber music

After 4. semester.

Examination content and -material

The student submits a list of at least two works from different periods. One work must be chamber music/ accompaniment. Duration 20-25 minutes.

Form of examination

Practical examination. .

Duration and scope

The examination has a duration of approximately 20 minutes, including the assessment process

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher.

The examination is assessed according to the currently applicable marking scale.

Responsibility and deadlines

It is the student's own responsibility to ensure that the programme is attested by the teacher, and that it is submitted punctually to the Study Administration.

The student and the teacher are jointly responsible for ensuring the presence of any other participants at the examination.

The Study Administration will post notices of the deadlines for submitting the repertoire list, programme, programme notes, etc.

SINGING FOR ORGANISTS

(1.-4.semester)

AIM AND CONTENT OF THE PROGRAMME

The purpose of this course is to train the student's voice to function in future work as a church musician. The emphasis is on providing a basic knowledge of the function of the singing voice, so that it can optimally serve as a tool for the working church musician in the instruction of choristers. Various types of singing exercises are included in the study.

The most basic function of song in musical interpretation - being able to experience music purely vocally - is another important aspect of the singing lessons.

Teaching takes place individually or in groups.

RULES FOR EXAMINATIONS AND TESTS

Singing for organists

After 4. semester.

Examination content and -material

1. The examinee submits an examination syllabus of fifteen hymns, which must be approved by the teacher. The external examiners select one hymn to be sung both with and without accompaniment. The external examiners' choice will be communicated to the examinee at the examination.
2. The examinee submits an examination syllabus of two self-chosen assignments (e.g. lieder, romances and/or arias), of which at least one must be of a church music type.

Form of examination

Practical examination. .

Duration and scope

The examination has a duration of approximately 25 minutes, including the assessment process

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher.

The examination grade awarded is pass/fail.

Responsibility and deadlines

It is the student's own responsibility to ensure that the programme is attested by the teacher, and that it is submitted punctually to the Study Administration.

The Study Administration will provide an accompanist.

The Study Administration will post notices of the deadlines for submitting the repertoire list, programme, programme notes, etc.

ENTREPRENEURSHIP

(for English speaking students)

(1. – 6. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the course is to prepare students for the labour market, as well as for the demands of the musical world towards innovation and entrepreneurship.

The course consists of tuition in project development, project work and project management, including budgeting and financial management.

By the end of the sixth semester, the student must compile a personal education/career plan and submit this by 1 December. The education/career plan is confidential, and may only be read the relevant programme director and the rector.

The course must be taken once during the three years of BA education.

Teaching takes the form of classes.

RULES FOR EXAMINATIONS AND TESTS

Entrepreneurship

After 1. - 6. semester.

Form of examination

The subject is a certification subject which is passed on the basis of at least 80% attendance.

If the student's rate of absence exceeds 20% in a module, the student must submit a written home assignment.

The examination also includes the submission of an education/career plan (see above).

Examination content

The written assignment will be formulated by the teacher.

Duration and scope

One week is allowed to complete the assignment.

Five standard pages, excluding notes and references.

Moderation and assessment

The assignment is assessed by the teacher and an internal moderator, and the grade pass/fail is awarded.

Responsibility and deadlines

Assignments with internal moderation must be submitted in three copies.

The Study Administration will determine the deadline for submitting the assignments.

The education/career plan must be submitted in accordance with the guidelines provided by the head of student guidance.

THEORETICAL DIDACTICS

(5 . semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the course is for the student to acquire knowledge and understanding of psychological and pedagogical processes in relation to the practical teaching situation.

The course includes:

- Theories of developmental psychology and theoretical didactics

RULES FOR EXAMINATIONS AND TESTS

Theoretical didactics

After 5. semester.

Form of examination

The subject is a certification subject which is passed on the basis of at least 80% attendance. If the student's rate of absence exceeds 20% in a module, the student must submit a written home assignment.

Examination content

The objective of the course is for the student to acquire knowledge and understanding of psychological and pedagogical processes in relation to the practical teaching situation.

Examination materials

The student submits a written assignment on a topic chosen by the student's teacher. The paper must include a syllabus and a bibliography.

Duration and scope

Three weeks are allowed to complete the assignment.

The paper must be eight standard pages in length (excluding appendices).

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher.

The examination grade awarded is pass/fail.

Responsibility and deadlines

The student is responsible for ensuring that the assignment is collected and submitted on time to the Study Administration.

The Study Administration will determine the deadline for submitting the assignments.

The completed assignments must be submitted in 3 copies.