



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

BACHELOR PROGRAMME FOR COMPOSITION

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

COMPOSITION

CURRICULUM (BD II)

Teaching and examination regulations

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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)

COMPOSITION

Subject/Year	1th year	2nd year	3rd year
Principal study (1st year screening examination, proficiency test and Bachelor project.)	24 ECTS	24 ECTS	24 ECTS
Harmony *	6 ECTS	6 ECTS	9 ECTS*
Instrumentation*	6 ECTS	6 ECTS	9 ECTS*
Electro acoustics*	6 ECTS	6 ECTS	9 ECTS*
Piano*	6 ECTS	6 ECTS	9 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
TOTAL	60 ECTS	60 ECTS	60 ECTS

* 3 out of 4 subjects on 3rd year.

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 COMPOSITION

(1. - 6. semester)

AIM AND CONTENT OF THE PROGRAMME

Principal study (composition) I + II

The objective of the subject is to further develop compositional talents, enabling the student to create music with an aesthetic gravity that is unmistakably characteristic of its composer. The teaching also seeks to develop the student's imagination and creativity, and to enable students to realise their ideas in works of an appropriate tonality. A further goal is to strengthen the student's awareness of his or her own aesthetic location.

The student will receive the equivalent of one hour of principal study tuition every week. This teaching, which is primarily intended as guidance in the student's own compositional work, may be divided between several teachers who organise the teaching process in collaboration with the student. Some of the tuition may take the form of group classes.

In addition to this, a series of seminars and workshops is held each semester for all composition students, or larger groups of these.

The contents of these seminars may include:

- Music from the whole world, the music of other composers, analysis of specific works, method discussions or studies in personal style.
- Topics related to other art forms, philosophy, aesthetics, etc.
- Direct meetings with artists.
- Presentation and discussion of the composition students' own works.
- Topics organised in collaboration with the special minor subjects: EA, instrumentation, etc.

The content of the workshops may include:

- Work with professional musicians (soloists, chamber ensembles, orchestras), in which the students' works are rehearsed, commented upon and possibly performed.
- Collaboration with other art forms (theatre, dance, visual art, film, etc.).

RULES FOR EXAMINATIONS AND TESTS

Composition I

1st year screening examination.

After 2. semester.

Examination content

The examination takes the form of a conversation with the student. In the assessment, account will be taken of development in the student's personal and artistic expression.

The conversations will be individual in nature, due to the diversity of the students. Students organise their own reviews, which must be based on one or more of the submitted works.

Examination materials

The student submits a representative sample of the student's own works (or extracts from/sketches for these) prepared during the academic year, in the form of a score and/or recording.

Form of examination

Oral examination

Duration and scope

The examination has a duration of approximately 35 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 supplemented by a short written statement on the student's level of proficiency.

Responsibility and deadlines

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

The Study Administration will post notices of the deadlines for submitting the examination material

Composition II

Bachelor project examination

After 6. semester.

Examination content

The objective of the Bachelor project is to document that the student has achieved a fundamental maturity and musicality in the principal study, as a basis for further studies in the Master's programme and professional work.

On the basis of the works submitted, the student organises a review which takes its starting-point in one or more of the submitted works.

In the assessment, account is taken of both the student's technical proficiency and the degree of personal and artistic expression.

Examination materials

The student submits a representative sample of the student's own works in the form of scores and/or recordings. These works must be accompanied by descriptive texts - for example in the form of programme notes / work comments. These accompanying texts/notes must not exceed three standard pages in length.

Form of examination

Oral examination

Duration and scope

The examination has a duration of approximately 60 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 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

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

The Study Administration will post notices of the deadlines for submitting the examination material

2. PRINCIPAL STUDY RELATED SUBJECTS HARMONY

(1.- 6. semester)

In the third year of study (5th and 6th semesters), the student chooses tuition in three of the four subjects: theory, instrumentation, electro acoustics and piano. This choice must be communicated to the Programme Director no later than 1 May in the second year of study.

AIM AND CONTENT OF THE PROGRAMME

This course is intended to provide students with a thorough knowledge of central compositional techniques in the Western European musical tradition, and to help students to develop their compositional and technical skills within given stylistic frameworks. Students also learn methods of structural and technical composition analysis, and practise the ability to communicate their analytical observations in an appropriate written form.

The tuition includes written compositional exercises and the preparation of analyses of traditional homophonic and polyphonic composition types from the Renaissance to the present day, as well as studies of other compositional types from after 1945, based on the personal style of one or more composers.

RULES FOR EXAMINATIONS AND TESTS

Harmony I

After 2. semester.

Examination content and material

The examination consists of a written homophonic compositional assignment, based on a pre-1900 style.

Examples of compositional types/styles include:

- Harmonisation in church music style
- Harmonisation in Bach style
- Viennese classical quartet or variation form
- Harmonisation in Romantic style
- A studied personal style

Form of examination

Written assignment

Duration and scope

2 days.

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 student's own teacher is responsible for selecting and preparing assignment.

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

The Study Administration will post notices of the deadlines.

Harmony II

After 4. semester.

Examination content and material

A written parts assignment is presented, which has been prepared in the third or fourth semester in the course of the study year, but uncorrected by the teacher. The assignment must be either a homophonic parts task in a style other than that of the assignment after the second semester, or a polyphonic parts task.

Examples of compositional types/styles for the assignment include:

- Three or four-voice vocal polyphony in late Renaissance style
- Three or four-voice fugue in late Baroque style
- Dodecaphonic piece (at least three voices)
- Atonal polyphonic piece (at least three voices)
- Harmonisation in church music style
- Harmonisation in Bach style
- Viennese classical quartet or variation form
- Harmonisation in Romantic style
- Modal piece
- Atonal homophonic piece
- A studied personal style.

Form of examination

Written assignment.

Duration and scope

None.

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 assignment 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.

Harmony III

After 6. semester. (Only if the subject is chosen on 3rd year.)

Examination content and -material

The examination consists of two written assignments:

- a) A polyphonic piece
- b) An analytical task.

The assignment questions should be formulated according to the following guidelines: At least one of the tasks must be based on a post-1945 style.

Examples of compositional types/styles for the assignment include:

- Three or four-voice vocal polyphony in late Renaissance style
- Three or four-voice fugue in late Baroque style
- Dodecaphonic piece (at least three voices)
- Atonal polyphonic piece (at least three voices)
- Harmonisation in church music style
- Harmonisation in Bach style
- Viennese classical quartet or variation form
- Harmonisation in Romantic style
- Modal piece
- Atonal homophonic piece
- A studied personal style.

Form of examination

Written assignment

Duration and scope

- a) (a polyphonic piece) 1 week.
- b) (analytical task) 2 weeks. 8-12 normal pages.

Moderation and assessment

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

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

Responsibility and deadlines

The student's own teacher is responsible for selecting and preparing assignment.

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

The Study Administration will post notices of the deadlines.

INSTRUMENTATION

(1.- 6.semester)

In the third year of study (5th and 6th semester), the student chooses tuition in three of the four subjects: theory, instrumentation, electro acoustics and piano. This choice must be communicated to the Programme Director by 1 May in the second year of study.

AIM AND CONTENT OF THE PROGRAMME

The objective of the tuition is to familiarise the student with the tonal world and possibilities of the orchestra, and to develop the ability to think and express oneself in instrumental and orchestral terms. A further objective is to develop the ability to perceive the compositional thinking behind a score image, and for the student to learn to translate a compositional idea into a score, so that composition and instrumentation are interwoven.

Through an introduction to the orchestra and the development of the instruments from the time of Viennese Classicism to the present day, the student is made aware of how orchestration is closely bound up with the style of a particular period, and often with a composer's personal style. The student's own compositions are also considered in this analysis.

The tuition in instrumentation encompasses:

- Score analysis: exercises in the analysis of texture and ideas
- Studies in the history of the orchestra and orchestration from Viennese Classicism to the present day, with the main emphasis after ca. 1900.
- Written instrumentation tasks, seen from a historical point of view, or on the basis of one's own or another interpretation of the model.

Work is also done with the students' own compositions from an instrumentation perspective.

Instrument knowledge and a practical review of the possibilities and functions of the individual instruments will also be included in the teaching to a certain extent.

Instrumentation I

After 4. semester.

Examination content and material

An instrumentation assignment for orchestra, which the student has compiled in the course of the year, is submitted.

Form of examination

Written assignment

Duration and scope

The model for the task must be of a size corresponding to 1-2 pages of score for piano, string quartet or the like.

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 assignment is submitted punctually to the Study Administration.

The Study Administration will post notices of the deadlines.

Instrumentation II

After 6. semester. (Only if the subject is chosen on 3rd year.)

The examination consists of two parts which are assessed as a whole.

1. Examination content (written)

An instrumentation assignment for orchestra from i.e. string quartet etc.

Examination materials

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

Form of examination

Written assignment

Duration and scope

3 weeks.

Moderation and assessment

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

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

Responsibility and deadlines

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

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

2. Examination content, (oral)

Score analysis of a shorter piece.

Examination materials

The student will be presented with the task/task type at the beginning of the examination.

Form of examination

Oral examination

Duration and scope

The examination has a duration of approximately 45 minutes, including the assessment process. 45 minutes 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 is assessed with one grade 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 Study Administration will post notices of the deadlines for submitting the assignment.

ELECTRO ACOUSTIC MUSIC

(1. - 6. semester)

In the third year of study (5th and 6th semester), the student chooses tuition in three of the four subjects: theory, instrumentation, electro acoustics and piano. This choice must be communicated to the Programme Director by 1 May in the second year of study.

AIM AND CONTENT OF THE PROGRAMME

The objective of the tuition is to enable the student to work creatively in an electro acoustic studio, and to provide the student with an understanding of those parts of acoustic theory, instrumental and electronic sound production, and human perception that relate to the process of musical creation.

The main subjects taught are computer-aided composition, interaction, hard disk recording, multichannel production and sound synthesis in theory and practice. This also includes basic studio knowledge, encompassing analogue/digital signal processing and mixing, practical use of MIDI, microphones, mixing consoles and studio signal paths.

The teaching is planned in consultation with the student, with a view to composing one work per academic year in the areas of computer-aided composition, interaction or multichannel production.

In the first and second semesters, work is typically done on a short piece or étude, with the emphasis on harddisk recording. An introduction is also provided to basic studio knowledge.

In the third and fourth semesters, work is typically done on a short piece or étude, with the emphasis on interaction and live electronics. Basic signal processing theory is also studied.

In the fifth and sixth semesters, work is done on a self-composed work, on a theme of the student's own choice. The teaching aims to provide an in-depth understanding of a selected topic relevant to the student's compositional work. Students are encouraged to undertake independent development work with a view to the personal use of technology to support the student's aesthetic orientation. Examples of subjects (advisory):

- Computer-aided composition
- Interaction (advanced)
- Sound and visuality
- 3D sound and life diffusion
- Sound installations and sound art
- Studio knowledge (advanced)
- Digital sound processing (advanced)
- Signal processing theory (advanced)
- Programming.

Through the teaching, the student is encouraged to take part in the performance of electro acoustic music.

Two lecture series are followed in the course of the Bachelor programme:

1. The aesthetics and history of electro acoustic music. Review of preconditions and history, genres and aesthetics.
2. Perception and acoustics. Analysis of human perception, acoustics, instrument characteristics and the basic physical concepts of oscillation and sound types.

RULES FOR EXAMINATIONS AND TESTS

Electro acoustic music I

After 4. semester.

Examination content

The examination takes the form of a conversation. The student is expected to demonstrate a practical familiarity with the technology utilised, and to be able to describe the function of the technology in relation to the musical statements.

Examination materials

The student submits one or two works which have been produced within one of the areas of computer-aided composition, interaction or multichannel production.

Form of examination

Oral 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 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 assignment is submitted punctually to the Study Administration.

Electro acoustics II

After 6. semester. (Only if the subject is chosen on 3rd year.)

Examination content

The examination takes the form of a conversation. The student is expected to be able to describe how original developmental work or the personal use of technology is supported by aesthetic considerations in the work's overall musical statements.

Examination materials

The student submits a self-composed work relating to the chosen topic, together with documentation of relevant development work. The documentation takes the form of a brief summary, with examples in writing/images/sound.

Form of examination

Oral 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 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 assignment is submitted punctually to the Study Administration.

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

3. GENERAL SUBJECTS

PIANO

(1. - 4. semester)

In the third year of study (5th and 6th semester), the student chooses tuition in three of the four subjects: theory, instrumentation, electro acoustics and piano. This choice must be communicated to the Programme Director by 1 May in the second year of study.

AIM AND CONTENT OF THE PROGRAMME

The objective is to develop the students' piano playing and ability to use the piano to orient themselves in their own works and those of other composers. Students work on developing their own skills, ensemble playing for two pianos, and score playing.

RULES FOR EXAMINATIONS AND TESTS

Piano I

After 4. semester.

Examination content

- 2 pieces for solo piano, at least one written after 1945

Examination materials

20 minutes programme.

Form of examination

Practical examination

Duration and scope

25 minutes including assessment.

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 submitted punctually to the Study Administration.

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

Piano II

After 6. semester. (Only if the subject is chosen on 3rd year.)

Examination content

- One or more solo pieces
- Chamber music or accompaniment or a piece for 4 hands
- sight reading piece

Examination materials

30 minutes programme. At least one piece written after 1945.

Form of examination

Practical examination

Duration and scope

35 minutes including assessment

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 submitted punctually to the Study Administration.

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

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.