



DET KONGELIGE  
DANSKE  
MUSIKKONSERVATORIUM

# BACHELOR PROGRAMME FOR INSTRUMENTALISTS/SINGERS

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

## PIANO

### 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)

## PIANO

Subject/Year	1th year	2nd year	3rd year
Principal study (1st year screening examination, proficiency test and Bachelorproject.)	30 ECTS	27 ECTS	24 ECTS
Chamber music			3 ECTS
Accompaniment		3 ECTS	
Repetition			3 ECTS
Career-related principal studies	9 ECTS	9 ECTS	9 ECTS
Principal study-specific didactics			9 ECTS
Aural training	6 ECTS	6 ECTS	
Harmony	3 ECTS	9 ECTS	
Analysis/communication	3 ECTS	3 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
Theoretical didactics			3 ECTS
Total	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 (PIANO)

## AIM AND CONTENT OF THE PROGRAMME

### **Principal study (piano): Own skills (1.- 6. semester)**

Principal study tuition is arranged individually, according to each student's capabilities, needs and repertoire knowledge. Tuition in the principal study, the student's own skills, aims to give students the tools they require to achieve the necessary artistic and technical mastery of the instrument for work as a musician. Tuition in own skills takes the form of private lessons, supplemented by joint classes.

### **Principal study (piano): accompaniment (3.-4.semester)**

The teaching aims to develop the student's ability to work with singers in a broad lied repertoire. In this connection, emphasis is placed on interpretation, text comprehension, and understanding of and attention to specific issues for singers (breathing, vocal volume, etc.). The training in accompaniment takes place with allocated singing students in collaboration with the vocal teaching group.

### **Principal study (piano): chamber music (5.- 6. semester)**

The tuition in chamber music aims to equip the student with versatility in repertoire and integration into the cross-disciplinary musical milieu, via co-operation with other students and instrument groups from the Academy. The tuition is also organised in such a way that the student mainly receives guidance from the student's own teacher, but also from the teachers of the other students. The teaching in chamber music takes place in classes, with the participation of several of the Academy's instrument groups.

### **Principal study (piano): coaching (5.- 6. semester)**

The teaching provides an introduction to the work of the répétiteur, involving reduction exercises in piano scores, basic structural analysis of various recitative and aria forms (opera, oratorio), style awareness, etc. Work is done with orchestral piano playing and piano accompaniment for instrumental concerts. The training in accompaniment takes place with allocated singing students (in collaboration with the vocal teaching group).

## **Special syllabus regulations**

In the course of the three-year Bachelor study programme, students must study a minimum of 20-30 movements or individual compositions in the areas of the student's own skills, accompaniment, chamber music and coaching with répétiteur. At least four of the following styles must be represented, including three movements or individual compositions written after 1945.

Styles:

- Pre-Baroque (before 1600)
- Baroque (1600-1750)
- Classical (1750)
- Romantic (1830-1910)
- 20th-century classical (1910-1945)
- Modernism (1945-1970)
- Recent times

## **RULES FOR EXAMINATIONS AND TESTS**

### **Principal study I, including own skills**

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 student prepares a programme of approximately 15 minutes' duration, containing at least one étude by Chopin or Liszt, or of similar character, and at least one work or work extracts from the classical and/or romantic period.

#### **Form of examination**

Practical examination.

#### **Duration and scope**

The examination has a duration of approximately 25 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 submitted punctually to the Study Administration.

### **Principal study II, including own skills**

#### **Proficiency test**

After 4. semester (april).

#### **Examination content**

The purpose of the test is to provide students with an assessment of their current level. At the examination, the student will be tested in solo playing

### **Examination materials**

The teacher and student jointly compile a programme of around 15 minutes of solo repertoire

### **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 one of the piano teachers 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 Study Administration will post notices of the deadlines for submitting the repertoire list, programme, programme notes, etc.

## **Principal study III, including own skills**

### **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.

In the examination, emphasis is laid on the student's ability to combine personal expression with a technical foundation that enables the student to describe basic musical phenomena in terms of tempo, rhythm, phrasing, articulation and tone.

The examination takes the form of a 45-minute public concert - 30 minutes solo and 15 minutes chamber music, at which the students present their own programmes with written or oral programme notes. The programme presentation should have a maximum duration of five minutes, or a maximum size of three A4 pages.

Of the approximately 30 minute programme, 15 minutes are selected by the student, and 15 minutes by the external moderator on the basis of the submitted programme list.

The student must submit a repertoire list for both solo playing and chamber music according to the rules under **Special syllabus regulations**. The list must be certified by the teacher.

### **Examination materials**

Under the guidance of the student's teacher and chamber music teacher, the student prepares a programme consisting of 30 minutes of solo playing and 15 minutes of chamber music repertoire.

The programme must include works from three genres. The programme list is certified by the teacher and submitted to the Study Administration.

### **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. One grade is given for own skills and one for chamber music. The examination is assessed according to the currently applicable marking scale.

### **Responsibility and deadlines**

The student is responsible for ensuring that the repertoire and programme list and any programme notes are delivered on time to the Study Administration.

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

### **Special regulations for accompaniment, chamber music and coaching**

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

If the student does not meet the 80% requirements the student must play 10 minutes of the studied repertoire of the relevant subject.

Moderation and assessment: Internal censor and own teacher.

The examination grade awarded is pass/fail.

# **CAREER-RELATED PRINCIPAL STUDIES (PIANO-WORKSHOP)**

(1.- 3. semester)

## **AIM AND CONTENT OF THE PROGRAMME**

The career-related tuition for pianists, known as piano workshops, focuses on the vocational usefulness of the subject in relation to the role of teacher and pianist in the broadest sense. The teaching includes figuration, ear training, piano reduction, sight reading, quick study (seconda vista) and transposition.

Teaching takes place in classes, with the participation of students from other years.

## **RULES FOR EXAMINATIONS AND TESTS**

### **Career-related principal studies (piano-workshop)**

After 3. semester.

#### **Examination content**

The student is examined in four of the following six disciplines, chosen by the examiner in consultation with the student's own teacher. (One of the four must be sight reading).

- A. Figuration
- B. Ear training
- C. Piano reduction
- D. Sight reading
- E. Quick study
- F. Transposition.

#### **Examination materials**

The student is presented with the examination material at the examination.

#### **Form of examination**

Practical examination (with preparation).

#### **Duration and scope**

The examination has a duration of 20 minutes. 60 minutes' of 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.

#### **Responsibility and deadlines**

It is the joint responsibility of the teacher and internal moderator to choose the repertoire.

# **CAREER-RELATED PRINCIPAL STUDIES (PRIMA VISTA)**

(1. – 2. semester)

## **AIM AND CONTENT OF THE PROGRAMME**

The tuition focuses on developing the student's ability to rapidly acquire an overall view of new material and train co-ordination in the appropriate tools for this (visual, structural, analytical, physiological, motor skills, etc.).

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

# PRINCIPAL STUDY-SPECIFIC DIDACTICS

(5.-6. semester )

## AIM AND CONTENT OF THE PROGRAMME

The teaching of subject-specific didactics seeks to stimulate the interest and desire of the student to provide piano teaching, through an introduction to and description of the piano teaching profession. The course will raise awareness of the teaching process, and help to identify the student as a prospective teacher.

The course will include review and discussion of basic educational issues, methodological discussions, and practical and written assignments.

The course provides a thorough preparation for the Master's programme in piano teaching at the various levels. The course also includes consideration of Saturday school/piano and piano teaching at intermediate level.

## RULES FOR EXAMINATIONS AND TESTS

### Principal study-specific didactics

After 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.

#### Examination content

The student will receive a series of questions to be answered on the basis of the student's own instrument.

#### Duration and scope

Two week is allowed to complete the assignment. The paper may be up to five standard pages in length.

#### Moderation and assessment

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

The examination grade awarded is pass/fail.

#### Responsibility and deadlines

The teacher is responsible for compiling the examination assignment.

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

## 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

<b>Rhythm</b>	<ul style="list-style-type: none"> <li>• 1 unison task, performed with guiding time marking</li> </ul>
<i>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.</i>	<ul style="list-style-type: none"> <li>• 1 two-part combination task , chosen by the moderator:</li> <li>• 1 rhythm task, performed on accordion or piano, <i>or</i> an instrumental/vocal score sample from the musical literature, in which the rhythm is spoken, accompanied by time marking.</li> </ul>
	<p>Performance of two pre-rehearsed tasks in polyrhythmic playing/ polyrhythmic ensemble playing.</p> <ul style="list-style-type: none"> <li>• The student submits an examination syllabus of six rehearsed musical examples, from which the moderator chooses one example for performance.</li> <li>• 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.</li> </ul> <p style="text-align: center;">○</p>
<b>Melody</b>	<ul style="list-style-type: none"> <li>• An unaccompanied atonal melodic task</li> <li>• An accompanied song</li> <li>• A two-part piece, in which an instrumental/vocal line is sung, accompanied on the accordion or piano.</li> </ul>
<i>Aural analysis</i>	<p>According to the student's own choice, the student is examined in <i>either</i></p> <ul style="list-style-type: none"> <li>• Aural analysis of previously-played piano or recorded instrumental music, <i>or</i></li> <li>• Functional harmony analysis of a homophonic part.</li> </ul>
<b>Written examination: Dictation</b>	<ul style="list-style-type: none"> <li>• 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</li> </ul>

## **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.

# HARMONY

(1.-4. semester)

## AIM AND CONTENT OF THE PROGRAMME

The objective of the course in harmony and parts writing is to contribute to the students' musical and artistic development, and to support their future work as performers, educators and/or communicators by:

- Providing them with an insight into the fundamental principles of harmony in Western musical culture, in various styles
- Stimulating their creative abilities, musical imagination and sense of compositional craftsmanship and quality through parts writing exercises, and
- Equipping them with the theoretical skills to be able to rehearse, arrange and transcribe shorter parts works for use in teaching.

The first semester consist of an intensive course, with a syllabus consisting only of simple choral music and basic vocalisation.

Subsequently, the teaching consists of theoretical reviews, written and practical parts writing work, and exercises in analysis. Work is done with both homophonic and contrapuntal part types, and the teaching is designed to give students a broad array of tools for application in actual arrangement work.

*Examples of homophonic part types:* Vocal parts in a personal style (e.g. Grieg), choral arrangements of folk melodies, arrangements for brass instruments in Renaissance style, Romance parts in a personal style (e.g. Weyse).

*Examples of contrapuntal part types:* Baroque invention/exposition, fugue exposition in Baroque style, vocal polyphony, cantus firmus, atonal invention, imitating parts on an atonal foundation.

## RULES FOR EXAMINATIONS AND TESTS

### Choral

After 1th semester.

### Examination content

Harmonisation of a simple four-period chorale or other homophone part of a similar degree of difficulty.

### Examination materials

The student is presented with the task at the examination.

### Form of examination

Written examination.

### Duration and scope

The examination has a duration of 4 hours

### 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.

In the assessment, emphasis is placed on whether the exposition has achieved a good technical level in parts writing. The grade awarded comprises one-third of the combined average grade in the subject of harmony and parts writing.

*Each of the examination parts included in the overall assessment must be passed separately.*

### **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.

### **Arrangement and counterpoint**

After 4th semester.

#### **Examination content**

Following the conclusion of the course, but by 1 June at the latest, the student must submit five parts works compiled during the 2nd-4th semesters. These must include at least one arrangement and a contrapuntal piece.

*In the case of less than 80% attendance (the 80% is calculated for each of the two years):*

Compilation of an arrangement for a small complement of musicians of a folk tune or the like, possibly with figuration, or a contrapuntal part/part extract on the basis of a given theme/cantus firmus. Both types of task must lie within the syllabus studied during the course.

#### **Examination materials**

The five assignments prepared during the course.

*In the case of less than 80% attendance (the 80% is calculated for each of the two years):*

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

#### **Form of examination**

Submission of assignments prepared during the course.

*In the case of less than 80% attendance (the 80% is calculated for each of the two years):*

Written examination, with piano at the examinee's disposal.

#### **Duration and scope**

The Study Administration will determine the deadline for submitting the assignments. This will occur immediately after the conclusion of the course.

*In the case of less than 80% attendance (the 80% is calculated for each of the two years):*

Eight hours are allowed for the written examination.

#### **Moderation and assessment**

*In the case of at least 80% attendance:*

The examination is 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. In the assessment, emphasis is placed on the practical realisability of the parts. The grade awarded comprises two-thirds of the combined average grade in the subject of general theory.

*In the case of less than 80% attendance (the 80% is calculated for each of the two years):*

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. The grade awarded for the five assignments compiled during the course, and the grade awarded for the written examination, each comprise one-third of the combined average grade in the subject of general theory.

Each of the parts of the examination included in the overall assessment must be passed separately.

### **Responsibility and deadlines**

The student's own teacher is responsible for compiling the written examination task.

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

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

The completed assignments must be submitted in 3 copies.

# ANALYSIS/COMMUNICATION

(1.-4th semester)

## AIM AND CONTENT OF THE PROGRAMME

The course consists of two parts: In the first semester, lectures are provided for the year's students, divided into two large groups. In the following three semesters, these groups are further sub-divided.

The objective of the lectures in the first semester is to discuss the principles of form generation in general, and to provide students with a basic introduction to the main form types (sonata form, rondo form, variation form, fugue and lieder form).

In the subsequent three semesters, the teaching is aimed at strengthening:

- The student's ability to describe and communicate music
- The student's knowledge of the forms of, primarily, Western musical culture, on the basis of the classical form types, including an overview of the historical development of these types
- The students' knowledge of and training in analytical methods and terminology, and ability to independently examine all aspects of the artistic construction of a work with a view to supporting clarity, rehearsal, interpretation and communication
- The student's ability to observe and take formal, music theoretical and music historical considerations into account, thereby enriching the overall perception of a work.

As part of the teaching, group presentations are provided in each of the final three semesters. Each presenting group consists of 4-5 students, such that each student is an active participant in one presentation per semester. The group presents a shorter work or work extract that has previously been reviewed by the teacher, and the presentation must be in two parts:

- A brief presentation of the work, including biographical information and information on the historical development of the music and the form. In communication terms, the presentation should be aimed at a normal concert audience. Duration: 5-10 minutes.
- An analysis of the work. Duration: 20-25 minutes.

The presentation must have a maximum duration of 30 minutes.

## RULES FOR EXAMINATIONS AND TESTS

### Analysis/communication

After 4th semester.

#### Examination content

*In the case of less than 80% attendance (the 80% is calculated for each of the two years):*

- At the examination, the student will be tested in an extemporaneous work which lies within the syllabus studied during the course.

*In the case of less than 80% attendance (the 80% is calculated for each of the two years):*

- At the examination, according to the student's own choice, the student will be examined either in one of six works/work extracts submitted in the examination syllabus and studied during the course, or in an extemporaneous work which lies within the syllabus studied during the course. The work from the syllabus will be selected by lot immediately before the start of the examination.

- The work to be analysed will be given to the student immediately before the start of the preparation time. The student will be provided with a score and a recording of the work.

### **Form of examination**

Oral examination, which takes the form of a presentation and a conversation between the student and the examiner on the work.

The student's presentation is divided into two parts:

- A brief presentation of the work, including biographical information and information on the historical development of the music and the form. In communication terms, the presentation should be aimed at a normal concert audience.
- An analysis of the work.

### **Duration and scope**

The examination has a duration of 40 minutes, including the assessment process. One hour of preparation time is allowed. During the preparation time, students may only make use of their own notes in the case of examinations in extemporaneous works.

### **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.

Parts 1 and 2 are assessed separately, but a single grade is awarded.

In part 1, the main emphasis is on communication. In part 2, the emphasis is on the analysis.

In the overall assessment, part 1 is weighted with one-third, and part 2 with two-thirds.

### **Responsibility and deadlines**

The teacher, jointly with the students, is responsible for selecting the six works/extracts that are studied during the course, if this form of examination is chosen.

The teacher is responsible for presenting the works to be used in the examination to the moderator.

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

# 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.

# **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.