



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

BACHELORUDDANNELSEN SOM INSTRUMENTALIST/SANGER

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

RECORDER and VIOLA DA GAMBA

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)

RECORDER AND VIOLA DA GAMBA

Subject/Year	1th year	2nd year	3rd year
Principal study (1st year screening examination and Bachelor project.)	28 ECTS	28 ECTS	34 ECTS
Career-related principal studies	3 ECTS	3 ECTS	5 ECTS
Aural training	6 ECTS	6 ECTS	
Harmony	3 ECTS	9 ECTS	
Analysis	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
Basso continuo and chamber music	8 ECTS	8 ECTS	
Theoretical didactics			3 ECTS
Principal study-specific didactics			9 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 (RECORDER/VIOLA DA GAMBA)

(1.- 6. semester)

AIM AND CONTENT OF THE PROGRAMME

Own skills (1. - 6. semester)

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.

Chamber music /consortsammenspil (1.- 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. In the tuition, key works or extracts from key works from the instrument's ensemble repertoire are studied. These must include examples of the most common vocal and instrument combinations for the instrument.

RULES FOR EXAMINATIONS AND TESTS

Principal study I, including own skills

1st year screening examination.

After 2. 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, the student will be examined in the following disciplines:

Recorder:

- 1) Works or parts of works, at least two different periods must be represented
- 2) Etude
- 3) Sight reading

Viola da gamba: 1) + 3)

Examination materials

Students compile a programme consisting of at least two movements. The programme must have a duration of approximately 15-20 minutes.

Form of examination

Practical examination

Duration and scope

30 minutes (including assessment.)

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 internal moderator is responsible for selecting and preparing the sight reading test.

It is the student's own responsibility to ensure that the list 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 student is responsible for ensuring the presence of other participants at the examination, including making arrangements with an accompanist.

Principal study III, including own skills and chamber music

Bachelor project.

After 6th 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.

At the examination, students must demonstrate that they have achieved:

- a sound technical foundation
- Insight into and mastery of basic musical expression in phrasing, rhythm, formal structure and tonality.
- A fundamental knowledge of the characteristics and performance practice of various style periods.

The examination takes the form of a public concert, 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.

Examination materials

Eksaminanden afleverer en programliste med eksamensrepertoire - solo og kammermusik på mindst 45 min.

The repertoire must contain:

- One work from the middle age/renaissance
- One work from the baroque

Recorder: one work written after 1945.

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.

Viola da Gamba: if the student has not selected a chamber music work, the external moderator has to choose a chamber music work

Form of examination

Practical examination.

Duration and scope

60 minutes (including assessment)

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

The student is responsible for ensuring the presence of other participants at the examination, including making arrangements with an accompanist.

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.

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.

BASSO CONTINUO, FIGURATION AND ACCOMPANIMENT FOR RECORDER / VIOLA DA GAMBA

(1.-4. semester)

AIM AND CONTENT OF THE PROGRAMME

For students of the recorder/viola da gamba, harpsichord is the obligatory general instrument, instead of piano. The entrance examination is taken in piano, but the harpsichord is automatically assigned from the first academic year. As the harpsichord is associated with all Early Music instruments as the stylistically appropriate accompaniment/basso continuo instrument, it is important that students are familiar with it.

The objective of the course is to enable students to use the harpsichord, both as an aid in learning repertoire and music theory skills, and in the student's future teaching activities, as a tool to accompany and illustrate musical phenomena.

On the basis of the student's individual level of proficiency, the student is taught the necessary technical skills associated with this instrument, and introduced to an appropriate repertoire.

The teaching includes:

- Basso continuo - practical and written, in German, French and Italian style
- Figuration
- Accompaniment in relation to the principal study – including own basso continuo.

On the basis of the student's individual level of proficiency, and taking into account the objective of the course, students, in consultation with the teacher, choose the areas from the above points to which they will give highest priority in their studies.

RULES FOR EXAMINATIONS AND TESTS

Basso continuo, figuration and accompaniment for recorder / viola da gamba

After 4. semester.

Examination content

The examination includes the following disciplines:

- A basso continuo or figuration task
- A principal study-related accompaniment task with own basso continuo
- A quick study (seconda vista) task (basso continuo or figuration).

Examination materials

The student submits a repertoire list, certified by the teacher, of the works studied during the course. The examination has a maximum duration of 20 minutes, including the assessment process. 30 minutes of preparation time is allowed for the quick study task.

Form of examination

Practical examination

Duration and scope

20 minutes (including assessment. 30 minutes of preparation is given for the quick study task.

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 is 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.

The external examiner is responsible for selecting and compiling the quick study task and arranging for a musician to be present.

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.

PRINCIPAL STUDY-SPECIFIC DIDACTICS

(6th semester)

AIM AND CONTENT OF THE PROGRAMME

For students of instruments, the objective of the course is to:

- Provide a general introduction to the didactic issues directly related to the student's principal study, including appropriate practice techniques at different stages of development, basic instrumental-technical training, use of études, scales, etc.
- Enable the student to plan and implement the first lessons for beginners aged 6-10 years.

The course includes:

- Various methods, including literature in the form of instrumental schools
- Discussion of physical and bodily questions in relating to the handling of the instruments
- Organisation of the teaching programme
- Planning and guidance in relation to students' practice
- Teaching groups of children aged 6-10 years
- Score reading and understanding a score image, including co-ordination of the elements of musical performance

The aim is to implement the teaching for the following main groups: 1) strings, 2) woodwind, 3) brass, 4) percussion, 5) piano, 6) recorder, viola da gamba and harpsichord, and 7) guitar and accordion.

RULES FOR EXAMINATIONS AND TESTS

Principal study-specific didactics (accordeon)

After 6th 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.

Form of examination

Written home assignment.

Duration and scope

One 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 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 written home assignments must be submitted in three copies.