



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

BACHELOR PROGRAMME FOR TONMEISTER

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

TONMEISTER

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)

TONMEISTER

Subject/Year	1th year	2nd year	3rd year
Principal study: Recording technique and Music production	31 ECTS	18 ECTS	27 ECTS
Obligatorisk produktion			10 ECTS
Electro-acoustics I	2,5 ECTS		
Electro-acoustics II		2,5 ECTS	
Electro-acoustics III		2,5 ECTS	
Electro-acoustics IV			2,5 ECTS
Instrumentation		5 ECTS	
Analyse/formidling	3 ECTS	3 ECTS	
Harmony	3 ECTS	9 ECTS	
Rytmisk teori		4 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
Basic piano	3 ECTS	3 ECTS	3 ECTS
Aural training	6 ECTS	6 ECTS	
Rytmisk hørelære		4 ECTS	
Speciel hørelære for tonemestre			8 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

RECORDING TECHNIQUE AND MUSIC PRODUCTION

(1.- 6. semester)

AIM AND CONTENT OF THE PROGRAMME

Recording technique

The objective of the subject is to provide the student with broad familiarity with the technical equipment used in music production.

Elementary Recording Techniques, semester 1-2

The tuition in Elementary Recording Techniques aims to provide the student with a basic knowledge of technical recording equipment, and enable the student to undertake simple recordings using the Academy's production facilities.

The tuition takes the form of classes, and includes the following disciplines:

- Microphone technique
- Signal paths - console knowledge
- Signal processing
- Recording media
- Introduction to the Academy's production facilities

Recording techniques, semester 3-4

On the basis of the tuition given during the first and second semesters, the teaching aims to extend the students' knowledge of the technical equipment, with emphasis on multitracking techniques, including knowledge of basic digital techniques, and to provide insight into the various forms of production.

The tuition takes the form of classes, and includes the following disciplines:

- Recording media
- MIDI
- Console use in a multi-tracking context
- Time codes and synchronisation
- Effects - equipment knowledge
- Hard disk recording and editing

Classical and rhythmic music recording techniques, semester 5-6

The tuition is organised on the basis of two main programmes: recording techniques for classical and rhythmic music, respectively. It is assumed that the technical aspects have now been learned, for which reason the focus is on the technical production and acoustic-aesthetic aspects of the subject.

The course consists of a mixture of lectures and production.

- Classical recording techniques and subjective quality assessment.
- Rhythmic music recording techniques: pop/jazz/rock.

Music production

The subject's overall goal is to train the student as a music producer through theoretical and practical training. The tuition aims to provide students with a thorough understanding of a range of communicative and technical production tools and skills, enabling them to apply their knowledge of technical and musical areas in a senior role in relation to music production and performers.

The subject is presented in the form of group teaching, and focuses on the following disciplines and their interaction:

Semester 1-2

- Logistics. The tuition is intended to provide the student with an understanding of the logistics and organisation of music production, and of the specific requirements towards planning and implementation. The aim is to ensure appropriate technical production workflows.
- Production organisation and management. The goal of the teaching is to enable the student to manage the work in a recording situation in relation to the musicians, technicians and other persons involved in the production.
- Evaluation and supervision of the student's own productions.

Semester 3-4

- Sound aesthetics. Acoustic aesthetics are discussed in the teaching, together with ways in which production technology and technical choices can influence the final acoustic aesthetics of the production.
- Industry knowledge/career. The students acquire a basic understanding of the key players in the Danish music industry. The teaching is also intended to reinforce the student's ability to undertake choices in relation to his or her own future professional profile as a recording director.
- Evaluation and supervision of the student's own productions.

Semester 5-6

- Producer training. Studio sessions with musicians and the student's own teacher.
- Evaluation and supervision of the student's own productions.

Compulsory production

As part of the course in Music Production, the student completes a number of compulsory productions during the Bachelor programme. The compulsory productions are submitted together with a 5-6 page report on the production at the end of each semester, for the approval of the study programme's director.

First semester: A simple recording of a solo instrument (with or without piano accompaniment), or a string quartet, or a similar small chamber ensemble. Classical or rhythmic.

2nd semester: A simple recording of a solo instrument (with or without piano accompaniment), or a string quartet, or a similar small chamber ensemble. Classical or rhythmic.

3rd semester: Two multi-track productions. Small classical or jazz ensembles. Live or studio production.

Fourth semester: Two multi-track productions. Small classical or jazz ensembles. Live or studio production.

Both classical and rhythmic music must be represented in the four productions completed in the 3rd and 4th semesters.

Fifth and sixth semesters: two productions, of the student's own choice, per semester.

Both classical and rhythmic music must be represented in the four productions completed in the fifth and sixth semesters.

DKDM productions

The student participates, together with students from other years, in numerous productions as part of the Academy's own concert activity. These typically consist of debut concerts, orchestral concerts, PULSAR concerts and annual celebration concerts. The Recording Director study programme also co-operates with Copenhagen Jazzhouse in the production of live recordings of selected concerts.

RULES FOR EXAMINATIONS AND TESTS

Principal study: Recording technique and Music production

1st year screening examination.

After 2. semester.

Examination content

The examination takes its starting-point in the student's presentation of a compulsory production. The student is examined in questions of elementary sound technique and production, in relation to both the submitted production and the syllabus in Elementary Recording Techniques and Music Production. The student's own teacher will also ask a question corresponding to the syllabus studied in Elementary Recording Techniques.

Examination materials

The student submits one compulsory production.

Form of examination

Oral examination

Duration and scope

The examination has a duration of approximately 45 minutes, including the assessment process. 30 minutes preparation time is given. Own notes are 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

The student's own teacher will formulate the examination question in relation to the syllabus studied in Elementary Recording Technique.

The student is responsible for submitting the compulsory production in CD format, with an associated report in four copies, no later than 14 days prior to the examination.

Principal subject: Music production

Bachelorproject.

After 6. semester.

Examination content

The student is responsible for submitting the compulsory production in CD format, with an associated report in four copies, no later than 14 days prior to the examination.

Examination materials

The examination task is assigned one week before the examination in the form of a movement for a small classical chamber ensemble (e.g. string quartet, piano trio, wind quintet, brass quintet, choir, etc.).

The score and a list of the microphones the student will have available will be provided, as well as an empty setup plan. The student fills in the microphone and setup plan, a copy of which is given to the examination moderator at the start of the examination.

Form of examination

Practical examination

Duration and scope

The examination has a duration of 2,5 hours, including the assessment process.

Moderation and assessment

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

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

Responsibility and deadlines

The score and a list of the microphones the student will have available will be provided, as well as an empty setup plan. The student fills in the microphone and setup plan, a copy of which is given to the examination moderator at the start of the examination.

The examination takes place in a TM sound studio.

The Programme Director is responsible for ensuring that the studio and technical equipment live up to the ordinary standards of the Recording Director study programme with regard to servicing and maintenance. No special fault-finding/servicing is performed before the examination. It is therefore possible that faults may occur in the technical equipment during the examination. Fault-finding and correction of technical errors, to a reasonable extent, is regarded as part of the practical examination.

Principal subject: Recording Technique.

After 6. semester.

Examination content

At the examination, the student's own teacher asks a main and a subsidiary question, and plays a musical example for the examinee, corresponding to the syllabus studied during the course. The examinee is examined in sound technical and production technical issues in the light of the questions asked and the pre-played music example. The student must demonstrate broad technical and production technology understanding, as well as the ability to perform aural analysis.

Examination materials

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

Own notes are allowed.

Form of examination:

Oral examination

Duration and scope

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

30 minutes of preparation 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

The student's own teacher will formulate the examination question in relation to the syllabus.

Principal subject: Compulsory production

After 6. semester.

Examination content

The student must demonstrate abilities within Recording Techniques and Music Production. The compulsory productions are assessed for production understanding, as well as technical capability and sound quality.

Examination materials

The student submits four compulsory productions during the 3rd-6th semesters of the study programme. Both classical and rhythmic musical genres must be represented.

Each production is associated with a written production description, which should cover the following:

- Technology used, including a track plan
- Setup in the studio/concert hall, including microphone positioning
- Production/test/recording plan
- Brief description of the production process
- Brief description of the recorded material (genre/composer(s)/work(s)/performers/recording time and place)
- Assessment of sound quality and sound aesthetic aspects

The compulsory productions must each have a duration of at least seven minutes, and the written material must be approximately 5-8 standard A4 pages in length. In the case of particularly demanding productions or written material with a comprehensive theoretical content, a dispensation may be granted from the requirements towards production duration and length of the written material, with the approval of the Programme Director.

Form of examination

Oral examination.

Duration and scope

The examination has a duration of 45 minutes, including the assessment process.

Censur

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

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

Responsibility and deadlines

The student submits the compulsory productions in CD format, with associated reports in four copies, no later than 14 days prior to the examination.

The examination takes place in a TM sound studio.

2. PRINCIPAL STUDY RELATED SUBJECT

ELECTRO-ACOUSTIC I

(1. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the subject is to provide the student with knowledge of analogue sound technology. In the tuition, the emphasis is on enabling the student to understand, utilise and acquire new knowledge by way of knowledge-sharing, the technical literature dealing with analogue sound technology, and manuals for the sound equipment used by the students.

The tuition includes the following subjects:

- Basic circuit theory, including voltage, current, power, R, L and C components, passive filters, frequency characteristics and dB measurements.
- Analogue electronics, including transistors, operational amplifiers, VCAs, amplifier circuits, active filters and power amplifiers.
- Sound equipment, including speakers, sound mixing desks, EQ, compressors, expanders and PA systems.

RULES FOR EXAMINATIONS AND TESTS

Electro-acoustic I

After 1. semester.

Examination content

The student must demonstrate a basic knowledge of analogue sound technology.

Examination materials

Own teacher formulates the assignment questions. Own notes are allowed.

Form of examination

Written assignment

Duration and scope

40 minutes.

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

Own teacher formulates the assignment questions.

ELECTRO-ACOUSTICS II

(2. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the subject is to provide the student with a knowledge of microphones. In the tuition, the emphasis is on enabling the student to understand, utilise and acquire new knowledge by way of knowledge-sharing, the technical literature dealing with microphones, and manuals for the sound equipment used by the students.

The tuition includes the following subjects:

- Sound equipment, including microphones, speakers, sound mixing desks, EQ, compressors, expanders and PA systems.
- Microphones, principles of microphone design, directivity, impedance, preamps, phantom power.

RULES FOR EXAMINATIONS AND TESTS

Electro-acoustics II

After 2. semester.

Examination content

The student must demonstrate a basic knowledge of Analogue sound technology and Microphone technique

Examination materials

Own teacher formulates the assignment questions. Own notes are allowed.

Form of examination

Written assignment

Duration and scope

40 minutes.

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

Own teacher formulates the assignment questions. Own notes are allowed.

ELECTRO-ACOUSTICS III

(3. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the subject is to provide the student with a thorough introduction to the area of Acoustics. In the tuition, the emphasis is on enabling the student to understand, utilise and acquire new knowledge by way of knowledge-sharing, the technical literature dealing with acoustics, and manuals for the sound equipment used by the students. The tuition includes the following subjects:

- Basic acoustics, including sound pressure, sound pressure levels, sound intensity, sound power and sound fields in open and confined spaces.
- Room acoustics, including sound insulation, sound absorption, sound absorbers, reverberation time, acoustic regulation of spaces and the criteria for good acoustics.
- Noise, noise problems and noise reduction.
- Sound perception and psychoacoustics, including the structure of the ear, hearing and physiological aspects of hearing, sound perception and subjective evaluation of sound recordings.

RULES FOR EXAMINATIONS AND TESTS

Electro-acoustics III

After 3. semester.

Examination content

The student must demonstrate a basic knowledge of Electro-acoustics.

Examination materials

Own teacher formulates the assignment questions. Own notes are allowed.

Form of examination

Written assignment

Duration and scope

40 minutes.

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

Own teacher formulates the assignment questions. Own notes are allowed.

ELECTRO-ACOUSTICS IV

(4. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the subject is to provide the student with a thorough introduction to the area of digital sound technology. In the tuition, the emphasis is on enabling the student to understand, utilise and acquire new knowledge by way of knowledge-sharing, the technical literature dealing with digital sound technology, and manuals for the sound equipment used by the students. The tuition includes the following subjects:

- Digital sound, the history of digital sound, numbers and systems, sound to data/data to sound, storage, bit errors, bit reduction, PQ encoding, CD standards, error correction, jitter, synchronisation, levels.
- Basic equipment connection, daisy-chain, transmission, digital desks, troubleshooting, cable types.

RULES FOR EXAMINATIONS AND TESTS

Elektro-acoustics IV

After 4. semester.

Examination content

The student must demonstrate a basic knowledge of digital sound technology.

Examination materials

Own teacher formulates the assignment questions. Own notes are allowed.

Form of examination

Written assignment

Duration and scope

40 minutes.

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

Own teacher formulates the assignment questions. Own notes are allowed.

INSTRUMENTATION

(3.-4. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the subject is to familiarise the student with the sound universe and possibilities of various types of ensemble, and thereby develop the student's ability to perceive the instrumental and compositional ideas embedded in the score. This understanding will underpin the students' ability to record different types of ensemble on the basis of an understanding of the ensemble's tonal characteristics.

The course encompasses score analysis, including exercises in the analysis of texture and ideas, on the basis of a representative number of style periods and genres. There are also exercises in the reduction of scores to particella, and in instrumentation from particella to score, as well as in transcription from one ensemble type to another.

RULES FOR EXAMINATIONS AND TESTS

Instrumentation

After 4. semester

Examination content

- I. Score analysis
- II. Written assignment

Examination materials

Repertoire list.

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% , the student must take the exam.

Oral test

A number of work extracts are selected from the submitted list of works for the principal study. The student is required to explain the texture and ideas contained in these extracts.

Written assignment

The student orchestrates a folk tune, or a similar task (12 - 16 bars). The complement will be announced at the examination.

Duration and scope

Two hours of preparation, with a piano, is allowed for the oral examination. The use of other examination aids (the student's own notes, etc.) is not permitted.

Six hours are allowed for the written assignment, with a piano available. The use of other examination aids is not permitted.

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.

One grade is given.

Responsibility and deadlines

The student is responsible for ensuring that the repertoire list is delivered on time to the Study Administration.

Own teacher is responsible for compiling the examination material in cooperation with internal censor.

3. 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. Weyses).

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.

RHYTHMIC THEORY

(3. og 4. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the course is to provide students with the necessary theoretical background to enable them to:

- Produce a draft score (reduced score and voices) for an ensemble
- Produce an arrangement for a small wind ensemble or choir

The teaching includes:

- Rhythmic group grooves and notation of these.
- (Re-)harmonisation /forms of harmony for various rhythmic styles, including subjects such as chord construction, scales, figuration, cadences and turnarounds.
- Voicing for wind instruments and choirs.
- Instrument knowledge for the most common instruments (rhythmic group, vocals, wind instruments) and notation for these, including transposition of wind instrument parts.
- Working to make one voice easier/harder "on the spot".
- Working with scores and reduced scores/particella.

The teaching is planned on the basis of the student's/class's prior knowledge and skills, and to some extent also according to individual and collective wishes.

The aim is for students to prepare draft scores for practical use during the course. This may be aimed at the ensemble conducting course and rotation, or at the student's own ensembles.

RULES FOR EXAMINATIONS AND TESTS

Rhythmic music teori

After 4. semester.

Examination content /Examination materials

On the basis of a figured melody of a maximum of 32 bars, indicating the desired complement, the student chooses either:

- A. To produce a reduced score/particella and voices for an ensemble

or

- B. To produce a full score.

Several alternative melody models may be submitted for the syllabus.

Form of examination

1. More than 80 % attendance: Set home assignment.
2. Less than 80 % attendance: Written assignment.

Duration and scope

1. More than 80 % attendance: 1 week.
2. Less than 80 % attendance: 8 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.

Responsibility and deadlines

Den interne censor har ansvaret for, at opgaven udarbejdes/udvælges. Egen lærer godkender opgaverne inden eksamenen.

Opgaverne skal afleveres senest 3 dage før eksamen.

Den studerende har selv ansvaret for, at opgaven afhentes og afleveres rettidigt.

Studieadministrationen meddeler ved opslag frist for indlevering af opgaven.

Opgaven afleveres i 3 eksemplarer.

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.

BASIC PIANO

(1.-6. semester)

AIM AND CONTENT OF THE PROGRAMME

Fagets formål er, at udvikle den studerende egne musikalske evner, herunder forståelse af klang, dynamik, artikulation m.v., samt at udvikle klaveret som et arbejdsredskab, der støtter den studerende i det musikproduktionstekniske arbejde. Samtidig er basisklaver et fag, der støtter hørelære samt teoretisk grundkursus/formlære, idet den studerende får trænet tilegnelsen af flerstemmig, homofon og polyfon sats. Desuden skal undervisningen give den studerende forståelse for musikerens vilkår i forbindelse med CD indspilning.

Der undervises i følgende discipliner ud fra de studerendes individuelle niveau og behov:

- Tekniske færdigheder (skalaspil, kadencer, elementære akkordsekvenser)
- 'Rytmask klaver' (standart grooves, voicing og improvisation)
- Becifringsspil (notationspraksis, praktisk spil, elementær stemmeføring)
- 'Klassisk klaver' (kendskab til repertoire indenfor barok, klassik, romantik, 20.århundrede)
- Transponering (forberedelse til partiturspil på 7.-8. semester)
- Akkompagnement (vokal, instrumental samt reduktion og transkription)

Egne færdigheder trænes desuden gennem studieproduktion af eget spil. Ud fra de studerendes individuelle niveau udvælges repertoire/genre i samråd med læreren. Studieproduktionen tager udgangspunkt i at de studerende arbejder sammen to og to.

RULES FOR EXAMINATIONS AND TESTS

Basic Piano

After 6. semester.

Examination content

Eksamen indeholder følgende discipliner:

- En akkompagnementsopgave valgt af censor ud fra en, på forhånd afleveret, liste på fem opgaver. De fem opgaver vælges af lærer og den studerende. En uge inden eksamen underrettes den studerende om hvilken af de fem opgaver censor har udvalgt til eksamen.
- En studieproduceret CD indeholdende tre solostykker udført af den studerende selv, udvalgt af læreren og den studerende. CD'en afleveres to uger før eksamen og den indgår i den samlede bedømmelse.
- Fremførelse af et stykke fra CD'en. Stykket vælges af censor og den studerende underrettes om hvilket, en uge inden eksamen.

Form of examination

Practical examination

Duration and scope

20 minutes.

20 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

The student submits the CD-recording 2 weeks before the examination.

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.

4. SPECIAL SUPPORTING SUBJECTS

RHYTHMIC AURAL TRAINING

(3. and 4. semester)

AIM AND CONTENT OF THE PROGRAMME

The objective of the course is to instruct and train the student in the special areas of this type of music, including ear training through improvisation, imitation, transcription, etc., and rhythmic/melodic/harmonic performance, in relation to the music of various genres.

RULES FOR EXAMINATIONS AND TESTS

Rhythmic aural training

After 4. semester

Examination content

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

If the student's rate of absence exceeds 20%, the student must take the exam.

Form of examination

Oral examination.

Duration and scope

20 minutes.

Moderation and assessment

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

The examination grade awarded is pass/fail.

SPECIAL AURAL TRAINING

(5.-6. semester)

AIM AND CONTENT OF THE PROGRAMME

The teaching may include one or more of the following three elements:

Aural analysis

The objective of the course is to train the student to orally reproduce a form and detail analysis of a pre-played piece of music.

Notation

The objective of the course is to equip students with the necessary perspectives to understand contemporary music.

Correction

The objective of the course is to train the student, on the basis of a given score of a piece of music, which is also played, to discover and correct errors in the music (note errors, tempo and dynamics, etc.). The starting-point is taken in examples from the music literature. Introduction to the C clefs and transposing instruments, as well as score playing.

RULES FOR EXAMINATIONS AND TESTS

Special aural training

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 one or more of the modules, the student must take the exam. (in each corresponding module)

Duration and scope

20 minutes including assessment.

Moderation and assessment

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

The examination grade awarded is pass/fail.