



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

MASTER'S PROGRAMME IN COMPOSITION

cand. musicae / Master of Music (M.Mus.)

COMPOSITION

CURRICULUM (VOL. II)

Teaching and examination regulations

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CONTENTS

Schema (ECTS and the study programme)	4
1. Principal study	5
Composition	5
Aim and content of the programme	5
Rules for examinations and tests.....	5
Composition	5
Goals for learning outcome.....	6
Methodology course for reflection assignment	8
Aim and content of the programme	8
Rules for examinations and tests.....	8
Methodology course for reflection assignment.....	8
Goals for learning outcome.....	8
Reflection assignment	10
Aim and content of the programme	10
Rules for examinations and tests.....	10
Reflection assignment.....	10
Goals for learning outcome.....	11
2. Special subjects	12
Special subjects for composers, general	12
Aim and content of the programme	12
Special subjects: Theory modules	13
Aim and content of the programme	13
Rules for examinations and tests.....	14
Special subjects: Theory, Modules A and B.....	14
Special subjects: Theory, Module C	15
Goals for learning outcome.....	15
Special subjects: Electroacoustic modules	17
Aim and content of the programme	17
Rules for examinations and tests.....	18
Electroacoustics	18
Electroacoustics	18
Electroacoustics	19
Goals for learning outcome.....	20
Special subjects: Other modules	21
Aim and content of the programme	21
Rules for examinations and tests.....	21
Other special subjects for composers.....	21

Goals for learning outcome	22
Qualifications framework	24

SCHEMA (ECTS AND THE STUDY PROGRAMME)

COMPOSITION

Subject	1st Year		2nd Year	
Principal study complex	35		20	
Master's project				20
Methodology course	5			
Reflection assignment			10	
Special subject I	5*	5	5	
Special subject II	5*	5	5	

*Examination or certificate, depending on the student's choice of special subject.

The marking  indicates that the ECTS credits are triggered by certificate.

The marking  indicates that the ECTS credits are triggered by examination.

The marking  indicates the duration of the teaching.

1. PRINCIPAL STUDY COMPOSITION

(1st-4th semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the programme is to strengthen and enhance the compositional talent of the individual composition student.

The teaching consists of guidance given to composition students in relation to their own works. The teaching can take the form of a continuation of the teaching at Bachelor level, but will to a greater extent be targeted at strengthening each student's individual talent.

In special circumstances, students may take all or part of their principal study within the EA (electroacoustic) area.

The teaching may be divided between two teachers, who will organise the teaching process in collaboration with the student.

In addition to this individual teaching, a series of seminars and workshops are held every semester together with the composition students from the Bachelor study programme at DKDM. These seminars and workshops can either be held for all composition students, or for larger or smaller groups. The content of the seminars may include:

- Music from the whole world, the styles of other composers, concrete work analysis, method discussions and studies in personal style.
- Topics related to other art forms, philosophy, aesthetics, etc.
- Direct meetings with artists.
- Topics related to the special subjects: EA, instrumentation, music theory, etc.

The content of the workshops may include:

- Work with professional musicians (soloists, chamber ensembles, orchestras, etc.).
- Collaboration with other art forms (theatre, dance, visual art, film, etc.).

RULES FOR EXAMINATIONS AND TESTS

Composition

Master's project

(After the 4th semester)

Examination content

On the basis of the works submitted, the student organises a review which takes its starting-point in the student's compositional work.

In the concluding Master's examination, the student must place his or her own works in perspective, both in relation to the student's own production and in relation to other contemporary music. In the assessment, emphasis will be placed on whether the student's technical proficiency and degree of personal and artistic expression is of a standard that can justify the student being regarded as an original, professional composer.

Examination materials

For the concluding Master's examination, the student submits a representative sample of the student's own works in the form of scores and/or recordings, DVDs, etc. These works may be accompanied by a descriptive text, for example in essay form, describing the student's own music, the student's contextualisation of his or her own music, and reflections on music in general, etc.

Form of examination

Oral examination.

Duration and scope

90 minutes, including assessment. No preparation time is allowed.

Moderation and assessment

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

The Master's examination is assessed with a single grade in accordance with the currently applicable marking scale.

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

Responsibility and deadlines

It is the student's own responsibility to ensure that the examination materials are submitted to the Study Administration on time. The Study Administration is responsible for ensuring that PA equipment is available in the examination room. If the student wishes to use other tools in the presentation – slides, computer, overheads, etc. – the student must ensure that the necessary equipment is available.

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

The works must be submitted in four copies.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student possesses knowledge of artistic practice and methods, as well as aesthetic issues, in relation to composition.
- The student understands and can reflect upon artistic practice and methods, and can identify artistic/aesthetic challenges in relation to composition.

Skills

- The student masters principal study-related methods, tools and modes of expression, as well as general skills relating to employment within the discipline.

- The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.
- The student can communicate and discuss issues relating to the profession and the subject.

METHODOLOGY COURSE FOR REFLECTION ASSIGNMENT

(1st-2nd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the subject is to provide the student with knowledge and guidance in relation to the design of the reflection assignment. The tuition is designed to enable the student to delimit a topic and formulate an assignment description.

The tuition includes guidance in idea development, research, documentation and assignment formulation. The teaching is initially provided in the form of lectures for all students in the year group, and subsequently for smaller groups.

RULES FOR EXAMINATIONS AND TESTS

Methodology course for reflection assignment

After the 2nd semester.

Examination content and materials

At the end of the course, the student submits a description of the reflection assignment in the form of a topic, assignment formulation and documentation form, and a proposal for an internal supervisor.

Moderation and assessment

The topic, assignment formulation and documentation form must be approved by the Department Head, the Head of Studies and the subject teacher.

Responsibility and deadlines

The student is responsible for submitting the reflection assignment formulation to the Study Administration on time.

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

The assignment formulation must be submitted in five copies.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student understands and can reflect upon the discipline's knowledge field, and identify artistic challenges.

Skills

- The student can communicate and discuss professional issues.

Competencies

- The student is able to take independent responsibility for his or her own professional development and specialisation.

REFLECTION ASSIGNMENT

(4th semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the reflection assignment is for the student to demonstrate skills in illuminating the artistic, musical, professional and/or pedagogical issues associated with a particular topic.

Reflection assignments may vary a great deal in form, but through its documentation form, the assignment must provide an account of the background, assignment formulation, objective, method and procedure, as well as a contextualisation.

RULES FOR EXAMINATIONS AND TESTS

Reflection assignment

After the 4th semester.

Examination content and materials

The topic, assignment formulation and documentation form are subject to prior approval, cf. the examination regulations for "Methodology course for the reflection assignment".

Form of examination

The form of the examination may vary, depending on the character of the reflection assignment. Common to all types of examinations is that they must be described in advance in the assignment formulation that concludes the subject "Methodology course for the reflection assignment", and must include a written presentation. The examination concludes in a 10-15 minute interview with the moderators. The interview begins with an oral presentation by the student of the main points of the assignment.

Duration and scope

The duration and scope varies, depending on the type of assignment. A purely written project must contain 15-20 standard pages, excluding notes and references. If the reflection assignment takes the form of a combination of a written part and another form of communication (performance, web-based, lecture, etc.), the written part must comprise 5-10 standard pages. (1 standard page = 2,000 characters)

The examination normally has a total duration of 30 minutes, including assessment.

Moderation and assessment

The reflection assignment is assessed by an external moderator, an internal moderator, and the assignment supervisor. A single grade is awarded under the currently applicable marking scale.

Responsibility and deadlines

The student is responsible for ensuring that the written part of the reflection assignment and other relevant materials are submitted on time to the Study Administration.

The student is responsible for ensuring that any other participants are present at the presentation of the reflection assignment.

The Study Administration will announce deadlines for submitting the written part of the reflection assignment.

The assignment must be submitted in five copies.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student understands and can reflect upon artistic, professional and/or pedagogical issues, and identify artistic challenges.

Skills

- The student can evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.
- The student can communicate and discuss artistic, professional and/or pedagogical issues.

Competencies

- The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.
- The student is able to take independent responsibility for his or her own professional development and specialisation.

2. SPECIAL SUBJECTS

SPECIAL SUBJECTS FOR COMPOSERS, GENERAL

(1st-3rd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the special subjects teaching is to provide the student of composition with a number of individual choices in a range of special subjects, and thereby give the student an opportunity to develop and strengthen his or her skills, both with a view to specialisation as a composer, and with a view to broader career possibilities.

The special subjects for composers are divided into three main categories:

- Music theory (Modules A, B and C)
- Electroacoustics (Modules E, F and G)
- Other special subjects (Modules H, I and K)

In good time before the commencement of the Master's study programme, the student must choose two special subjects (I and II) in which the student will receive instruction in both the first and second semesters.

In the third semester, students must choose another subject (Special subject III). This subject can either be a continuation of the subjects chosen in the first and second semester, or a completely new module.

Through the choice of special subjects, the student of composition can structure his or her own individualised study programme in composition. The student can choose special subjects within two of the three main categories, or from all three main categories.

Within all of the special subjects, the choice of the material and the tasks upon which the teaching is based is undertaken jointly by the student and teacher. It is however the responsibility of the teacher to ensure that the tasks and the material are pedagogically relevant to the subject in question.

In many cases it will be natural for the reflection assignment in the fourth semester to be associated with one or more of the chosen special subjects. However, this is not an absolute requirement.

SPECIAL SUBJECTS: THEORY MODULES

(1st-3rd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the teaching in the special subjects in music theory is to enhance the composition student's craftsmanship and analytical skills at an advanced level, and develop the student's ability to draw parallels between theoretical issues in music and aesthetic positions, and draw upon perspectives from the history of culture and ideas.

Both older and more modern forms of musical expression provide the foundation for the subjects (harmony forms, genres, styles).

The teaching is provided in three modules, A, B and C, which can be chosen individually.

Music theory: module A

In this module, work is done with homophonic and/or mainly harmonically conceived forms of harmony, both traditional and contemporary. The student undertakes both analytical and technical polyphonic tasks. The emphasis is placed on developing a method to describe and analyse the music's stylistic characteristics.

Music theory: module B

In this module, work is done with homophonic and/or mainly linearly conceived forms of harmony, both traditional and contemporary. The student undertakes both analytical and technical polyphonic tasks. The emphasis is placed on developing a method to analyse the music's stylistic characteristics.

Music theory: module C

Work is done with at least two personal styles of the student's own choice, one of which must be from after 1945. Polyphonic exercises are undertaken with accompanying descriptions of style and composition technique, including reflective analyses which draw upon the student's own aesthetic/stylistic position.

This module can provide the basis for, or be adapted into, a Master's project.

Examples of types of harmony, personal style and topics that can be studied in the music theory subjects:

- Isorhythmic motet (Machaut)
- Renaissance vocal harmony (Palestrina)
- Baroque counterpoint (two or three-part invention, fugue)
- Viennese classical harmony on the basis of a personal style (variation movements, minuet or sonata form).
- Romantic character pieces on the basis of a personal style (e.g. Schubert, Gade, Grieg)
- Romantic lieder on the basis of a personal style (e.g. Schubert, Schumann, Heise, Wolf)
- Impressionism (Debussy)
- Free atonal music (early Schönberg)
- Free-tonal music (Bartok, Hindemith)
- Dodecaphonic pieces (Schönberg, Webern)

- Modal pieces (Messiaen)
- Serial pieces (Boulez)
- Spectral music (Murail, Grises)
- Compositional montage: aspects of Stravinsky's compositional technique
- Ligeti's piano style on the basis of his piano études
- Berio: 'Sequenza' and 'Chemin'
- Per Nørgård: hierarchical composition on the basis of the Infinity Series

RULES FOR EXAMINATIONS AND TESTS

Special subjects: Theory, Modules A and B

Normally after the 2nd semester.

Examination content

Polyphonic tasks, written analyses, teaching demonstrations.

Form of examination

Written examination (music theory module A),
plus written papers (music theory modules A and B).

New tasks are selected by the student's own teacher and approved by the internal moderator.

Examination materials

Syllabus list.

Duration and scope

Six hours are allowed for the written examination in module A.

Thirty hours are allowed for the written paper in module A.

One week is allowed for the written paper in module B.

Moderation and assessment

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

A single combined grade is awarded under the currently applicable marking scale.

Responsibility and deadlines

For each of the modules A and B the student submits a list, certified by the student's teacher, of the material studied. On the basis of the syllabus lists, the tasks are selected by the student's own teacher, and approved by the internal moderator.

Special subjects: Theory, Module C

Normally after the 3rd semester.

Examination content

Presentation of music theory tasks compiled during the study programme.

Form of examination

Oral examination.

Examination materials

Written assignments compiled during the study programme and related to the content description of Module C.

Duration and scope

The student submits a number of tasks compiled during the semester in which Module C is taken.

Moderation and assessment

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

A single combined grade is awarded under the currently applicable marking scale.

Responsibility and deadlines

The student submits three assignments compiled during the study programme, but not corrected by the teacher.

The assignments must be submitted in four copies.

The Study Administration will post notices of the deadlines for the submission of the assignments.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student possesses knowledge of artistic practice and analytical methods in relation to music theory.
- The student understands and can reflect upon artistic practice and analytical methods, and can identify artistic challenges in relation to music theory.

Skills

- The student masters music theory-related methods, tools and modes of expression, and general skills relating to employment within the discipline.
- The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.

Competencies

- The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.
- The student can independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume professional responsibility.
- The student is able to take independent responsibility for his or her own professional development and specialisation.

SPECIAL SUBJECTS: ELECTROACOUSTIC MODULES

(1st-3rd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the teaching is to equip the student with advanced informatics skills for use in the composition and presentation of the student's own works.

Tuition is provided in computer-aided composition, live electronics/interaction and electronic composition/sound design, on the basis of issues relevant to the student's current projects.

The learning outcome goals are that the student:

- is able to analyse an issue and produce a musical solution using modern music technology
- learns to see the relationships between instrumental and electronic sound creation and sound perception
- learns to use existing technology with care, creativity and perseverance.

The teaching takes the form of a series of modules.

The modules may be combined and can be taken in any desired sequence.

Each module is one semester in length.

Computer-aided composition (Module E)

The module deals with the use of the computer in the compositional process – typically as a tool for material processing in a pre-compositional phase, or as an aid for structuring complex sequences. The module may be oriented towards both instrumental and electronic projects.

Examples of possible subjects: Transcription of sound analyses to musical notation, spectral or algorithmic composition, microtonality, free and fixed rhythms and metres.

Live electronics and interaction (Module F)

The module deals with the live use of the computer – typically as a tool for giving concerts, or as an interactive partner in the performance of electroacoustic music, or as the playing device in (interactive) installations. The student is encouraged to actively perform electroacoustic works.

Examples of possible subjects: Strategies for cue-based or click-based live electronics, score following, advanced live sound processing, control strategies, interaction and retroaction.

Electronic composition and sound design (Module G)

The module deals with electronic composition without the use of acoustic instruments.

The module typically deals with strategies for ways in which sequences can be structured by sound alone, and possible performance strategies. Laptops, speakers and mixers as instruments in the studio and in concert. Good studio knowledge is a prerequisite.

Examples of possible subjects: Sound synthesis, musique concrète processing, sound design, sound aesthetics, spectromorphology, spatialisation, surround sound, ambisonics, diffusion.

RULES FOR EXAMINATIONS AND TESTS

Electroacoustics

After the 1st semester.

Examination content

The student is examined orally in his or her own work in the fields of computer-aided composition, live electronics/interaction or electronic composition/sound design (or a combination of these). The student is expected to be able to explain how aesthetic and technical considerations have been included in the work's statement. The ability to give a clear presentation will be included in the overall assessment.

Form of examination

Oral examination.

Examination materials

The student submits at least one piece of not less than 10 minutes' duration within the subject areas of computer-aided composition, live electronics/interaction or electronic composition/sound design.

Several works may be submitted for documentation. The examinee selects the works in which he or she will be examined.

Duration and scope

Total 60 minutes: 40 minutes' presentation and 20 minutes' assessment.

Moderation and assessment

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

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

Responsibility and deadlines

The works must be submitted in three copies.

The Study Administration will announce the deadlines for the submission of the works.

Electroacoustics

After the 2nd semester.

Examination content

The student is examined orally in his or her own work in the fields of computer-aided composition, live electronics/interaction or electronic composition/sound design (or a combination of these). The student is expected to be able to explain how aesthetic and technical considerations have been included in the work's statement. The ability to give a clear presentation will be included in the overall assessment.

Form of examination

Oral examination.

Examination materials

The student submits at least one piece of not less than 10 minutes' duration within the subject areas of computer-aided composition, live electronics/interaction or electronic composition/sound design.

Several works may be submitted for documentation. The examinee selects the works in which he or she will be examined.

Duration and scope

Total 60 minutes: 40 minutes' presentation and 20 minutes' assessment.

Moderation and assessment

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

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

Responsibility and deadlines

The works must be submitted in three copies.

The Study Administration will post notices of the deadlines for the submission of the works.

Electroacoustics

After the 3rd semester

Examination content

The student is examined orally in his or her own work in the fields of computer-aided composition, live electronics/interaction or electronic composition/sound design (or a combination of these). The student is expected to be able to explain how aesthetic and technical considerations have been included in the work's statement. The ability to give a clear presentation will be included in the overall assessment.

Form of examination

Oral examination.

Examination materials

The student submits at least one piece of not less than 10 minutes' duration within the subject areas of computer-aided composition, live electronics/interaction or electronic composition/sound design.

Several works may be submitted for documentation. The examinee selects the works in which he or she will be examined.

Duration and scope

Total 60 minutes: 40 minutes' presentation and 20 minutes' assessment.

Moderation and assessment

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

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

Responsibility and deadlines

The works must be submitted in three copies.

The Study Administration will post notices of the deadlines for the submission of the works.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student possesses knowledge of computer-aided composition, live electronics/interaction and electronic composition/sound design.
- The student understands and can reflect upon artistic practice and methods, and identify artistic challenges, in relation to computer-aided composition, live electronics/interaction and electronic composition/sound design.

Skills

- The student masters methods, tools and modes of expression relating to computer-aided composition, live electronics/interaction and electronic composition/sound design, as well as general skills relating to employment within the discipline.
- The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.

Competencies

- The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.
- The student can independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume professional responsibility.
- The student is able to take independent responsibility for his or her own professional development and specialisation.

SPECIAL SUBJECTS: OTHER MODULES

(1st-3rd semester)

AIM AND CONTENT OF THE PROGRAMME

The teaching of other special subjects aims to develop skills which can help to develop and specialise the individual student's personal compositional project and contribute to stimulating the student's curiosity in new directions.

This may result in teaching which is not directly related to the student's own compositional work, but has more the character of a methodology subject with great relevance to the student's development as a composer.

The teaching takes the form of a series of modules:

Instrumentation (Module G)

The aim of the module is to enhance the student's instrumental awareness, curiosity and analytical ability. The teaching may be based on the student's own works, but can also be more research-oriented, for example with respect to extended or unusual sound contexts for the individual instruments.

Music in the context of other art forms (musical drama, opera, theatre, film, installations, performance, etc.) (Module H)

The aim of the module is to give students an opportunity to see, hear and try out their music in the context of other art forms, and to become aware of the frameworks that can both expand and limit compositional strategies for collaborative work between art forms. The teaching is based on a highly specific project, e.g. music for a film, play, musical drama, etc.

Recording director (Module I)

- under preparation, in collaboration with the recording direction department.

Other (Module K)

In exceptional cases, students may – at their own request – receive tuition in a subject that does not readily fall within one of the above-mentioned categories of special subjects. Teaching in such subjects will require the approval of the department.

RULES FOR EXAMINATIONS AND TESTS

Other special subjects for composers

After the 2nd and 3rd semesters.

Examination content

As the content of the individual modules varies, so will the individual examinations. The examinations will however usually be oral and will in most cases be based on specific written materials. The task will be set by the teacher in each special subject.

In some modules the task may be of a more practical nature, and in the examinations for, for example, special subjects H and I, the examination may involve external participants. However, this must not be at the expense of the Academy's budget – participation must therefore be free of charge.

Form of examination

Oral/Practical examination

Examination materials

Written assignment and/or syllabus list, logbook containing relevant studied or composed materials.

Duration and scope

The duration of the oral examination is 60 minutes, including assessment.

In special cases preparation time may be allowed, depending on the nature of the task set.

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 is responsible for ensuring that any written material is submitted before the deadline. It is also the student's responsibility to arrange for the presence of any external participants at the examination, and to set up any special equipment used during the examination.

The student's own teacher is responsible for the design of the task, which must subsequently be approved by the internal examiner.

The works must be submitted in three copies.

The Study Administration will post notices of the deadlines for the submission of the works.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student possesses knowledge of artistic practice and methods in relation to the chosen subject.
- The student understands and can reflect upon artistic practice and methods, and identify artistic challenges, in relation to the chosen subject.

Skills

- The student masters methods, tools and modes of expression relating to the chosen subject, as well as general skills relating to employment within the discipline.

- The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.

Competencies

- The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.
- The student can independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume professional responsibility.
- The student is able to take independent responsibility for his or her own professional development and specialisation.

QUALIFICATIONS FRAMEWORK

The qualification framework reflects the skills that the students have acquired in connection with the individual subjects.

Master's programme in composition		Principal study		
	<i>After the Master's examination</i>	Principal study	Master's project	Special subjects 1+2
Knowledge and understanding				
Knowledge field	The student possesses knowledge which, in selected areas, is based on internationally-recognised artistic practices, artistic development and leading research in relevant disciplines.	X	X	X
Level of understanding and reflection	The student understands and can reflect upon the discipline's knowledge field, and identify artistic challenges and academic problems.	X	X	X
Skills				
Skill type	The student masters musical methods, tools and modes of expression, is able to use relevant tools and methods, and masters general skills relating to employment within the discipline.	X	X	X
Assessment and decision	The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.	X	X	X
Communication	The student can communicate and discuss professional issues with colleagues and non-specialists.	X	X	
Competencies				
Sphere of action	The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.	X	X	X

Co-operation and responsibility	The student can independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume professional responsibility.	X		X
Learning	The student is able to take independent responsibility for his or her own professional development and specialisation.	X	X	X

Qualification framework (continued)

Master's programme as orchestral instrumentalist		Other subjects, continued	
	<i>After the Master's examination</i>	Methodology course	Reflection course
Knowledge and understanding			
Knowledge field	The student possesses knowledge which, in selected areas, is based on internationally-recognised artistic practices, artistic development and leading research in relevant disciplines.		
Level of understanding and reflection	The student understands and can reflect upon the discipline's knowledge field, and identify artistic challenges and academic problems.	X	X
Skills			
Skill type	The student masters musical methods, tools and modes of expression, is able to use relevant tools and methods, and masters general skills relating to employment within the discipline.		
Assessment and decision	The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.		X

Communication	The student can communicate and discuss professional issues with colleagues and non-specialists.	X	X
Competencies			
Sphere of action	The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.		X
Co-operation and responsibility	The student can independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume professional responsibility.		
Learning	The student is able to take independent responsibility for his or her own professional development and specialisation.	X	X