



DET KONGELIGE  
DANSKE  
MUSIKKONSERVATORIUM

# MASTER'S PROGRAMME IN EARLY MUSIC

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

## EARLY MUSIC

### CURRICULUM (VOL. II)

Teaching and examination regulations

August 2011

# CONTENTS

<b>Foreword</b> .....	<b>4</b>
<b>Schema (ECTS and the study programme)</b> .....	<b>5</b>
<b>Principal study</b> .....	<b>6</b>
<b>Principal study: Own skills</b> .....	<b>6</b>
Aim and content of the programme .....	6
Rules for examinations and tests .....	6
Principal Study I (Early Music) .....	6
Principal Study II (Early Music) .....	7
Goals for learning outcome .....	8
<b>Ensemble playing</b> .....	<b>9</b>
Aim and content of the programme .....	9
Rules for examinations and tests .....	9
Principal Study I (Early Music) .....	9
<b>Principal Study II (Early Music)</b> .....	<b>11</b>
Goals for learning outcome .....	12
<b>Methodology course for reflection assignment</b> .....	<b>13</b>
Aim and content of the programme .....	13
Rules for examinations and tests .....	13
Methodology course for reflection assignment .....	13
Goals for learning outcome .....	13
<b>Reflection assignment</b> .....	<b>15</b>
Aim and content of the programme .....	15
Rules for examinations and tests .....	15
Reflection assignment .....	15
Goals for learning outcome .....	16
<b>2. principal study-related subjectS</b> .....	<b>17</b>
<b>Basso continuo for students with main instrument other than harpsichord</b> .....	<b>17</b>
Aim and content of the programme .....	17
Rules for examinations and tests .....	17
Basso continuo .....	17
Goals for learning outcome .....	18
Aim and content of the programme .....	19
Rules for examinations and tests .....	19
Basso continuo for harpsichordists .....	19
Goals for learning outcome .....	20
<b>Performance practice I + II</b> .....	<b>21</b>

Aim and content of the programme.....	21
Rules for examinations and tests .....	21
Performance practice I .....	21
Performance practice II .....	22
Goals for learning outcome .....	22
<b>Qualifications framework .....</b>	<b>25</b>

## FOREWORD

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 examination regulations on the Academy's intranet.

The Master's programme in Early Music is a specialisation based on producing music on original instruments. The programme is a specialisation without a basic Bachelor degree.

The aim of the programme is to provide students with specialised knowledge of the instruments in use during the Baroque and Classical periods, and prepare students for professional work in the interpretation of early music.

The repertoire includes music from the Baroque and Classicism, and may also include new music composed for original instruments.

In addition to teaching in the student's own skills, ensemble playing in large and small ensembles forms a natural part of the teaching.

The teaching emphasises the practical aspects of performance, both with regard to the more general aspects of the various musical styles, and the more specific, performance-related aspects of the student's own instrument. In connection with the teaching of performance practice, students are given the opportunity, through written assignments, to develop their ability to express themselves in writing and seek information from relevant sources.

Students of all instruments also receive fundamental instruction in basso continuo. For students with harpsichord as their principal study, special requirements apply.

The subjects in the Master's programme in Early Music may be divided up in the following way:

1. Principal study:
  - Own skills (main instrument)
  - Ensemble playing
2. Second principal study-related subject
  - Basso continuo
    - A. For students with main instruments other than harpsichord
    - B. For students with harpsichord as their principal study
  - Performance practice
  - Reflection assignment

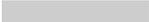
## SCHEMA (ECTS AND THE STUDY PROGRAMME)

### EARLY MUSIC

Subject	1st Year	2nd Year	
Principal study	35	10	
Master's project			20
Methodology course	5		
Reflection assignment		10	
Ensemble playing	10	10	
Basso continuo	5	5	
Performance practice	5	5	

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.

# **PRINCIPAL STUDY**

## **PRINCIPAL STUDY: OWN SKILLS**

(1st-4th semester)

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

The aim of the programme is to teach the student to master his or her instrument at a high technical standard. The teaching includes practical performance issues relating to the instrument. Emphasis is placed on giving the student a thorough knowledge of the repertoire written for the instrument.

### **RULES FOR EXAMINATIONS AND TESTS**

#### **Principal Study I (Early Music)**

First-year examination

After the 2nd semester.

#### **Examination content**

The purpose of the examination is to provide students with an assessment of their current level.

#### **Examination materials**

The examination encompasses one or more pieces with a playing time of approximately 10-15 minutes, chosen by the student in consultation with the student's own teacher.

The programme must be certified by the student's own teacher and submitted to the Study Administration.

#### **Form of examination**

Practical examination

#### **Duration and scope**

The examination has a duration of 20 minutes, including assessment.

#### **Moderation and assessment**

The examination is assessed by the student's own teacher and an internal moderator. The grade pass/fail is awarded.

#### **Responsibility and deadlines**

It is the student's responsibility to ensure that the programme is certified by the teacher and submitted to the Study Administration on time. The Study Administration will post notices of deadlines for the submission of the repertoire list/programme.

The student is responsible for other participants.

## **Special comments**

Where possible, the examination is held in the form of a joint concert presented by all students in the year group, but with separate assessment for each individual student. Assessment can for example be planned to take place after every third student.

## **Principal Study II (Early Music)**

Master's project

After the 4th semester.

### **Examination content**

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, ornamentation 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 must have a maximum duration of five minutes, or a size corresponding to one standard page.

### **Examination materials**

The examination encompasses a programme with a duration of 50-60 minutes, chosen by the student and the main teacher in collaboration. A break of up to ten minutes may be inserted if desired.

The programme must be certified by the student's own teacher and submitted to the Study Administration.

The student must also submit a list of repertoire rehearsed in the course of the Master's programme. This list functions as documentation of the study programme, and must be certified by the student's teacher.

### **Form of examination**

Practical examination

### **Duration and scope**

The examination has a duration of 85 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 is supplemented by a written statement on the student's level of proficiency.

## **Responsibility and deadlines**

The student is responsible for ensuring that the repertoire list and the programme are certified by the teacher and submitted on time to the Study Administration.

If the student chooses a written programme presentation, it is the student's own responsibility to ensure that the programme notes are submitted to the Study Administration on time. The Study Administration will post notices of deadlines for the submission of the repertoire list/programme.

The student is responsible for entering into agreements with other participants.

## **Special comments**

Where possible, the examination is held in the form of a joint concert presented by all students in the year group, but with separate assessment for each individual student. Assessment can for example be planned to take place after every third student.

## **GOALS FOR LEARNING OUTCOME**

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of artistic practice, repertoire and methods of solving technical issues in relation to the principal study.
- The student understands and can reflect upon artistic practice and methods of solving technical issues in relation to the principal study, and can identify artistic and technical challenges.

### *Skills*

- The student masters principal study-related methods, tools and forms of expression.
- 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 professional issues.

### *Competencies*

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

# **ENSEMBLE PLAYING**

(1st-4th semester)

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

The aim of the programme is for the student to learn to master ensemble repertoire in various styles for his or her main instrument. During the programme, the student plays together with other students of early music. If necessary, this may be extended to include other instrumentalists and singers at the Academy.

In the teaching, it is emphasised that:

- The student acquires a broad and thorough knowledge of ensemble repertoire from the Baroque and Classical periods for his or her own instrument
- The student learns to select and use primary source material related to performance practice
- The student's overall musicianship in ensemble-playing situations is developed
- The student's ability to lead an ensemble is developed.

Students may be asked to participate in projects with other larger ensembles/orchestras.

## **RULES FOR EXAMINATIONS AND TESTS**

### **Principal Study I (Early Music)**

First-year examination

After the 2nd semester.

#### **Examination content**

The purpose of the examination is to provide students with an assessment of their current level.

#### **Examination materials**

The examination encompasses one or more pieces with a playing time of approximately 10-15 minutes, chosen by the student in consultation with the student's own teacher. The programme must be certified by the student's own teacher and submitted to the Study Administration.

#### **Form of examination**

Practical examination

#### **Duration and scope**

The examination has a duration of 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.

**Responsibility and deadlines**

It is the student's responsibility to ensure that the programme is certified by the teacher and submitted to the Study Administration on time. The Study Administration will post notices of the deadlines for the submission of the repertoire list/programme.

The student is responsible for other participants.

**Special comments**

Where possible, the examination is held in the form of a joint concert presented by all students in the year group, but with separate assessment for each individual student. Assessment can for example be planned to take place after every third student.

# PRINCIPAL STUDY II (EARLY MUSIC)

After the 4th semester.

## **Examination content**

The examination must document that the student, as an ensemble musician, has acquired technical and musical skills at an advanced level. Particular emphasis is placed on how the student works in collaboration with other musicians, as well as on the practical aspects of performance associated with the various styles.

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 must have a maximum duration of five minutes, or a size corresponding to one standard page.

## **Examination materials**

In advance of the examination, the student submits a repertoire list, certified by the teacher of the principal study, of works studied during the Master's programme. The repertoire list must include works in various styles from the Baroque and Classical periods that are relevant to the student's own instrument. On the basis of the repertoire list, the student selects a programme of 45-50 minutes' duration, which is presented at the examination.

The programme must be certified by the teacher and submitted to the Study Administration. The programming is part of the examination material, and is therefore included in the assessment.

## **Form of examination**

Practical examination

## **Duration and scope**

The examination has a duration of 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.

## **Responsibility and deadlines**

The student is responsible for ensuring that the repertoire list and the programme list are certified by the teacher and submitted on time to the Study Administration. The Study Administration will post notices of the deadlines for the submission of the repertoire list/programme.

If the student chooses a written programme presentation, it is the student's own responsibility to ensure that the programme notes are submitted to the Study Administration on time.

The student is responsible for entering into agreements with other participants.

## **Special comments**

Where possible, the examination is held in the form of a joint concert presented by all students in the year group, but with separate assessment for each individual student. Assessment can for example be planned to take place after every third student.

## GOALS FOR LEARNING OUTCOME

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of artistic practice, repertoire and methods of solving technical issues in relation to ensemble playing.
- The student understands and can reflect upon artistic practice and methods of solving technical issues in relation to ensemble playing, and can identify artistic and technical challenges.

### *Skills*

- The student masters methods, tools and forms of expression relating to ensemble playing.
- 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 professional issues.

### *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.

# **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. PRINCIPAL STUDY-RELATED SUBJECTS**

### **BASSO CONTINUO FOR STUDENTS WITH MAIN INSTRUMENT OTHER THAN HARPSICHORD**

(1st-4th semester)

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

The purpose of the study programme is for the student to learn to understand the principles of basso continuo. An important part of the study involves learning to analyse harmonic structures. The teaching includes both theoretical and practical exercises on a keyboard instrument.

Please note that special examination requirements apply to students with harpsichord as their principal study.

#### **RULES FOR EXAMINATIONS AND TESTS**

##### **Basso continuo**

After the 4th semester.

##### **Examination content**

The purpose of the examination is for students to demonstrate that they have learned the basic principles of basso continuo playing on a keyboard instrument.

##### **Examination materials**

- A. The examinee submits a number of sonata movements in different styles, one of which may be the student's own written basso continuo part.

The examination repertoire must be related to the student's main instrument.

The moderator chooses 1-2 movements, of which the student will be informed 48 hours before the examination.

- B. Set task . The student is given a movement from an unnamed work. On the basis of this movement, the student explains and preferably demonstrates the basso continuo notation, era and style of the work in question. 48 hours' preparation is allowed for the set task.

##### **Form of examination**

Practical examination with preparation. Performed with a soloist.

##### **Duration and scope**

The examination has a duration of approximately 15 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.

### **Responsibility and deadlines**

The repertoire list is compiled in collaboration with the teacher and submitted to the Study Administration.

The internal moderator is responsible for the set task and the moderators choice. .

The Study Administration will post notices of the deadlines for the submission of the repertoire list/programme.

The student is responsible for ensuring the presence of other participants.

## **GOALS FOR LEARNING OUTCOME**

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of artistic practice, repertoire and methods of solving technical issues in relation to basso continuo.
- The student understands and can reflect upon artistic practice and methods of solving technical issues in relation to basso continuo, and can identify artistic and technical challenges.

### *Skills*

- The student masters methods, tools and forms of expression relating to basso continuo.
- 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 professional issues.

### *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.

# **BASSO CONTINUO FOR STUDENTS WITH HARPSICHORD AS PRINCIPAL STUDY**

(1st-4th semester)

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

The aim of the programme is for the student to learn to play continuo directly from a figured bass, in many different styles. The teaching encompasses both theoretical and practical exercises on a keyboard instrument.

Following the course, the student should be able to accompany simple sight-read pieces directly from the figured bass line.

## **RULES FOR EXAMINATIONS AND TESTS**

### **Basso continuo for harpsichordists**

After the 4th semester.

#### **Examination content**

The purpose of the examination is for students to demonstrate that they have acquired a thorough knowledge of figured bass playing in various styles.

The examinee performs a continuo part following a figured bass for a Baroque trio sonata, a cantata or a minimum of a recitative and an aria in German, French or Italian style. Performed with soloist(s), conducted by the examinee.

Seconda vista task: Performance of a continuo part following a figured bass for a slow and a fast sonata movement or an aria in a style other than that used in part 1 of the examination. Performed with a soloist. 30 minutes are allowed for preparation.

#### **Examination materials**

The student submits a repertoire list, certified by the teacher in the subject, which covers a varied repertoire – including instrumental and vocal parts (including recitative) in various styles.

The moderator chooses a work from this list, of which the student will be informed 48 hours before the examination.

#### **Form of examination**

Practical examination with preparation.

#### **Duration and scope**

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

30 minutes' preparation time is allowed for the seconda vista task.

#### **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 certified repertoire list is submitted on time to the Study Administration.

The Study Administration will post notices of the deadlines for the submission of the repertoire list/programme.

The student is responsible for the presence of other participants at the examination.

The teacher is responsible for selecting the seconda vista task and the assigned soloist.

The moderator is responsible for choosing a work from the repertoire list, of which the student will be informed 48 hours before the examination.

## **GOALS FOR LEARNING OUTCOME**

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of artistic practice, repertoire and methods of solving technical issues in relation to basso continuo.
- The student understands and can reflect upon artistic practice and methods of solving technical issues in relation to basso continuo, and can identify artistic and technical challenges.

### *Skills*

- The student masters methods, tools and forms of expression relating to basso continuo.
- 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 professional issues.

### *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.

# **PERFORMANCE PRACTICE I + II**

(1st-2nd semester)

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

The aim of the subject is to enhance the student's skills in historical performance practice and musical function, in order thereby to support the student's work of providing a musical interpretation that is as convincing, complete and informed as possible.

This is done by giving the student insight into a range of areas, including improvisation, ornamentation, rhetoric and dance. The students become familiar with sources that are important for our understanding of the performance practice of former times. The teaching takes the form of lectures, auditory analysis and practical exercises.

## **RULES FOR EXAMINATIONS AND TESTS**

### **Performance practice I**

After the 2nd semester.

#### **Examination content**

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

Students with insufficient attendance must submit a written assignment.

If the student's rate of absence exceeds 20%, the student must take a written examination.

#### **Examination materials**

The examination task is formulated by the subject teacher and approved by the department head.

#### **Form of examination**

Written assignment.

#### **Duration and scope**

One week is allowed to complete the assignment.

Seven standard pages, excluding notes and references.

#### **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 Study Administration will post notices of the deadlines for submitting the written assignment.

The assignment must be submitted in three copies.

## **Performance practice II**

After the 4th semester.

### **Examination content**

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

Students with insufficient attendance must submit a written assignment.

If the student's rate of absence exceeds 20%, the student must take a written examination.

### **Examination materials**

The examination task is formulated by the subject teacher and approved by the department head.

### **Form of examination**

Written assignment.

### **Duration and scope**

One week is allowed to complete the assignment.

Seven standard pages, excluding notes and references.

### **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 Study Administration will post notices of the deadlines for submitting the written assignment.

The assignment must be submitted in three copies.

## **GOALS FOR LEARNING OUTCOME**

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of artistic practice in relation to historical performance practice, including improvisation, ornamentation and rhetoric.
- The student understands and can reflect upon artistic practice in relation to historical performance practice, including improvisation, ornamentation and rhetoric, and can identify artistic and technical challenges.

### *Skills*

- The student masters methods, tools and forms of expression relating to performance practice.
- 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 performance practice.

### *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 early music		Subject		
	<i>After the Master's examination</i>	Principal study/ Master's project	Ensemble playing	Basso continuo
<b>Knowledge and understanding</b>				
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
<b>Skills</b>				
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	X
<b>Competencies</b>				
Sphere of action	The student can manage work and development situations that are complex, unpredictable, and require new solution models or	X	X	X

	expressions.			
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 in early music		Subject	
	<i>After the Master's examination</i>	Learning theory	Performance practice
<b>Knowledge and understanding</b>			
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
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
<b>Skills</b>			
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
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-		X

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

### Qualification framework (continued)

Master's programme in early music		Other subjects, continued	
	<i>After the Master's examination</i>	Methodology course	Reflection course
<b>Knowledge and understanding</b>			
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.	<b>X</b>	<b>X</b>
<b>Skills</b>			
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	The student is able to evaluate and choose between the		<b>X</b>

decision	discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.		
Communication	The student can communicate and discuss professional issues with colleagues and non-specialists.	<b>X</b>	<b>X</b>
<b>Competencies</b>			
Sphere of action	The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.		<b>X</b>
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.	<b>X</b>	<b>X</b>