



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

MASTER'S PROGRAMME IN ORCHESTRAL INSTRUMENT

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

MASTER'S PROGRAMME WITH/WITHOUT PEDAGOGY

CURRICULUM (VOL. II)

Teaching and examination regulations

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SCHEMA (ECTS AND THE STUDY PROGRAMME)

ORCHESTRAL INSTRUMENT WITH PEDAGOGY

Subject	1st Year	2nd Year	
Principal study	20	15	
Master's project			20
Chamber music	10	5	
Orchestral studies	10	5	
Methodology course	5		
Reflection assignment		10	
Learning theory	5		
Principal study-specific pedagogy	10		
Practical training		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 [shaded box] indicates the duration of the teaching.

ORCHESTRAL INSTRUMENT WITHOUT PEDAGOGY

Subject	1st Year	2nd Year	
Principal study	20	15	
Master's project			20
Chamber music	10	5	
Orchestral studies	10	5	
Methodology course	5		
Reflection assignment		10	
Learning theory	5		
Early music or contemporary performance	10		
Practical training		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 [shaded box] indicates the duration of the teaching.

1. PRINCIPAL STUDY

PRINCIPAL STUDY (ORCHESTRAL INSTRUMENT)

(1st-4th semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of tuition in the principal study is to develop the student's artistic and instrumental skills to an extent which will give the student the possibility to acquire a position in a professional orchestra or ensemble, and/or undertake solo performance.

In addition, the programme with pedagogy aims to develop the student's skills in music teaching and instruction at various levels and in various contexts.

Students following the programme without pedagogy receive two semesters of specialised studies in such subjects as early music, contemporary music, performance, etc. The purpose of the specialised studies is to equip the student with further skills in specific instrumental areas.

The teaching in the principal subject may include tuition in a secondary instrument related to the principal subject.

The students study and rehearse works and movements covering the periods Baroque, Viennese Classicism, Romanticism, 20th-century music and the present day.

At least fifteen works or movements must be studied. For some instruments, solo literature for orchestra-related secondary instruments is included.

The teaching takes the form of both individual lessons and joint classes.

RULES FOR EXAMINATIONS AND TESTS

Principal study (orchestral instrument)

Master's project

After the 4th semester.

Form and content of the examinations

Practical test in a concert-like form.

The student performs a number of works/movements from the submitted repertoire list.

Examination materials

For the examination, the student compiles a repertoire list containing a number of previously-rehearsed works/movements covering the above-mentioned periods, and which includes at least one work composed after 1975. The total duration of the works and movements on the list must be at least 75 minutes.

This list forms the basis for the examination concert.

From the repertoire list, the student selects a number of works/movements with a duration of approximation 15 minutes. The external moderator chooses a further number of works/movements from the repertoire list, corresponding to approximately 25 minutes.

The student will be informed of the external moderator's choice of works/movements one week before the examination takes place.

Duration and scope

60 minutes, including assessment.

Moderation and assessment

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

A single grade is awarded under 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 responsibility to ensure that the repertoire list is submitted to the Study Administration on time.

The Study Administration will announce the deadlines for examination registration and handing in the repertoire list and programme notes on notice-boards and at the Academy's website.

The student is also responsible for the other participants in the Master's examination.

If the examination includes works with harpsichord or organ, it is the student's responsibility to submit a requisition for these.

The student can obtain a list of the external moderator's choice of works/movements from the Study Administration one week before the examination takes place.

The student is not considered to have passed the final Master's examination until the obligatory level of participation in the Academy's orchestra/ensembles has been approved by the Head of the Department.

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 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 professional issues.

Competencies

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

CHAMBER MUSIC

(1st-3rd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the teaching is to develop the student's ability to participate in chamber music relevant to the student's main instrument at a high musical, artistic and instrumental level.

The repertoire ranges from the Baroque to the present day, depending however upon the existing literature for the main instrument.

RULES FOR EXAMINATIONS AND TESTS

Chamber music

After the 3rd semester

Form and content of examination

Practical examination.

The examination aims to document that the student has acquired sufficient skills to be able to give a concert performance of one or more works/ movements of chamber music at professional level, on the basis of a repertoire list compiled by the student and approved by the student's teacher(s) in the subject.

The list must contain a repertoire of 50-60 minutes' duration, encompassing a range of styles and genres, and, as far as possible, containing entire works.

The works submitted must have been composed for a minimum of three and a maximum of eight musicians.

(In exceptional cases, dispensation may be granted from this requirement.)

On the basis of this list, the external moderator selects a programme corresponding to 25-30 minutes.

Examination materials

The above-mentioned repertoire list.

Duration and scope

40 minutes, including assessment.

Moderation and assessment

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

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

Responsibility and deadlines

The student may obtain information on the assignment(s) chosen by the moderator on the weekday before the examination day. It is the student's responsibility to ensure that the repertoire list is submitted to the Study Administration on time.

The Study Administration will announce the deadlines for examination registration and handing in the repertoire list and programme notes on notice-boards and at the Academy's website.

The student, together with the student's teacher, is responsible for the composition of the chamber music ensemble(s) and their presence at the examination.

NB: If the student has had leave of absence during the previous year/semester, the entire responsibility for the composition of the ensemble(s) and their presence rests with the 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 chamber music.
- The student understands and can reflect upon artistic practice and methods of solving technical issues in relation to chamber music, and identify artistic and technical challenges.

Skills

- The student masters chamber music-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 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.

ORCHESTRAL PLAYING/ORCHESTRAL STUDIES

(1st-3rd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the programme is, through participation in the Academy's orchestra and larger ensembles, and via individual and joint tuition, to familiarise the student with the working conditions which apply in professional orchestras/ensembles, and to give the student comprehensive insight into and command of orchestral playing corresponding to the requirements of competitions for professional ensembles.

It is sought to fulfil this aim through the student's compulsory participation in the Academy's orchestras/ensembles (see separate regulations) and through regular simulated 'stunt' competitions, as well as through tuition in orchestral studies.

The tuition in orchestral studies continues up to and including the third semester, while participation in the Academy's orchestras/ensembles continues up to and including the fourth semester.

RULES FOR EXAMINATIONS AND TESTS

Orchestral studies

After the 3rd semester

Form and content of examination

Practical examination.

The student compiles a repertoire list with a total of 25 extracts from the orchestral literature, with specification of duration.

Students with a secondary instrument related to the principal study must include examples from the orchestral literature for this instrument in the list.

On the basis of this list, the external moderator selects a number of examples with a total overall duration of around 15 minutes; if a secondary instrument is included, the duration is extended to a total of approximately 20 minutes.

In the case of wind players, at least three of the examples must be performed in a group.

Saxophonists may however obtain a dispensation from this requirement.

Examination materials

The above-mentioned repertoire list.

Duration and scope

25 minutes, including assessment. Extended to 30 minutes, including assessment, when a principal study-related secondary instrument is included.

Moderation and assessment

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

A single grade is awarded in accordance with the currently applicable marking scale.

Responsibility and deadlines

The student can obtain a list of the external moderator's programme choice from the Study Administration one week before the examination takes place.

The student is responsible for ensuring that the repertoire list is submitted on time. The Study Administration will post notices of the deadlines for submission of the repertoire list and programme notes.

The student is responsible for the composition and presence of the groups.

It is the student's responsibility to ensure that the repertoire list is submitted to the Study Administration on time.

The student is not considered to have passed the final Master's examination until the obligatory level of participation in the Academy's orchestra/ensembles has been approved by the Director of Studies.

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

Skills

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

LEARNING THEORY

(2nd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the subject is to develop the student's awareness and understanding of the various possible approaches to performance, teaching and communication.

The student acquires knowledge of various theories of learning, communication, knowledge, teaching strategies and pedagogy through a number of research-based lectures.

RULES FOR EXAMINATIONS AND TESTS

The subject is a certification subject, and is documented on the basis of at least 80% attendance.

Students with insufficient attendance must submit a written assignment.

Examination materials

A written assignment is set by the department heads in consultation with the lecturer(s) at the conclusion of the lecture series.

Form of examination

Written assignment in the course of a week.

Duration and scope

Five standard pages, excluding notes and references.

Moderation and assessment

The assignment is assessed by the relevant lecturer and an internal moderator, and is awarded the grade pass/fail.

Responsibility and deadlines

The Study Administration will announce the deadline for the submitting the written paper.

The assignment must be submitted in three copies.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student possesses knowledge of theories of learning, communication and cognition, teaching strategies and pedagogy.

PRINCIPAL STUDY-RELATED PEDAGOGY

(1st-2nd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the programme is to equip the student with the necessary professional, artistic and technical skills and pedagogical insight to be able to undertake the teaching and instruction of students at various levels, including teaching at beginner level.

Teaching skills are developed and strengthened through teaching one's own pupil(s) and pedagogical evaluation in joint classes, etc.

The student is introduced to various teaching methods and materials of relevance to the main subject (e.g. textbooks, schools of instrumental music, materials for ensemble playing, materials for elementary music teaching, etc.).

Part of the teaching will take the form of courses.

RULES FOR EXAMINATIONS AND TESTS

Principal study-related pedagogy

(2nd semester)

Form and content of examination

Practical examination.

Strings/Woodwind/Brass

For the examination, the student chooses a repertoire corresponding to beginner level and/or intermediate level (e.g. level 5 – 6 in the Grade system, the fifth Suzuki book, etc.).

The student must master the repertoire to the chosen level(s), and justify his or her choice at the subsequent interview.

The actual examination is divided into two parts:

- 1) Training of solo pupil or class (30 minutes)
- 2) Ensemble playing instruction (30 minutes)

The examination concludes with an interview with the moderators, in which the examinee comments on the progress of the lessons and answers any questions from the moderators in relation to the logbook.

Percussion

For the examination, the student chooses a repertoire corresponding to beginner level and/or intermediate level.

The student must master the repertoire to the chosen level(s), and justify his or her choice at the subsequent interview.

The actual examination is divided into two parts:

- 1) Class tuition at the selected level, including individual instruction (40 minutes)

2) Assigned pupil

In collaboration with the student's own teacher, the external moderator selects one or more works from the student's repertoire list. The student may obtain information on the selected repertoire 24 hours before the examination (30 minutes).

The examination concludes with an interview with the moderators, in which the examinee comments on the progress of the lessons and answers any questions from the moderators in relation to the logbook.

Examination materials

The student submits a list of the repertoire studied, and a logbook of the teaching provided to the student's own pupil.

The logbook must include:

- The student's specific technical-methodological and musical guidance of his or her pupil or class
- Pedagogical reflections on the further development of the pupil(s)
- General pedagogical reflections

Duration and scope

Strings/Woodwind/Brass

30 minutes are allotted for part one.

30 minutes are allotted for part two.

30 minutes are allotted for the interview and subsequent assessment process.

Total duration: 1 hour 30 minutes

Percussion

40 minutes are allotted for part one.

30 minutes are allotted for part two.

30 minutes are allotted for the interview and subsequent assessment process.

Total duration: 1 hour 40 minutes

Moderation and assessment

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

A single grade is awarded in accordance with the currently applicable marking scale.

Responsibility and deadlines

The student is responsible for ensuring that the pupils and the necessary teaching materials are present at the examination.

The student is responsible for ensuring that information on the choice of level and repertoire is submitted on time.

The student is responsible for ensuring that the logbook (in four copies) is submitted on time.

The subject teacher is responsible for ensuring the presence of the assigned pupil.

The Study Administration is responsible for securing suitable premises with the necessary equipment (e.g. grand piano and music stands) for the examination.

The Study Administration will announce the deadlines for submitting the logbook, etc., on notice-boards and on the Academy's intranet.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student possesses knowledge of pedagogical methods and practices relating to teaching pupils at beginner and intermediate level.
- The student understands and can reflect upon pedagogical practices and methods, and identify pedagogical challenges relating to teaching pupils at beginner and intermediate level.

Skills

- The student masters pedagogical methods and tools, and can apply these as relevant.
- The student can evaluate and choose between pedagogical methods and tools, and propose solution models.
- The student can communicate and discuss pedagogical issues.

Competencies

- The student can manage pedagogical 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.

SPECIALISED STUDIES (EARLY MUSIC/CONTEMPORARY MUSIC)

(1st-2nd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the specialised studies is to equip the student with further skills in specific instrumental areas.

Specialised studies in early music include solo tuition and participation in 2-3 early music projects. The projects are selected by the relevant Department Head, the Head of Studies and the Head of Early Music.

Specialised studies in contemporary music include participation in projects related to contemporary music, e.g. Pulsar, Percurama.

RULES FOR EXAMINATIONS AND TESTS

Specialised studies (Early Music/Contemporary Music)

After the 2nd semester.

Moderation and assessment

The course is subject to the approval of the Director of Studies for the orchestral department.

Responsibility and deadlines

The Director of Studies, the Department Head and the Head of Early Music are responsible for organising the projects.

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 specialised subject.
- The student understands and can reflect upon artistic practice and methods of solving technical issues in relation to the specialised subject, and can identify artistic and technical challenges.

Skills

- The student masters methods, tools and forms of expression in relation to the specialised subject.
- 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.

PRACTICAL TRAINING (EXTERNAL)

(3rd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of external practical training is to give the student an opportunity to test his or her abilities and acquired skills as a practising musician and/or teacher by filling such a position on the professional labour market for a period of time. The Academy is responsible for the academic standard of the period of practical training, and for securing a trainee position for the student.

Practical training is a compulsory part of the Master's programme for all students. The trainee period and location will be chosen and organised in line with the student's study programme. Guidance will also be provided during the period of practical training. (See also under 'Responsibility and deadlines'.)

RULES FOR EXAMINATIONS AND TESTS

Practical training (external)

After the 3rd semester.

Examination content and materials

A written statement must be submitted by the training supervisor, and the student must submit a report of 1-3 standard pages describing his or her expectations towards the training period, as well as the actual experiences and lessons learned during the trainee period.

Moderation and assessment

On the basis of the training supervisor's statement and the student's report, the Head of Department and Director of Studies will determine whether the period of practical training can be given final approval.

Responsibility and deadlines

At the end of the 2nd semester, the student submits a brief description of the proposed period of practical training.

The Study Administration will announce the deadline for submitting the description of the period of practical training.

The character of the trainee period determines who issues the provisional approval:

- 1) Practical training as a practising musician/singer must be approved by the Head of Department and the Director of Studies.
- 2) Trainee teaching periods must be approved by the teacher of Pedagogy and the Director of Studies.

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 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.
- 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 professional issues.

QUALIFICATIONS FRAMEWORK

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

Master's programme in orchestral instrument		Principal study		
	<i>After the Master's examination</i>	Principal study Master's project	Chamber music	Orchestral ensemble playing
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	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	

Co-operation and responsibility	The student can independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume professional responsibility.		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 orchestral instrument		Other subjects			
	<i>After the Master's examination</i>	Learning theory	Principal study-specific pedagogy	Early music / contemporary performance	Practical training
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,		X	X	X

	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.		X	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	

Qualification framework (continued)

Master's programme in orchestral instrument		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