



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

MASTER'S PROGRAMME TONMEISTER

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

RECORDING DIRECTION

CURRICULUM (VOL. II)

Teaching and examination regulations

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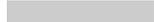
SCHEMA (ECTS AND THE STUDY PROGRAMME)

RECORDING DIRECTOR

Subject	1st year		2nd year	
Music production and music production projects	15 ECTS	15 ECTS		
Music production and Master's project			15 ECTS	15 ECTS
Classical music production	3 ECTS	3 ECTS	3 ECTS	3 ECTS
Entrepreneurship	4 ECTS	4 ECTS	4 ECTS	4 ECTS
Optional subjects for the Master's programme in Recording Direction	3 ECTS	3 ECTS	3 ECTS	3 ECTS
Extended aural training for recording directors	10 ECTS		10 ECTS	
TOTAL	60 ECTS		60 ECTS	

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.

MUSIC PRODUCTION AND MUSIC PRODUCTION PROJECTS

(1st-4th semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the programme is to enhance and develop the student's individual talent as a producer, and to strengthen and develop the student's skills in concept development and project management.

The programme includes joint classes and a number of individual projects. In the first year, three projects are carried out, as described in the lesson plan. In the second year, a self-chosen Master's project is carried out. A number of hours of personal academic guidance are associated with each of the projects.

During a project, work is done in a selection of the following areas:

- Artistic and musical expression
- Sound aesthetics
- Project work, including the development, planning, implementation and evaluation of projects
- Co-operation, dialogue and communication
- Reflection
- Oral and written presentation.

In advance of each project, and before a previously set deadline, the student submits a project description containing:

- Title and brief description of the subject
- Basis for the choice of subject
- Objectives and success criteria
- Academic guidance – needs and wishes
- Production plan

The project description must be approved by the Director of Studies and the teacher attached to the class teaching.

RULES FOR EXAMINATIONS AND TESTS

Music production and music production projects

Proficiency test

After the 2nd semester.

Examination content

The examination is in two parts:

- A presentation, in which the student presents the project
- An interview, based on the examination panel's questions about the project.

Form of examination

Oral examination.

Examination materials

Presentation of the third project, which is carried out during the first year.

The student submits the project approximately two weeks before the examination. The precise deadline for submission will be set by the Study Administration and stated in the applicable lesson plan. The completed project must be submitted in four copies, and consists of the following:

Digital documentation in CD format. Duration: 10-15 minutes. If the duration of the musical product exceeds 15 minutes, the student selects 10-15 minutes of digital documentation for assessment.

Project report, containing:

- Approved project description
- Evaluation of the progress of the project
- Account of artistic considerations and choices
- Career considerations
- Description of the student's professional benefits and practical experience with the project
- Description of the student's reflections on further artistic development.

Size of the project report: 10 standard pages (2,400 characters per page, including spaces), excluding front cover, approved project description, table of contents, illustrations and bibliography.

A prerequisite for registering for the proficiency test is that the first two projects in the first year have been completed and approved.

Duration and scope

Presentation: 10 minutes, interview: 10 minutes, assessment: 15 minutes

Moderation and assessment

The examination is assessed by the teacher, an internal moderator and an external moderator.

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

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

The assignment must be submitted in four copies.

Music production and music production projects

Master's project

After the 4th semester.

Examination content

The examination is in two parts:

- A presentation, in which the student presents the project
- An interview, based on the examination panel's questions about the project.

Form of examination

Oral examination.

Examination materials

Presentation of Master's project.

The student submits the project approximately two weeks before the examination. The precise deadline for submission will be set by the Study Administration and stated in the relevant lesson plan. The completed project must be submitted in four copies, and consists of the following:

Digital documentation in CD format. Duration 20-25 minutes. If the duration of the musical product exceeds 25 minutes, the student selects 20-25 minutes of digital documentation for assessment.

Project report, containing:

- Approved project description
- Evaluation of the progress of the project
- Account of artistic considerations and choices
- Career considerations
- Description of the student's professional benefits and practical experience with the project
- Description of the student's reflections on further artistic development.

Size of the project report: 20 standard pages (2,400 characters per page, including spaces), excluding front cover, approved project description, table of contents, illustrations and bibliography.

Duration and scope

Presentation: 10 minutes

Interview: 15 minutes

Assessment: 20 minutes

Moderation and assessment

The examination is assessed by the teacher, an internal moderator and an external moderator.

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

The Study Administration will announce the deadline for the submission of the assignment.

The assignment must be submitted in four copies.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student possesses knowledge of artistic practice, concept development and project management in relation to music production.
- The student understands and can reflect upon artistic practice, concept development and project management, and can identify artistic and technical challenges in relation to music production.

Skills

- The student masters music production-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.
- The student can communicate and discuss issues relating to music production.

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.

CLASSICAL MUSIC PRODUCTION

(1st-4th semester)

AIM AND CONTENT OF THE PROGRAMME

The aim is to enhance and develop the student's individual talent as a producer of classical music.

The programme examines various aspects of the role of the producer within classical music. The student is trained to understand the artistic intentions of a work, and subsequently to support these by consciously working with the choice of takes, communication with the musicians/conductor, technical choices and the aural aesthetic result. The main focus is on the ability to establish, maintain and develop the production vision through a long production process. Additionally, the teaching covers topics such as project management, sound aesthetics, industry knowledge, logistics, and communication with the musicians and conductor.

RULES FOR EXAMINATIONS AND TESTS

After the 4th semester.

Examination content

The subject is a certification subject which is passed on the basis of at least 80% attendance. If the rate of absence exceeds 20%, the student must take an oral examination.

Examination materials

A main question and a subsidiary question are formulated by the teacher.

Form of examination

Oral examination.

Duration and scope

30 minutes, including assessment. 30 minutes' preparation time is allowed. Students may take their own notes with them into the preparation room.

Moderation and assessment

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

Responsibility and deadlines

The student's own teacher formulates questions in relation to the reviewed syllabus.

The Study Administration is responsible for ensuring that hi-fi equipment and a flip chart or whiteboard is available in the examination room.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

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

Skills

- The student masters principal study-related methods, tools and modes of expression relating to classical music production, 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.
- The student can communicate and discuss issues relating to music production.

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.

ENTREPRENEURSHIP FOR RECORDING DIRECTORS

(1st-4th semester)

Aim and content of the programme

The aim of the programme is to strengthen and develop the students' innovation skills within music production, including developing existing and new forms of musical experiences, with focus on the music technology aspect.

The subject includes tuition in the following areas and concepts:

- Innovation
- Project management
- Industry knowledge
- Entrepreneurship
- Coaching

RULES FOR EXAMINATIONS AND TESTS

Entrepreneurship for recording directors

After the 2nd and 4th semesters.

Examination content

The subject is a certification subject which is passed on the basis of at least 80% attendance. If the rate of absence exceeds 20%, the student must take an oral examination.

Examination materials

A main question and a subsidiary question are formulated by the teacher.

Form of examination

Oral examination.

Duration and scope

30 minutes, including assessment. 30 minutes' preparation time is allowed. Students may take their own notes with them into the preparation room.

Moderation and assessment

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

Responsibility and deadlines

The student's own teacher formulates questions in relation to the reviewed syllabus.

The Study Administration is responsible for ensuring that hi-fi equipment and a flip chart or whiteboard is available in the examination room.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Skills

- The student masters general skills relating to employment within the discipline.

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.

OPTIONAL SUBJECTS FOR THE MASTER'S PROGRAMME IN RECORDING DIRECTION

(1st-4th semester)

AIM AND CONTENT OF THE PROGRAMME

To consolidate the professional breadth within the Master's programme, four optional subjects are taken as a supplement to the tuition in music production. The optional subjects are taken in classes across the boundaries of the year groups in the Master's programme. Typically, an optional subject is taken as a short course on a few consecutive days.

Examples of optional subjects are:

- Multimedia (sound design, advertising/jingle production, etc.)
- Music for visual images/drama (music production in a cinematic/dramatic context)
- Extended acoustics
- Extended electronics and digital technique

Within this subject group it will also be possible to attend master classes with appropriate professionals.

RULES FOR EXAMINATIONS AND TESTS

Optional subjects for the Master's programme in recording direction

After the 2nd and 4th semesters.

Examination content

The subject is a certification subject which is passed on the basis of at least 80% attendance. If the rate of absence exceeds 20%, the student must take an oral examination.

Examination materials

A main question and a subsidiary question are formulated by the teacher.

Form of examination

Oral examination.

Duration and scope

30 minutes, including assessment. 30 minutes' preparation time is allowed. Students may take their own notes with them into the preparation room.

Moderation and assessment

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

Responsibility and deadlines

The student's own teacher formulates the questions in relation to the reviewed syllabus.

The Study Administration is responsible for ensuring that hi-fi equipment and a flip chart or whiteboard is available in the examination room.

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 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 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.

EXTENDED AURAL TRAINING FOR RECORDING DIRECTORS

(1st-4th semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the programme is to contribute to the development of the student's musicianly awareness and skill. The principal features of the subject's method include the development of inner pitch, the acquisition of skills in forming an impression of and realising a printed score, and exercising the musical memory.

The contents may for example include:

- Rhythmic recognition
- Advanced rhythmic studies within both classical and contemporary compositional music.
- Melody reading
- Advanced melodic progressions (e.g. Baroque recitatives, Late Romanticism and Impressionism), atonal studies and combination exercises.
- Auditory analysis
- Functional analysis and possible repetition of advanced Bach chorales or other pieces of equivalent difficulty.
- Form analysis
- Correction
- Polyphonic correction exercises, mainly based on examples from the music literature, possibly in the form of exercises with accompanying CD.
- Dictation
- Transcription of polyphonic sequences and monophonic atonal sequences. Transcription of one or more voices and functional analysis of examples from the music literature in the form of exercises with accompanying CD.

RULES FOR EXAMINATIONS AND TESTS

Extended aural training for recording directors

After the 4th semester.

Examination content

The student is examined in three disciplines of the student's own choice.

30 minutes' of preparation time is allowed, with piano, for the tasks in rhythmic and melodic analysis.

If the student chooses dictation and/or correction as one of the disciplines, two hours is allowed to solve the task, in a room with a PA system.

Examination materials

The student will be provided with relevant materials for preparation.

Form of examination

Practical examination

Duration and scope

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

30 minutes' preparation time is allowed, with piano.

If the student chooses dictation and/or correction as one of the disciplines, two hours is allowed to solve the task, in a room with a PA system.

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 teacher is responsible for the choice of examination tasks, in consultation with the moderator.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student understands and can reflect upon methods in connection with the realisation of a printed score.

Skills

- The student masters methods and tools in connection with the realisation of a printed score.
- The student can evaluate musical issues, and select and justify new solution models.

Competencies

- The student can identify his or her own learning needs and structure his or her own studies.

QUALIFICATIONS FRAMEWORK

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

Master's programme in recording direction		Subject	
	<i>After the Master's examination</i>	Principal study	Classical music production
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
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.	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
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
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

Master's programme in recording direction		Subject		
	<i>After the Master's examination</i>	Entrepreneurship	Optional subject (principal study)	Extended aural training for recording directors
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	
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.	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
Communication	The student can communicate and discuss professional issues with colleagues and non-specialists.		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	X	
Learning	The student is able to take independent responsibility for his or her own professional development and specialisation.	X	X	X

