



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

MASTER'S PROGRAMME IN ENSEMBLE-CONDUCTING

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

CURRICULUM (VOL. II)

Teaching and examination regulations

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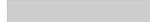
SCHEMA (ECTS AND THE STUDY PROGRAMME)

CONDUCTING

Subject		1st Year	2nd Year	
Principal study		30 ECTS	40 ECTS	
Master's project	Part I			15 ECTS
	Part II			5 ECTS
Aural training		10 ECTS		
Vocal coaching		10 ECTS		
Instrumentation and instrument knowledge		5 ECTS		
Form and structure analysis /Repertoire review		5 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.

1. PRINCIPAL STUDY PRINCIPAL STUDY COMPLEX

(1st-4th semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the teaching is to qualify students to be able to independently select, organise and carry out rehearsal and performance of a varied repertoire with various complements, such as string ensemble, wind ensemble, big band, etc.

The subject complex consists of conducting technique, gesture, score learning, rehearsal technique and ensemble practice.

The students studies and rehearses works from various genres and style periods, ranging from baroque to contemporary.

The teaching includes practical training with orchestras and ensembles with whom the Academy has entered into agreements.

The student is expected to attend productions with guest conductors invited by the Academy, including the prior (group) rehearsal work.

RULES FOR EXAMINATIONS AND TESTS

Ensemble-Conducting

After the 2nd semester.

If the student has attained certification through a minimum of 80% attendance, this examination is not taken.

Examination content

One week prior to the examination, the student is set a task which lies within the repertoire areas studied during the first two semesters, but has NOT been studied during the programme. The presentation takes the form of a first rehearsal with the ensemble.

Examination materials

One week before the examination, the set task is provided in the form of a score.

Form of examination

Practical examination

Duration and scope

The examination has a duration of 45 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, accompanied by a statement.

Responsibility and deadlines

The student's teacher is responsible for selecting the task, taking into account the possibilities for providing an appropriate ensemble.

The task can be collected one week before the examination.

RULES FOR EXAMINATIONS AND TESTS

Master's project

After the 4th semester.

The examination is in two parts.

Part I

The student submits a repertoire list of works rehearsed during the study programme. The ensemble type must be indicated beside each work.

Examination content

In consultation with the teacher, the student selects a work from the submitted list of works (see below) for performance. The presentation takes the form of a concert performance, and must be presented either with the student's own ensemble or with an ensemble allocated by the Academy.

Two weeks prior to the examination, the student is set a task which lies within the repertoire areas indicated by the list of works, but which has NOT been studied during the programme. The presentation takes the form of a rehearsal sequence, and thereby completes the task under 1).

An oral assessment is provided of the sequences under 1) and 2) and a conducting technical analysis of selected points in the list of works.

Examination materials

The student submits a repertoire list of works rehearsed during the study programme. The ensemble type must be indicated beside each work, and it must be clear which works have been rehearsed with the student's own ensemble, and which have been rehearsed with an ensemble made available by the Academy.

Form of examination

Practical examination.

Duration and scope

The three parts of the examination are taken together, and have a total duration of 75 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's teacher is responsible for, in good time:

- Selecting the tasks, taking into account the possibilities for providing an appropriate ensemble
- Organising the rehearsal sequence in consultation with the Study Administration and external partners. Two rehearsals and a dress rehearsal are held, each of 45 minutes' duration.

The student's own teacher, in consultation with the examiner, is responsible for selecting the tasks set for the year group, which are different, but performed by the same ensemble.

The student is responsible for ensuring that the set task is collected two weeks before the examination.

Part II

Examination materials

On the basis of the self-selected work, the student compiles a written, overall production plan, which must include:

- Rehearsal plans
- Convening the musicians (including the possible use of assistants for permanent ensembles)
- Finances, in the form of a budget and accounts for the production
- Contracts with the performers.
- Obtaining score materials (loan/hire)
- Practical aspects (including venue, lighting, sound, music stands and any necessary transport, etc.)
- Possible broadcasting conditions, etc.
- Written preparation of marketing material in the form of press releases, programme notes and text for a booklet, for use in a possible CD release.

The Master's project must be a minimum of 15 standard pages in length.

Form of examination

The Master's project takes the form of a written paper, which is commented upon during the interview in connection with the principal study examination.

Duration and scope

15 minutes' interview and 15 minutes' assessment.

Total: 30 minutes.

Moderation and assessment

The Master's project 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

It is the student's responsibility to ensure that the Master's project is submitted in five copies to the Study Administration before 1 May.

The Study Administration is responsible for ensuring that the project is forwarded to the moderators in good time before the examination.

The Study Administration is responsible for arranging for the interview to be taken in conjunction with the principal study 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 conducting.
- The student understands and can reflect upon artistic practice and methods of solving technical issues in relation to conducting, and 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 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.

2. AUXILIARY SUBJECTS FORM AND STRUCTURE ANALYSIS /REPERTOIRE REVIEW

(1st-2nd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the programme is to develop the student's ability to independently study a work's formal principle, structure and underlying compositional ideas, in order to be able to create a personal interpretation on a sufficiently analytical basis.

Works are selected, preferably in collaboration with the principal study teaching, and are subjected to in-depth analysis. The emphasis is on providing the student **both** with a familiarity with the elements of the music and the possibility of assessing the relationship between the typical and the special in the compositional whole, **and** an understanding of the relationship between the material and its development, **and** the clarity to be able to weigh the details in relation to the whole.

Besides the works/work extracts that are directly principal study-related, works/work extracts are also studied that represent archetypes, ranging from the Baroque to the present day.

The teaching can be followed across the boundaries of the year groups, when this is deemed appropriate.

RULES FOR EXAMINATIONS AND TESTS

Form and structure analysis/Repertoire review

After the 2nd semester.

Examination content

An oral, in-depth analysis of a work/work extract/movement that has not been examined during the study programme, but which lies within the area that has been studied.

Examination materials

The task is provided in the form of a score. A piano and a recording of the task will be available during the preparation time.

Form of examination

Oral examination with preparation.

Duration and scope

The examination has a duration of 40 minutes, including assessment. Four hours are allowed for preparation.

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher. The examination is assessed according to the currently applicable marking scale.

Responsibility and deadlines

The teacher, together with the internal moderator, is responsible for the selection of the task, which must subsequently be approved by the moderator.

The Study Administration is responsible for providing the task, and for equipping the preparation room with a sound system and piano.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student possesses knowledge of a work's formal principle, its structure and underlying compositional ideas.
- The student understands and can reflect upon a work's formal principle, its structure and underlying compositional ideas, and identify artistic challenges.

Skills

- The student can communicate and discuss a work's structural and form-related issues.

INSTRUMENTATION AND INSTRUMENT KNOWLEDGE

(1st-2nd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the subject is to familiarise the student with the sound universe and possibilities of various types of ensemble, and thereby develop the student's ability to perceive the instrumental and compositional ideas contained in the score.

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

The teaching in instrument knowledge takes place in course form during the first semester of the study programme. Selected works are examined by the Academy's instrumental teachers with the aim of familiarising the student with the individual instruments/instrument groups. The teaching pays special attention to the following areas:

- **Woodwind and brass:** Breathing and articulation techniques, including overblowing, various types of pipes and mouthpieces, mutes, transposed instruments, notation, etc.
- **Percussion:** Instrument knowledge, notation, drumsticks, mallets, etc.
- **Harp:** Pedal use, playing modes, harmonics, notation, etc.
- **Strings:** Stroke types, phrasing, practical bowing marks, notation, harmonics, etc.

RULES FOR EXAMINATIONS AND TESTS

Instrumentation and instrument knowledge

After the 2nd semester.

Examination content

The examination consists of:

- A written examination assignment

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

- An oral score analysis

A number of work extracts are selected from the submitted list of works from the principal study. The student must explain the texture and ideas contained in these extracts. Two hours' preparation are allowed for the task.

Examination materials

Repertoire list of works/work extracts that the student has rehearsed in the principal study during the first and second semesters.

Form of examination

Written examination assignment and oral examination

Duration and scope

The written examination has a duration of four hours.

The oral examination has a duration of 30 minutes. Subsequently, 30 minutes are set aside for assessment of the oral presentation and the written assignment.

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher. The examination is graded according to the currently applicable marking scale, calculated as an average of the two examinations.

Responsibility and deadlines

The teacher is responsible for selecting the tasks, which must subsequently be approved by the moderator. The task types will not necessarily be the same for students of the same year.

The Study Administration is responsible for ensuring that the written part of the examination is taken before the oral part.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student possesses knowledge of the different tonal universes and possibilities of the various ensemble types.
- The student understands and can reflect upon the different tonal universes and possibilities of the various ensemble types, and identify artistic challenges.

Skills

- The student masters relevant instrumentational 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.

AURAL TRAINING

(1st-2nd semester)

AIM AND CONTENT OF THE PROGRAMME

Through aural analysis, correction, advanced rhythm and melody studies, combination exercises, score playing, transposition and notation practice, principal study-related aural training contributes to the development of a reliable musical ear, a well-developed sense of tempo and pace, and good aural structuring and memory.

The teaching includes:

Aural analysis, rhythmic recognition, melody reading, score playing, correction and dictation.

Other relevant disciplines may also be involved.

RULES FOR EXAMINATIONS AND TESTS

Aural training

After the 2nd semester.

Examination content and materials

The examination consists of a written assignment and an oral examination.

Written assignment

- Writing down an instrumental or vocal part.
- Correction of an instrumental part.

Oral examination

Aural analysis:

According to the student's own choice:

- Aural analysis of a pre-played piano or instrumental part, or
- Functional harmonic analysis of an advanced homophonic part.

Rhythm:

- Performance of an advanced unison task, with guiding time marking
- Performance of an advanced two-part combination task.

Both tasks may include polyrhythmic, oblique or altering time signatures, additive rhythm or metric modulation.

Melody:

According to the student's own choice:

- A three or four-part combination task in which one voice is sung, while the other voices are played on piano, *or*
- A simpler vocal recitative played and sung according to orchestral score.
- An advanced, unaccompanied, free-tonal or atonal melodic task.

Score playing:

- Extract from a score that may contain transposed instruments (B, A and F tuning) and C clefs (alto and tenor clef), performed on the piano.

Form of examination

Oral and written examination.

Duration and scope

The oral examination has a total duration of 45 minutes, including assessment. One hour of preparation with piano is allowed for the tasks in rhythm, melody and score playing.

Two hours are allowed for the written examination.

Moderation and assessment

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

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

Responsibility and deadlines

The teacher is responsible for setting the tasks for the oral examination.

The Department Head is responsible for ensuring that a task is prepared for the written part of the examination.

The student is responsible for ensuring that the written assignment is collected and submitted to the Study Administration.

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 relevant methods in connection with the realisation of a printed score.
- The student can evaluate and choose between the subject area's methods and tools, and propose new solution models.

Competencies

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

VOCAL COACHING

(1st-2nd semester)

AIM AND CONTENT OF THE PROGRAMME

The aim is to equip the student with a tool for independent rehearsal and conducting of soloists and solo ensembles.

The subject includes guidance in vocal coaching activities. The progression of the tuition is organised according to the level of the student.

RULES FOR EXAMINATIONS AND TESTS

Vocal coaching

After the 2nd semester.

If the student has attained certification through a minimum of 80% attendance, this examination is not taken.

Examination content

The examination is in two parts.

- Prima vista playing of a piano arrangement with solo voices, e.g. Mozart: "Cosi fan tutte", no. 4 (duet).
- Seconda vista accompaniment of recitative with soloist, e.g. Mozart: The Count's Recitative from Act 3 of The Marriage of Figaro.

Examination materials

The tasks will be supplied in the form of scores, which will be handed out at the examination.

Form of examination

Practical examination with one or more assigned soloists. 15 minutes' of preparation time with piano is allowed for the seconda vista task, but without the assigned soloist.

Duration and scope

The examination has a total duration of 25 minutes. Of this, ten minutes will be reserved for 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 student is responsible for ensuring that the repertoire list is submitted on time.

The student's own teacher is responsible for the assigned soloist(s).

The teacher and the internal moderator are jointly responsible for formulating the sight-reading and seconda vista tasks.

GOALS FOR LEARNING OUTCOME

After concluding the subject:

Knowledge and understanding

- The student possesses knowledge of rehearsal techniques in relation to singers and instrumentalists.
- The student understands and can reflect upon rehearsal techniques and identify artistic challenges.

Skills

- The student can apply relevant methods, tools and forms of expression in rehearsal techniques.
- The student can evaluate and choose between the methods and tools of rehearsal techniques, and, on an artistic basis, propose new expressions and solution models.

Competencies

- The student can manage rehearsal 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.

MA in Conducting		Principal study			Auxiliary subject	
	<i>After the Master's examination</i>	Principal study/ Master's project	Aural training	Vocal coaching	Instrumentation	Form and structure analysis
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	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	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	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	X	
Communication	The student can communicate and discuss professional issues with colleagues and non-specialists.	X				X
Skills						
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	The student can independently	X		X		

responsibility	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	x		