



DET KONGELIGE  
DANSKE  
MUSIKKONSERVATORIUM

# MASTER'S PROGRAMME IN CHURCH MUSIC

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

## CHURCH MUSIC

### CURRICULUM (VOL. II)

Teaching and examination regulations  
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## **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.

## SCHEMA (ECTS AND THE STUDY PROGRAMME)

### CHURCH MUSIC

Subject	1st Year		2nd Year	
Solo organ	15		7	
Liturgical organ	14		7	
Master's project				20
Department seminar	1	1	1	1
Methodology course	5			
Reflection assignment			10	
New hymns	3			
Children's choirs			6	
Choirs and choir conducting	8		3	
Principal study-specific pedagogy		5	5	
Learning theory	5			
Church service practice	3			

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: SOLO AND LITURGICAL ORGAN**

(1st-4th semester)

## **AIM AND CONTENT OF THE TEACHING**

Teaching in the principal study, own skills, is intended to further develop the students' artistic and technical mastery of the instrument, with a view to a career as a professional musician.

## **RULES FOR EXAMINATIONS AND TESTS**

### **Solo organ**

Master's project

After the 4th semester.

### **Examination content**

The examinee presents a programme of 45-50 minutes' duration.

Students present their programmes themselves, with written or oral programme notes.

### **Examination materials**

The examination encompasses a programme of larger works from different periods, with a duration of 45-50 minutes. One of the works must be by J. S. Bach.

The programme presentation must have a maximum duration of five minutes, or a size of approximately one standard page.

The student must also submit a list of repertoire rehearsed in the course of the Master's programme. The list must be certified by the student's teacher.

### **Form of examination**

Practical examination.

### **Duration and scope**

70 minutes, including assessment time.

### **Moderation and assessment**

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

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

## **Responsibility and deadlines**

If the student chooses the written programme presentation form, it is the student's own responsibility to ensure that the programme notes are submitted to the Study Administration at least three days before the examination. The Study Administration will announce the deadline for the submission of repertoire lists/programmes, etc.

## **Liturgical organ**

Master's project

After the 4th semester.

## **Examination content**

- A. Two choral parts are played from Den Danske Koralbog and/or from WH's addendum of 2004. Both parts are presented with the accompanying hymn number from the Hymn Book. The stated number of verses is played, taking account of the text and content of the hymns. The parts from the Danish Chorale Book or the Addendum must be utilised in at least one verse, but may be used in all verses. There is thus an opportunity to use alternative part types (Bas cantus firmus, Tenor cantus firmus, or other), but this is not obligatory. Trio playing must be included (the melody in the right hand on one manual, the alto and tenor on another manual, the bass in the pedal). Both hymns must include trio playing.

Both choral parts are introduced by preludes and linked by intermediate modulation.

- B. Improvisation:

- Prelude to church service (max. 4 minutes ) on submitted hymn melody or Gregorian theme (choose between three different church holidays with related themes).
- Communion improvisation (max. 5 minutes ) on submitted hymn melody (choose between three different melodies).

There will be an opportunity for an extended improvisation examination on a submitted theme in the student's choice of style and form. The improvisation must have a duration of approximately 10 minutes. Fifteen minutes' extra time is allowed for preparation. If this option is chosen, it will be stated on the examination certificate.

- C. Sight-reading task: Two choral parts are played from Den Danske Koralbog and/or from WH's addendum of 2004. The parts are played, firstly as chorale playing (one manual and pedal), and subsequently as trio playing (the melody in the right hand on one manual, the alto and tenor on another manual, the bass in the pedal). The parts are introduced by preludes and linked by modulation.
- D. Transposition: In the other examination chorale, the part is transposed a whole tone or a semitone up or down (up to four key signatures). The transposition is performed as choral playing, and must not be written down.

For points a), b) and d), a total preparation time of two hours is allowed.

See however the remark under b) regarding the preparation time for "Extended improvisation".

**Examination materials**

The student will be presented with the examination materials at the examination. The examination assignments are distributed by drawing lots immediately prior to the preparation time.

**Form of examination**

Practical examination (with preparation).

**Duration and scope**

60 minutes, including assessment time.

**Moderation and assessment**

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

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

**Responsibility and deadlines**

The tasks are compiled by one of the department's teachers in liturgical organ playing, who is selected by the teacher responsible for the subject.

# **DEPARTMENT SEMINAR**

(1st-4th semester)

## **AIM AND CONTENT OF THE TEACHING**

Each semester, a number of departmental seminars are held, involving all students of organ playing. The seminars may be held in-house, or as excursions to organs located elsewhere. The student participates in all seminars, and must also actively contribute to the presentation of specific topics and to the review and play-through of selected works or similar study-relevant material.

## **RULES FOR EXAMINATIONS AND TESTS**

### **Department seminar**

1st-4th semester

### **Examination content**

The subject is a certification subject.

To obtain the certificate:

- Students of subjects with one or two course sessions must not have any absence.
- In subjects with three or four course sessions, students must not have more than one day of absence.
- In subjects with five course sessions or more, students must have a minimum of 80% attendance.

If a certificate is not awarded, the student must submit a written assignment.

### **Examination materials**

The task will be formulated by the subject teacher immediately after the conclusion of the departmental seminar series.

### **Form of examination**

Written assignment completed 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 subject teacher and an internal moderator, and the grade pass/fail is awarded.

### **Responsibility and deadlines**

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

The assignment must be submitted in three copies.

## **LEARNING OUTCOMES**

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of artistic practice, repertoire and methods of solving technical issues in relation to solo and liturgical organ playing.
- The student understands and can reflect upon artistic practice and methods of solving technical issues in relation to solo and liturgical organ playing, and 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 can cope with work and development situations that are complex and unpredictable, and which 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 capable of assuming 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.

# **PRINCIPAL STUDY-SPECIFIC PEDAGOGY (ORGAN)**

(2nd-3rd semester)

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

The module comprises a natural extension of the Elementary Music Teaching module in the first semester. The aim of the programme is for the student to acquire teaching skills with a view to being able to teach at beginner level.

The programme includes:

- a review of different organ schools
- basic pedal techniques
- appropriate practice at various stages of development
- the physiology of organ playing
- relevant beginner-level repertoire
- elementary description of the organ as an instrument, etc.
- teaching own pupil

Teaching sessions for the students' own pupils may take place in plenary session or in smaller groups. The students work individually with their own pupils between classes. The repertoire is selected in relation to the pupils' level and appropriate repertoire for beginners. The students keep a logbook which contains planning, considerations, factual information and reflections on the progress of the programme.

## **RULES FOR EXAMINATIONS AND TESTS**

### **Principal study-specific pedagogy (organ)**

After the 3rd semester.

#### **Examination content**

In the examination, examinees demonstrate their teaching skills by teaching their own pupils. The teaching should include both technical and musical guidance. The examination concludes with an interview with the moderators, in which the examinee comments on the progress of the lesson 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.

#### **Form of examination**

Practical examination

### **Duration and scope**

The examination has a duration of 30 minutes. The interview with the moderators has a duration of 10 minutes. The total duration is one hour, including the assessment process.

### **Moderation and assessment**

The examination is assessed by an external moderator, an internal moderator (the examination director), and the student's own teacher (the examiner). A single grade is awarded under the currently applicable marking scale.

### **Responsibility and deadlines**

It is the student's responsibility to ensure that the repertoire list is submitted to the Study Administration on time. The student is responsible for ensuring the presence of the student's own pupil at the examination.

The Study Administration will announce the deadline for the submission of the repertoire list and logbook.

The logbook must be submitted in four copies.

## **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 level.
- The student understands and can reflect upon pedagogical practices and methods, and identify pedagogical challenges relating to teaching pupils at beginner 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.

# **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**

### **Learning theory**

After the 2<sup>nd</sup> semester

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 SUBJECTS**

## **CHURCH SERVICE PRACTICE**

(1st semester)

### **AIM AND CONTENT OF THE TEACHING**

Church service practice takes place in co-operation with the Pastoral Seminary in Copenhagen, and has direct relevance to liturgical organ playing. This is a practical co-operative exercise in the preparation and implementation of a church service, and is intended to develop the student's sense of the sequence of a church service, which depends on finely-tuned interplay between the minister/liturgy and the organist.

The subject is located relatively late in the programme in order to ensure that the student has reached a certain level in liturgical organ playing, and thus possesses the necessary proficiency and tools to get the most out of the practical exercise. Here the student can apply and test what has been learned in its proper context, under the practical guidance and critique of the principal study teacher and fellow students.

Students participate in one weekly church service at the Pastoral Seminary, where they take turns to perform the role of organist. Preparation for the service and the subsequent evaluation is done in collaboration with students from the Pastoral Seminary. The evaluation of the church service and of the co-operation takes place weekly, both with the whole class and in a smaller group with the organ student and his or her fellow students, together with the principal study teacher.

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

#### **Church service practice**

After the 1st semester.

#### **Form of examination**

The subject is a certification subject.

To obtain the certificate:

- Students of subjects with one or two course sessions must not have any absence.
- In subjects with three or four course sessions, students must not have more than one day of absence.
- In subjects with five course sessions or more, students must have a minimum of 80% attendance.

### **LEARNING OUTCOMES**

After concluding the subject:

#### *Skills*

- The student masters the general skills relating to employment within the discipline.
- The student can communicate and discuss professional issues.

### *Competencies*

- The student can cope with work and development situations that are complex and unpredictable, and which require new solution models or expressions.
- The student can independently initiate and implement intradisciplinary and interdisciplinary cooperation, and assume professional responsibility.

# **NEW RYTHMIC HYMNS AND SONGS FOR PIANO AND ORGAN**

(1st semester)

## **AIM AND CONTENT OF THE TEACHING**

In his or her forthcoming work as a church musician, the student will often have to accompany more recent rhythmic hymns and songs on the piano or organ, for example at parishioners' evenings, or as part of confirmation teaching. This will involve many different genres and styles.

The aim of the subject is to equip the student with the fundamental tools to be able to perform modern rhythmic hymns and songs on the piano or organ in an adequate manner.

## **RULES FOR EXAMINATIONS AND TESTS**

### **New rhythmic hymns and songs for piano and organ**

After the 1st semester.

#### **Examination content**

At the examination, the internal moderator selects two songs from the repertoire list (one for piano and one for organ), which are then performed at the examination.

#### **Examination materials**

The student submits a repertoire list of fifteen new rhythmic hymns and songs for piano and organ.

#### **Form of examination**

Practical examination.

#### **Duration and scope**

The examination has a duration of 15 minutes, including assessment. No preparation time is given.

#### **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 the attendance of any other participants at the examination.

The Study Administration will announce the deadline for submission of the repertoire list.

## **LEARNING OUTCOMES**

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 performance of new rhythmic hymns and songs.
- The student understands and can reflect upon artistic practice and methods of solving technical issues in relation to the performance of new rhythmic hymns and songs, and identify artistic and technical challenges.

### *Skills*

- The student masters the 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.

# **CHILDREN'S CHOIRS (DIDATICS)**

(3rd-4th semester)

## **AIM AND CONTENT OF THE TEACHING**

Children's choirs are of great importance to a forthcoming church musician, because of the strong position held by children's and youth choirs in the Evangelical Lutheran Church in Denmark. The course is offered in the final year of study, when the course in choir conducting has usually been completed and conducting skills have been developed. Working with children's choirs requires different social and psychological approaches than working with adult choirs, and emphasis is placed on these special skills in the teaching.

Teaching takes place both in the form of lectures and via visits to and work with the Academy's own children's choirs.

## **RULES FOR EXAMINATIONS AND TESTS**

### **Children's choirs**

After the 4th semester.

### **Examination content**

The examinee demonstrates his or her skills in conducting children's choirs, either with the student's own choir or with one of the Academy's children's choirs, according to the student's own choice. Work is done with warming-up/voice training exercises, a self-chosen task and a set piece. In the rehearsal, the examinee demonstrates his or her knowledge of vocal and aural/intonation problems, text analysis/articulation and piano playing.

### **Examination materials**

- A. One or more self-chosen tasks.
- B. A set task that complements and contrasts with the self-chosen task(s).

The piece must not have been previously reviewed during the student's studies.

The set task will be available from the Study Administration three days before the examination.

After the examination, the examinee answers any questions from the moderators concerning the progress of the examination.

### **Form of examination**

Practical examination.

### **Duration and scope**

45 minutes, including assessment.

### **Moderation and assessment**

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

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

### **Responsibility and deadlines**

The student and the teacher are jointly responsible for the presence of the choir at the examination.

The teacher is responsible for the set task.

## **LEARNING OUTCOMES**

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of pedagogical practice and repertoire in relation to children's choirs.
- The student understands and can reflect upon pedagogical practice in relation to children's choirs, and identify pedagogical challenges.

### *Skills*

- 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 pedagogical issues in relation to children's choirs.

### *Competencies*

- The student can cope with work and development situations that are complex and unpredictable, and which require new solution models or expressions.

# **CHOIR CONDUCTING**

(1st-2nd semester)

# **CHURCH MUSICIANS' CHOIR**

(1st-2nd semester, mandatory)

(3rd-4th semester, by arrangement)

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

The aim of the teaching in choir conducting is both to equip students with the technical and musical skills to conduct, instruct and inspire choirs in various genres, and to develop the student's skills and experience as a communicator.

The teaching takes place in classes, and consists of advanced conducting technique, rehearsal methods and the development of the student's sense of musical nuance, style and timbre, and musical communication skills.

Church music students and students of music teaching together constitute the "Common Choir", which serves as a training choir for students of both courses.

The purpose of the common choir is to give students an opportunity to develop their skills as choristers, achieve an understanding of choral work and expand their repertoire knowledge.

The common choir may participate in concerts, either under the direction of the students or under the direction of the teacher in choir conducting.

## **RULES FOR EXAMINATIONS AND TESTS**

### **Choir conducting**

After the 2nd semester.

### **Form of examination**

The student performs a fully rehearsed piece, and demonstrates rehearsal of new material and advanced musical instruction.

### **Examination content**

The examination consists of three elements, which may be performed by the Common Choir, parts of the Common Choir, the student's own choir, or a combination of these. All of the pieces must be approved by the student's own teacher.

- 1) Concert-ready piece: A choral piece for at least four voices.
- 2) Partially rehearsed piece: The teacher, in consultation with the external moderator, allocates a piece to the student four weeks prior to the last ordinary rehearsal before the examination. The piece is subsequently

rehearsed by the choir, so that it is partially rehearsed for the examination, in such a way that it is possible for the student to demonstrate musical instruction/conducting.

3) Rehearsal of new material: The examinee submits six pieces (see examination materials), from which the teacher, in consultation with the external moderator, selects one piece, of which the examinee is notified four weeks prior to the examination.

### **Examination materials**

Six weeks before the examination (rehearsal of new material), the examinee submits a programme list of six choral pieces, both ecclesiastical and secular, from different chronological periods. In the six pieces, the following must be represented:

- A cappella part
- Part with instrumental accompaniment (piano/organ/other)
- Choral piece composed after 1950
- Danish and foreign texts

The student's own teacher and moderator, in consultation, choose a piece from this list and forward it to the examinee four weeks before the examination.

### **Duration and scope**

The examination has a duration of 45 minutes. Assessment takes 15 minutes. The total duration is 60 minutes.

### **Moderation and assessment**

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

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

### **Responsibility and deadlines**

The teacher, in collaboration with the Study Administration, is responsible for organising the rehearsals prior to the examination. The student is responsible for ensuring that the repertoire and programme lists are certified by the student's own teacher and submitted to the Study Administration. The Study Administration will announce the deadline for submission of programme lists. The student can obtain information from the Study Administration about the set tasks four weeks and one week, respectively, prior to the examination.

## **LEARNING OUTCOMES**

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of artistic practice, repertoire and methods of solving technical issues in relation to choir conducting.

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

### *Skills*

- The student masters methods, tools and forms of expression in relation to choir conducting.
- 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 choir conducting.

### *Competencies*

- The student can cope with work and development situations that are complex and unpredictable, and which require new solution models or expressions.

# QUALIFICATIONS FRAMEWORK

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

Master's programme as church musician		Principal study
	<i>After the Master's examination</i>	<p>Solo organ</p> <p>Liturgical organ</p> <p>Master's project</p> <p>Department seminar</p>
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
Skills		
Skill type	The student masters musical methods, tools and modes of expression, can use relevant tools and methods, and masters general skills related 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-specialists.	X

Competencies		
Sphere of action	The student can cope with work and development situations that are complex and unpredictable, and which 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.	X
Learning	The student is capable of assuming independent responsibility for his or her own professional development and specialisation.	X

### Qualification framework (continued)

Master's programme as church musician		Subject			
	<i>After the Master's examination</i>	New hymns	Elementary music teaching and children's choirs	Choir conducting and Church Musicians' Choir	Church service practice
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, can use relevant tools and methods, and masters general skills related 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	
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 cope with work and development situations that are complex and unpredictable, and which require new solution models or expressions.		X	X	X
Co-operation and responsibility	The student can independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume professional responsibility.				X
Learning	The student is capable of assuming independent responsibility for his or her own professional development and specialisation.	X			

### Qualification framework (continued)

<b>Master's programme in orchestral instrument</b>		<b>Other subjects</b>	
	<i>After the Master's examination</i>	Learning theory	Principal study-specific pedagogy
<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, can use relevant tools and methods, and masters general skills related 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
Communication	The student can communicate and discuss professional issues with colleagues and non-specialists.		X
<b>Competencies</b>			
Sphere of action	The student can cope with work and development situations that are complex and unpredictable, and which 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 capable of assuming independent responsibility for his or her own professional development and specialisation.		X

### Qualification framework (continued)

<b>Master's programme as church musician</b>		<b>Subject</b>	
	<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, can use relevant tools and methods, and masters general skills related 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.		<b>X</b>
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 cope with work and development situations that are complex and unpredictable, and which 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 capable of assuming independent responsibility for his or her own professional development and specialisation.	<b>X</b>	<b>X</b>