

## CURRICULUM

### **Master of Music (cand. musicae), music teacher**

### **Degree course CHURCH MUSIC WITH HARPSICHORD Aarhus**

Effective as of 2011

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# 1 Introduction

**The MMus (Church Music with Harpsichord) music education degree course** at the Royal Academy of Music, Aarhus, is a 2-year course during which students acquire specialist knowledge, skills, and qualifications to become church musicians and music teachers at the highest level. In addition, the course focuses on making students capable of becoming distinctive music business entrepreneurs.

**The course structure** has a constant focus on the Repertoire Playing and Harpsichord and Figured Bass subjects. The main study area also comprises Accompaniment and Chamber Music and Liturgical Playing. Theoretical and practical pedagogics tuition is covered, and the student learns how to communicate his/her technical and musical knowledge and skills. The Entrepreneurial Studies subject is concluded after the 3rd semester and provides the student with relevant tools for administering his/her artistic qualities through e.g. self-management and entrepreneurial skills.

The Church Music with Harpsichord degree course concludes with a student-defined master's project which is based on student interests and needs and also constitutes their specialisation in the field.

**The course subjects are divided into the following fields:**

- Main study area: Subjects where the student is a performer as well as subjects that support this aspect and pedagogical subjects.
- Entrepreneurial Studies: Subjects and projects where students gain skills and qualifications as entrepreneurs and managers of dynamic processes and acquire career administration tools.
- Master's project: The project itself as well as guidance and subjects that prepare the student for project work.

The elements of the course are credited with ECTS points based on an assessment of the workload involved in the subjects.

**In addition to scheduled tuition**, students at the Royal Academy of Music may participate in the following activities:

- Study trips.
- Master classes with internationally acclaimed musicians.
- Chamber music in a rich and professionally challenging study environment.
- Good opportunities for working with the harpsichord in various contexts.
- and much more.

## 2 Course content, individual subjects, and examinations

<b>Church Music with Harpsichord</b>	1st sem	2nd sem	3rd sem	4th sem	Sum
<b>Main study area</b>					
Repertoire Playing	10	5	4	8	27
Liturgical Playing	2	2	4	5	13
Accompaniment and Chamber Music	4	5			9
Harpsichord and Figured Bass	5	5	2	2	14
Organ Pedagogics	3	5			8
Education Theory	3	3			6
Consort Instruction		2	2		4
<b>Entrepreneurial Studies</b>	3	3	3		9
<b>Master's project</b>			15	15	30
	30	30	30	30	120

## 2.1 Main study area

### 2.1.1 Repertoire Playing

#### Objectives

Upon completion of the subject, the student:

- Possesses specialist knowledge of internationally recognised artistic and technical practice, repertoire, methods, and theory in relation to organ literature.
- Has mastered artistic and technical skills and forms of expression on the pipe organ.
- Commands critical and analytical approaches to art repertoire music and musical practice.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.

#### Content

Tuition takes as its starting point the performance of selected central works of organ literature. Tuition progression is arranged individually.

The subject also aims at enabling the student to participate independently in various musical contexts, including ensemble playing.

Tuition facilitates a process whereby the student may independently take responsibility for his/her own learning needs, specialisation options, and potential for artistic development, and structure his/her time and work efforts.

#### Tuition and work formats

One-to-one tuition and joint classes.

#### Semesters

1st to 4th semester.

#### Scope

27 ECTS towards the degree

#### Evaluation and examination regulations

Examination content:

The student performs a 45 minute concert programme consisting of solo organ works.

Repertoire list and programme must be handed in at the study office no later than by April 1st. The examination concert repertoire may overlap that of the master's project.

Total duration including discussion: 1 hour.

*Examination format:*

Practical test.

*Marking and evaluation:*

External marking. Grade.

The assessment must reflect to what extent the objectives have been achieved.

## 2.1.2 Liturgical Playing

### Objectives

Upon completion of the subject, the student:

- Possesses specialist knowledge of internationally recognised artistic and technical practice, repertoire, methods, and theory.
- Has mastered artistic and technical skills and forms of expression.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.

### Content

The student's ability to lead hymn singing is developed.

Tuition comprises transposition, sight reading, and improvisation.

### Tuition and work formats

One-to-one tuition and joint classes.

### Semesters

1st to 4th semester.

### Scope

13 ECTS towards the degree

### Evaluation and examination regulations

After the 4th semester: Liturgical playing examination

*Examination content:*

- Hymn music: Two hymns from the Danish hymnal (Den Danske Salmebog) with accompanying settings from one of the authorised Danish chorale books are offered. A maximum of four verses are performed. The exact verses to be played are stated in the assignment. The chorale book setting is to be used for at least one verse of each hymn, and the melody of each hymn must be played. At least one of the hymns must incorporate alternative accompaniment/harmonisation. Both hymns must comprise an introduction created by the student.
- Transposition: One of the chorales offered is transposed a whole tone or half a tone up or down (up to four key signatures). The transposition is performed as a chorale and may not be written down.
- Hymn sight reading: Two hymns played as chorales (one manual and pedals). Both hymns begin with improvised introductions and are connected using improvised modulation.
- Improvisation: Improvisation, possibly in the form of a prelude to a liturgical service or another church event, based on a hymn melody offered (three hymn melodies from different periods are offered by the external examiner) or free-form in a key and metre offered by the external examiner.

Preparation:

Hymn music: 24 hours.

Transposition and improvisation: A total of 2 hours at an organ.

All chorale settings offered must come from an authorised Danish chorale book. The assignment wording states which book is being used. All assignments are set by the external examiner.

*Examination format:*

Practical test. Duration including discussion: 60 minutes.

*Marking and evaluation:*

External marking. Grade. The evaluation must reflect to what extent the objectives of the degree course have been achieved.

### 2.1.3 Accompaniment and Chamber Music

#### Objectives

Upon completion of the subject, the student:

- Has mastered artistic and technical skills and forms of expression.
- Commands critical and analytical approaches to music and musical practice in relation to accompaniment and chamber music.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.
- Can commence and direct musical ensemble playing and interdisciplinary cooperation independently in the musician and communicator role.

#### Content

The student receives tuition and supervision in relation to chamber music practice. The repertoire must have a certain stylistic diversity. The student's ability to direct and participate in a listening and responsive manner in ensemble playing situations is developed.

#### Tuition and work formats

Class tuition.

#### Semesters

1st to 2nd semester.

#### Scope

9 ECTS towards the degree

#### Evaluation and examination regulations

After the 2nd semester: Examination

*Examination content:*

Concert performance focusing on the student's instrument skill level as well as his/her ability to organise a concert programme. By April 1st, the student offers a concert programme with a total duration of at least 60 minutes. The programme must have a certain stylistic diversity and be created and organised as a concert that the student may submit for consideration with a concert promoter/booker. In the programme, the student must perform both as an accompanist for a vocal or instrumental soloist and as a chamber musician. At the examination, the student performs one or more works chosen by the student with a duration of approx. 15 minutes and one or more assignments chosen by the external examiner with a duration of approx. 15 minutes so that the total duration of the examination including discussion is 60 minutes. The student is notified of the assignments chosen by the external examiner 4 weeks prior to the examination.

*Examination format:*

Practical test. Duration including discussion: 60 minutes.

*Marking and evaluation:*

External marking. Grade. The assessment must reflect to what extent the objectives of the course have been achieved.



## 2.1.4 Harpsichord and Figured Bass

### Objectives

Upon completion of the subject, the student:

- Possesses specialist knowledge of internationally recognised artistic and technical practice, repertoire, methods, and theory within the field of harpsichord and figured bass playing.
- Has mastered artistic and technical skills and forms of expression in relation to harpsichord and figured bass playing.
- Commands critical and analytical approaches to music and musical practice.
- Is able to assess and choose among artistic forms of expression, create relevant solution models, and make informed and reflected artistic decisions.
- Commands figured bass playing at a level where figurations are read with relative fluency.
- Possesses detailed knowledge of various styles and traditions (German, French, and Italian).

### Content

Work is done on figured bass playing in the following fields:

- Reading and realisation of figuration.
- Knowledge of styles and traditions.
- A distinction is made between harpsichord and organ playing methods.

Organ knowledge is attained through the main subject.

To achieve familiarity with the harpsichord as an instrument, solo playing (literature) is included to a degree that makes the student conversant with central harpsichord repertoire; partly for its own sake, partly to be able to draw on its characteristic features during figured bass performance.

### Tuition and work formats

One-to-one and class tuition.

### Semesters

1st to 4th semester.

### Scope

14 ECTS towards the degree

### Evaluation and examination regulations

*Examination content:*

The examination takes the form of a concert comprising the following:

- 10 minute solo harpsichord performance.
- 20 minutes of continuo organ or harpsichord performance of sonatas, cantatas, or similar chosen by the student.

Additionally *secunda vista*:

- Realisation of the continuo part of a sonata movement or similar with a soloist provided by the Academy. 30 minutes of preparation are allowed.

The secunda vista assignment is chosen by the external examiner.

*Examination format:*

Practical test. Duration including discussion: 60 minutes.

*Marking and evaluation:*

External marking. Grade.

The assessment must reflect to what extent the objectives have been achieved.

## 2.1.5 Organ Pedagogics

### Objectives

Upon completion of the subject, the student:

- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses.
- Has mastered advanced tuition skills as well as musical and technical skills and forms of expression.
- Commands critical and analytical approaches to organ music and relevant musical practice.
- Is able to assess and choose among pedagogical methods and tools, create relevant solution models, and make informed and reflected artistic decisions.
- Is able to work with musical and pedagogical communication and discuss music related and professional problems with peers as well as non-specialists.
- Is able to manage complex and unpredictable creative challenges in pedagogical processes and while realising his/her musicianship in a globalised world.
- Can commence and direct musical ensemble playing and interdisciplinary cooperation independently in the musician and communicator roles.
- Is able to act professionally as regards responsibilities and ethics.

### Content

Study and analysis of relevant methods.

Supervision of pedagogical practice.

Two training courses: repertoire playing training and liturgical playing training

### Tuition and work formats

Tuition training takes the form of supervised tuition of pupils. Tuition primarily takes place at the Academy, possibly in cooperation with institutions that employ Academy graduates.

### Semesters

1st to 2nd semester.

### Scope

8 ECTS towards the degree

### Evaluation and examination regulations

After the 2nd semester: Examination

*Examination content:*

The student chooses the training course that is used for the examination.

If the student chooses the liturgical playing training course, the examination is executed in the following way

25 minute tuition demonstration that takes the form of a normal tuition session and must include examples of the following: Tuition in music material that the training pupil has prepared as well as tuition of commencement of new material.

If the student chooses the repertoire playing training course, the examination is executed in the following way

25 minute tuition demonstration that takes the form of a normal lesson. The student teaches an intermediate level pupil provided by the Academy in one or more compositions chosen by the external examiner based on the repertoire list submitted by the student (must be handed in by April 1st). The student is notified of the external examiner's choice and receives all necessary information regarding the pupil provided by the Academy 24 hours prior to the examination.

The repertoire list must comprise works in as many different styles as possible with a total duration of

at least 60 minutes. At least one of the works on the list must represent recent art music. The repertoire offered by the student must be mastered to a degree so that the student is able to satisfactorily oversee the preparation of it.

The examination must showcase the student's ability to provide guidance in connection with technical and musical problems at advanced level. Particular emphasis is placed on the student being able to communicate his/her understanding and experience of the options for interpretation and creative possibilities of the works, taking the particular prerequisites of the pupil into account.

A pedagogical report of both training courses is prepared. The scope is 5 to 10 pages per report.

The report must contain a description of the concrete technical and methodical guidance used for the commencement of the musical process, and of how the pedagogical course of development is to continue adapted to the qualifications of the individual pupil. The description may be based on entries in a pedagogical journal. Also a progressively sorted index of teaching materials (schools, other collections, individual compositions, and rehearsal materials) that the student is confident with and aims to use during tuition.

Scope: 5 to 10 pages per report. Four copies are to be handed in.

After the tuition skills test, the student comments on the lesson and answers questions from the external examiners. Some of the questions will be based on the student's report. For the interview with the examiners, the student is assumed to possess knowledge of different tuition methods etc.

The examination lasts 25 minutes, and the interview lasts approx. 15 minutes.

Total examination duration including discussion: 60 minutes.

*Examination format:*

Practical test.

*Marking and evaluation:*

External marking. Grade.

The assessment must reflect to what extent the objectives have been achieved.

## 2.1.6 Consort Instruction

### Objectives

Upon completion of the subject, the student:

- Has mastered advanced tuition skills as well as musical and technical skills and forms of expression.
- Can commence and direct musical ensemble playing and interdisciplinary cooperation independently in the consort musician and communicator roles.
- Is able to act professionally as regards responsibilities and ethics.

### Content

The tuition objective is that the student must be able to direct an ensemble (instrumental, vocal, or mixed) playing figured bass period repertoire as a performing conductor from the organ or harpsichord. Tuition comprises the following:

- Performance practice in relation to concrete works.
- Score and part preparation (dynamic cues, breaths, and form) so that the conductor is ready to meet the ensemble.
- Practical work with musicians and singers. Emphasis is placed on communication using words as well as continuo performance and gestures.

Training: The student participates in at least 10 chamber music training course lessons.

### Tuition and work formats

One-to-one and class tuition.

### Semesters

2nd and 3rd semester.

### Scope

4 ECTS towards the degree

### Evaluation and examination regulations

After the 3rd semester: Examination

*Examination content:*

The student in the performing conductor role directs a work with an ensemble consisting of musicians and possibly singers. The ensemble must include at least one other continuo player than the student (cello, viola da gamba, lute, or another bass or chord instrument). Duration: 20 minutes. The student hands in a repertoire list by November 1st.

*Examination format:*

Practical test. Duration including discussion: 35 minutes.

*Marking and evaluation:*

External marking. Grade.

The assessment must reflect to what extent the objectives have been achieved.

## 2.1.7 Education Theory

### Objectives

Upon completion of the subject, the student:

- Possesses specialist and internationally recognised knowledge of relevant pedagogical, didactic, and psychological theories, concepts, and methods.
- Understands and is able to reflect on practice and choice of methods in relation to teaching and communication courses.
- Takes a critical and analytical approach to music and music education practice.
- Is able to discuss music education related issues.
- Is able to manage complex pedagogical processes in multicultural contexts.
- Is able to independently argue and assume responsibility for his/her own learning needs, specialisation options, and potential for creative development and prioritise and structure his/her time and work efforts.

### Content

An introduction to music education and music pedagogical work as well as development and research efforts in the field of music education, including key concepts, questions, and themes, based on presentations and themes on eg:

- music education theory and practice
- music pedagogical work in relation to the field of pedagogics as a whole
- musical forms of expression and processes of aesthetic cognition
- existing idiom and individual experience
- the relationship between artistic activity and cultural education
- professional identity and music pedagogical institutions
- personal and musical development
- music and musicality
- aesthetics and didactics
- different forms of knowledge
- participation, direction, and observation

Interaction with the training courses in other subjects is presupposed.

### Tuition and work formats

#### First semester:

Tuition takes place in large classes and study groups.

Each study group receives guidance.

The study group prepares a written assignment on a teacher approved subject.

Scope: 6 to 8 pages.

#### Second semester:

Tuition takes place in smaller classes (approx. 8 to 10 persons).

### Semesters

1st to 2nd semester.

**Scope**

6 ECTS towards the degree.

**Evaluation and examination regulations**After the 1st semester

The module concludes with a presentation of the assignment based on the study group work. The presentation is performed in the presence of all large class students. Subsequent to the presentation, the study group receives teacher response and comments.

Marking and evaluation:

Internal marking, pass/fail

After the 2nd semester**Examination**

At the examination, a written assignment on a teacher approved subject is handed in.

Work may be done in groups of 1 to 4 students.

Scope:

1-2 students: 10 to 15 pages.

3-4 students: 15 to 20 pages.

The deadline for hand-in is communicated by the studies office

*Examination format:*

The oral examination is individual and is initiated by an independent elaboration by the student lasting for a maximum of 10 minutes. This is followed by an interview of approx. 20 minutes on the subject.

*Marking and evaluation:*

Internal marking. Grade.

The assessment must reflect to what extent the objectives have been achieved.

## 2.2 Entrepreneurial Studies

### Objective

Upon completion of the Entrepreneurial Studies subject, the student:

- Possesses specialist knowledge of the music business and culture in an international context.
- Understands and is able to reflect on professional practice and the complex relations between music industry players.
- Commands programme creation and communication with a view to employment in music.
- Is able to assess challenges and issues in relation to his/her career, create relevant solution models, and make informed and reflected career decisions.
- Is able to communicate his/her own profile and discuss vocational issues in relation to peers, audiences, and media players.
- Is able to manage complex and creative challenges in relation to the music business and culture in a globalised world.
- Can commence and lead independently in various professional contexts and interdisciplinary cooperation.
- Is able to independently assume responsibility for his/her own potential for creative development in a professional career context.

### Content

Tuition on the individual semesters covers various subjects including:

#### 1st semester:

- Career plan
- Individual research
- Self-management
- Communication
- Financials
- Music and society

#### 2nd semester:

- Business plan
- Sales
- Marketing
- Partnerships and cooperation with other music industry players
- Development of ideas
- Project design

#### 3rd semester:

- Project management
- Individual and group guidance
- Realising a project
- Career plan



### **Mandatory assignments**

To pass each semester, the student must hand in an online learning portfolio containing the work/assignments completed over the course of the semester.

At the start of the tuition course, the teacher announces which online platform is to be used.

The semester can only be passed if the assignments have been handed in and approved by the teacher. All assignments must relate theory and/or method to practice.

**1st semester:** Development of a career plan drawing on perspectives from the interview with a business professional chosen by the student

**2nd semester:** Development of business plan for project

**3rd semester:** Examination assignment

**Scope of written assignments on the 1st and 2nd semester: 3 to 5 pages.**

### **Tuition and work formats**

Class tuition, seminars and individual guidance.

### **Scope**

9 ECTS towards the degree.

### **Semesters**

1st to 3rd semester

### **Evaluation and examination regulations**

#### **Examination format:**

Oral examination based on the examination assignment.

Duration: 20 minutes

Discussion: 10 minutes

The examination assignment is handed in online and consists of two parts:

- A well-developed presentation portfolio/home page with a professional look
- A project assignment/learning portfolio Scope: 5-7 pages or corresponding video material/accessible portfolio content. The assignment must include a reflection on the student's practical experience with entrepreneurial activities and must relate to 2-3 themes from the core areas of the subject with relevant literature (theory and/or method).

Marking and evaluation:

Internal marking. Evaluation: grade. The assessment must reflect to what extent the objectives of the course have been achieved.

## 2.3 Master's project

### Objective

Upon completion of the master's project, the student:

- Possesses specialist knowledge of practice, methods and theory within the chosen project area.
- Understands and is able to reflect on his/her practice and choice of specialist methods in relation to the project.
- Has mastered relevant methods, tools and forms of expression for creative, performative, and/or pedagogical work.
- Is able to identify project relevant knowledge in an independent and critical manner and evaluate, create and choose from project related solution models.
- May communicate and discuss project idea and results orally and in writing to both peers and non-specialists.
- Is able to manage complex and creative challenges in relation to project work.
- Is able to independently find relevant cooperation partners and act critically and professionally in vocational and/or cross-disciplinary cooperation.
- Is able to independently assume responsibility for his/her own learning needs and potential for development in relation to project work, and to draft and manage realistic schedules.

### Content

The student chooses and defines his/her own master's project. The project must include the following elements:

- At least one of the following dimensions: an artistic, performative, pedagogical or theoretical dimension
- A communicative dimension
- A written reflection. Scope: 15 to 30 pages

The repertoire of the 4th semester main instrument concert may overlap that of the master's project.

### Tuition and work formats

Individually, in large groups and in study groups

The main project is completed during the 3rd and 4th semesters.

Individual project guidance is provided by the main supervisor, possibly assisted by an external supervisor.

Preparations for the project are made in the Master's Project: Joint Classes subject.

The Master's Project: Joint Classes subject includes tuition in project management, method awareness, literature searches, interview techniques, etc. and provides an introduction to various research methods.

During the course, student projects are used as case studies as applicable.

The student prepares his/her own project plan as part of the tuition.

## **Deadlines**

### **1 April, 2nd semester**

The student sends a preliminary title and a draft of the content to the project coordinator along with a prioritised application for a main supervisor.

### **Early September, 3rd semester**

In the Master's Project: Joint Classes subject, the students are introduced to the scope, form and expectations/options in connection with the master's project and are instructed to prepare a preliminary project description.

Study groups of 3 to 4 students are formed. The group convenes at least three times during the project period. A report of these meetings must be included as an annex to the written part of the project.

### **1 November, 3rd semester**

The preliminary project description is submitted for review by the project coordinator.

This includes a description of the intended master's project as regards title, work format, plans for project realisation and final presentation format.

### **1 February, 4th semester**

In cooperation with the main supervisor, the student prepares the final project description which forms the foundation for the remaining work and the evaluation of the project.

This project description is binding in relation to the written part of the project.

### **1 April, 4th semester**

The written reflection (including material that the examiners are expected to be familiar with at the presentation) is handed in.

## **Special regulations regarding the written reflection**

In the written reflection, the student should account for e.g. the following:

- The chosen angle of the project

Which delimitations have been made, and for what reasons?

- The target audience of the project. "Who am I trying to reach?"

An identification and description of these as well as an evaluation of the degree to which they have been involved in work on the project.

- Music business anchoring. "Who may assist me?"

Where and how is the project meant to be located on the local/national/international music scene? This includes an evaluation of, and proactive measures in relation to, stakeholders.

- Traditions

An account of the artistic/pedagogical/performance related tradition that the project aspires to be a part of, including a list of relevant literature (in the broad sense of books, articles, TV shows, interviews, recordings, websites, etc.).

In addition, the written reflection must include the following:

- Literature list

- Abstract

Short summary (max. ½ page) of the project in English

- Annexes

All relevant material is included as annexes, including the final project description and reports from study group meetings.

**Late May, 4th semester**

Presentation of final project

See the evaluation and examination regulations.

**Semesters**

3rd to 4th semester

**Scope**

30 ECTS

**Evaluation and examination regulations***Examination format*

A: Presentation (30 minutes)

Depending on the nature of the project, the presentation may take the following forms:

- A concert incorporating oral communication
- A teaching situation using a project approach
- A lecture

B: Interview with the board of examiners (10 minutes)

Duration of presentation and interview: 40 minutes. Duration of exam including discussion: 60 minutes.

*Marking and evaluation*

External marking. Grade and a written statement.

The assessment must reflect to what extent the objectives have been achieved.