

CURRICULUM

Bachelor of Music (BMus)

Degree course CHURCH MUSIC Aarhus

Effective as of 2011

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1 Introduction

The BMus (Church Music) degree course at The Royal Academy of Music, Aalborg and Aarhus, is a 3-year course during which students acquire the knowledge, skills, and qualifications to become church musicians and music business entrepreneurs.

The course structure has a constant focus on the Art Repertoire Organ Playing, Liturgical Organ Playing, and Choir Direction subjects. These subjects are supplemented by a series of support subjects. The main study area also encompasses Ear Training to help students develop awareness of their own musical experience and conceptual ability. The general subjects teach students to observe music from other angles than that of the performer and provide perspectives that lead to a broader foundation of practice. Later in the course, students engage with the communication and initiation of music, practically and theoretically. The Church Music degree course concludes with a student-defined bachelor project which is based on student interests and needs and also constitutes their specialisation in the church music 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.
- Pedagogics: Subjects where the student communicates and teaches as well as subjects that support this aspect.
- General studies: Elementary music theory subjects mandatory for all undergraduate students.
- Entrepreneurial Studies: Subjects and projects where students gain experience as entrepreneurs and managers of dynamic processes and acquire career administration tools.
- Bachelor 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:

- Participation in study trips.
- Master classes with internationally acclaimed musicians.
- Interdisciplinary projects.
- Chamber music in a rich and professionally challenging study environment.
- and much more.

2 Course content, individual subjects and examinations

ECTS chart	1 st sem	2 nd sem	3 rd sem	4 th sem	5 th sem	6 th sem	Total
Main study area							
Repertoire Playing	12	5	9	10,5	7	8	51,5
Liturgical Playing	4	4	4	4	4	4	24
Organ Theory	2	1	1	1	1	1	7
Choir School	1	1	1	1	1	1	6
Piano	1	0,5	1				2,5
Organ Knowledge	0,5						0,5
Liturgy and Hymnology	0,5						0,5
Ear Training and Piano Accompaniment	3	3	3	3	1	2	15
Solo Singing		0,5	0,5				1
Pedagogics							
Choir Direction	3	3	3	3	5	4	21
Observation Training		3					3
Theo. ped.			1,5	1,5			3
Voice Theory		3					3
General studies							
Music History	1	1	1	1	1		5
Analysis and Composition	1	1	1	1	1		5
Music Theory I	1	1					2
Music Theory II			1	1	1		3
Entrepreneurial Studies							
		3	3	3	3		12
Bachelor project							
					5	10	15
Total	30	30	30	30	30	30	180

2.1 Main study area

2.1.1 Repertoire Playing

Objectives

Upon completion of the subject, the student:

- Possesses elementary knowledge of musical and technical practice and methods as well as art repertoire across a wide diversity of styles and genres.
- Is conversant with the conventions of the main study area with a view to performing professionally.
- Has acquired and is able to use technical and musical skills and forms of expression in the field of art repertoire organ playing.
- Is able to make artistic choices and assessments.
- Is able to communicate various forms of musical and artistic expression in a way that is relevant for a given target audience.
- Is able to acknowledge and handle artistic challenges in a creative, investigative, and analytical manner.

Content

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

The student receives support for identifying his/her own learning needs and potential for artistic development within the main area, and prioritising and structuring his/her time and work efforts in relation to own instrument practice and ensemble rehearsals. The subject also aims at enabling the student to participate independently in various musical contexts, including ensemble playing.

Tuition and work formats

One-to-one tuition. In addition to one-to-one tuition, a number of annual joint classes for the entire organ group are given.

Semesters

1st to 6th semester.

Scope

51,5 ECTS towards the degree.

Evaluation and examination regulations

After the 2nd semester: See Evaluation of 1st year for Repertoire and Liturgical Playing (p. 7)

After the 6th semester: BA examination in art repertoire organ playing

Examination content and materials:

- Art repertoire, 40 minutes. The repertoire must comprise at least five works from at least three different periods. If the list comprises works with a total duration of more than 40 minutes, the external examiner may choose a selection of works at the beginning of the examination.

Examination format:

Practical test. Duration: 60 minutes including discussion. Repertoire list to be handed in by April 1st.

Marking and evaluation:

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

2.1.2 Liturgical Playing

Objectives

Upon completion of the subject, the student:

- Possesses elementary knowledge of musical and technical practice, repertoire, methods, and theory within the field of liturgical organ playing.
- Is conversant with the conventions of the main study area with a view to performing professionally.
- Has acquired and is able to use technical and musical skills and forms of expression in the field of liturgical organ playing.
- Is able to make artistic choices and assessments.
- Is able to communicate various forms of musical and artistic expression in a way that is relevant for a given target audience.
- Is able to acknowledge and handle artistic challenges in a creative, investigative, and analytical manner.

Content

An introduction to Danish hymn and liturgical music traditions. All authorised Danish chorale books with appendices may form part of the hymn music curriculum. The student's ability to lead hymn singing is developed.

As regards hymn preludes and other liturgical music, a high degree of improvisational work is encouraged for the subject.

The student receives support for identifying his/her own learning needs and potential for artistic development within the main area, and prioritising and structuring his/her time and work efforts in relation to own instrument practice and ensemble rehearsals.

Tuition and work formats

Mainly one-to-one tuition. In addition to one-to-one tuition, a number of annual joint classes for the entire organ group are given.

Semesters

1st to 6th semester.

Scope

24 ECTS towards the degree.

Evaluation and examination regulations

After the 2nd semester: See Evaluation of 1st year for Repertoire and Liturgical Playing (p. 7)

After the 6th semester: Liturgical playing examination

Examination content and materials:

- Hymn music: Two hymns from the Danish hymnal (Den Danske Salmebog) with accompanying settings from one of the authorized 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. Both hymns are introduced by a prelude.

- **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:** A hymn offered at the examination is played as a chorale (one manual and pedals) and begins with an improvised introduction.
- **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) or free-form in a key and metre offered.

For *hymn playing*, 24 hours of preparation time are allowed.

For *transposition* and *improvisation*, 2 hours of preparation at an organ are allowed.

All chorale settings offered must come from an authorised Danish chorale book. The assignment wording states which book is being used.

The organist choir participates in this test.

The external examiner selects all assignments used for the examination.

Examination format:

Practical test. Duration including discussion: 45 minutes.

Marking and evaluation:

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

Evaluation and examination regulations for Art Repertoire and Liturgical Organ Playing

After the 2nd semester: Evaluation of 1st year for Art Repertoire and Liturgical Organ Playing

Examination content and materials:

- Solo performance of approx. 20 minutes.
- Sight reading performance, chorale with improvised prelude.

The teacher supplies the sight reading assignment.

Examination format:

Practical test. Duration: 45 minutes. Repertoire list to be handed in by April 1st.

Marking and evaluation:

Internal marking. Pass/fail as well as a short interview. The examination results decide whether the student may continue with the degree course. The test must be passed before the end of the 4th semester.

The assessment must reflect to what extent the overall objectives of the course are expected to be achievable for the main instrument over the three years of study.

2.1.3 Music Theory for Organ Players

Objectives

Upon completion of the subject, the student:

- Possesses elementary knowledge of musical practice and theory in the field of liturgical organ playing.
- Is able to make artistic choices and assessments.
- Is able to communicate various forms of musical and artistic expression in a way that is relevant for a given target audience.
- Is able to acknowledge and handle artistic challenges in a creative, investigative, and analytical manner.
- Is able to reflect on practice and choice of methods in relation to his/her own artistic practice.

Content

Through analyses of music from different periods, some of which are used in the study of written movements, a series of theoretical tools and composition techniques are obtained.

1st to 2nd semester

Brief course on the perception of consonance/dissonance, balance, types of dissonance and dissonance handling, cadences, harmonious pulse, etc. Harmony: advanced classical and early Romantic harmony.

3rd to 6th semester

Polyphonic music, including Baroque and other styles. Liturgical tonality/modality, 20th century music as well as an optional assignment.

Tuition and work formats

Class tuition.

Semesters

1st to 6th semester.

Scope

7 ECTS towards the degree.

Evaluation and examination regulations

After the 2nd semester: Proficiency test

Examination content and materials:

- Harmonization in functional tonal style with the *Cantus Firmus* in the tenor.
- Examination in Romantic chorale.

Examination format:

Written proctored examinations. Four hours are allowed for each assignment.

Marking and evaluation:

Internal marking. Pass/fail.

The assessment must reflect to what extent the overall objectives of the course are expected to be achievable for the main instrument over the three years of study.

After the 6th semester: Examination

Examination content and materials:

- a) Bach fugue exposition for three or four voices followed by a sequence interlude to Tp (tonic parallel).
- b) Two chorale preludes.
- c) Chorale prelude over a hymn melody offered.
- d) Optional assignment for choir (possibly choir and instruments) or for two or more instruments.

Examination format:

Item a): Written proctored examination. Six hours are allowed for completing the examination.

Item b): Free written assignment. Deadline: April 1st.

Item c): Written proctored assignment. Four hours are allowed for completing the examination.

Item d): Free written assignment. The assignment type must be approved by the teacher. Deadline: April 1st.

Items b) and c) must have different stylistic starting points using different compositional techniques.

Four copies of item b and d are to be handed in.

Marking and evaluation:

External marking. Grade. Discussion: 30 minutes. The assessment must reflect to what extent the objectives have been achieved.

2.1.4 Solo Singing

Objectives

Upon completion of the subject, the student:

- Has acquired technical and musical singing skills enabling him/her to sing parts in rehearsal contexts.
- Is able to make artistic choices and assessments.

Content

Based on technical exercises and repertoire movements, control over the voice and respiratory system is developed.

Tuition and work formats

One-to-one tuition. The teacher may group several students in a class if this is deemed suitable.

Semesters

2nd and 3rd semester.

Scope

1 ECTS towards the degree.

Evaluation and examination regulations

After the 3rd semester: Examination

Examination content and materials:

- A hymn melody, e.g. from a Danish chorale book.
- A solo assignment with a difficulty level equivalent to that of J.S. Bach: Geistliche Lieder.

Examination format:

Practical test. Duration: 20 minutes including discussion.

Marking and evaluation:

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

2.2.5 Piano

Objectives

Upon completion of the subject, the student:

- Has acquired and is able to use piano playing technical and musical skills and forms of expression at a level that facilitates student work in the Organ main subject.
- Is able to make artistic choices and assessments.

Content

Technical piano exercises, solo piano pieces, and accompaniment. Tuition is primarily structured to act as a support subject for the Art Repertoire Organ Playing subject.

Tuition and work formats

One-to-one tuition. The teacher may group several students in a class if this is deemed suitable.

Semesters

1st to 3rd semester.

Scope

2.5 ECTS towards the degree.

Evaluation and examination regulations

After the 3rd semester: Examination

Examination content and materials:

- A solo piano piece with a difficulty level equivalent to the following:
 - *Beethoven: Sonata opus 10 no. 1*
 - *Schubert: Impromptu opus 90 no. 2 or opus 142 no. 2*
 - *Chopin: Nocturne opus 9 no. 1*
 - *Bartok: Sonatine*
- Scales and triads in all keys

Examination format:

Practical test. Duration including discussion: 30 minutes.

Marking and evaluation:

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

2.2.6 Liturgy and Hymnology

Objectives

Upon completion of the subject, the student:

- Possesses elementary knowledge of musical and technical practice, repertoire, methods, and theory within the field of liturgy and hymnology.
- Is conversant with the conventions of the main study area with a view to performing professionally.
- Is able to reflect on practice and choice of methods in relation to his/her own artistic practice.

Content

Corresponds to literature with a scope equivalent to Søren Sørensen: *Kirkens Liturgi* and Th. Borup Jensen/K.E. Bugge: *Salmen som lovsang og litteratur* supplemented by specific studies and more recent publications.

A historical overview of liturgical and hymn-historical issues is provided, and the student gains an insight into current liturgical music trends and problems.

Semesters

1st semester.

Scope

0,5 ECTS towards the degree.

Tuition and work formats

Class tuition.

Evaluation and examination regulations

After the 2nd semester: Examination

Examination content and materials:

The student takes a written test with questions based on literature with a scope equivalent to Søren Sørensen: *Kirkens Liturgi* and Th. Borup Jensen/K.E. Bugge: *Salmen som lovsang og litteratur* supplemented by specific studies and more recent publications. Furthermore, Danish hymn and melody books from the Reformation to the present are used.

Examination format:

Set written assignment. Scope: 10 to 15 pages. 14 days are allowed for completing the assignment. Four copies of the assignment are handed in.

Marking and evaluation:

External marking. Grade. Discussion: 30 minutes. The assessment must reflect to what extent the objectives have been achieved.

2.1.7 Organ Knowledge

Objectives

Upon completion of the subject, the student possesses elementary knowledge of technical practice and theory in the field of organ knowledge.

Content

Study of organ mechanics and timbre including the pipe shapes of the various voices and organ stops as well as an overview of the various organ types and designs of different countries and periods. Curriculum corresponds to Carsten Lund: *Orglets ABC* supplemented by relevant sections from P.G. Andersen: *Orgelbogen* (newest edition).

Tuition and work formats

Class tuition.

Semesters

1st semester

Scope

0,5 ECTS towards the degree.

Evaluation and examination regulations

Certificate. This certifies that the objectives have been achieved at a level at least corresponding to passed, and that current attendance rules have been followed.

2.1.8 Ear Training and Piano Accompaniment

Objectives

Upon completion of the Ear Training and Piano Accompaniment subject, the student:

- Possesses the required musical imagination, memory, and awareness to be able to perform music from the Renaissance to the present independently, quickly, and accurately.
- Has acquired the auditory, visual, and analytical skills to be able to hear, read, understand, and reproduce music melodically, harmonically, and rhythmically as a whole and in parts, generally and within the main subject area.
- Possesses elementary knowledge and skills regarding musical understanding as well as ear training theory, methods, and repertoire.

Content

- Melody training (auditory and visual): Tonal and atonal sight singing, singing/playing by ear, imitation, and improvisation.
- Rhythm training (auditory and visual): Sense of pulse and tempo, time, phrasing, imitation, and improvisation, all meters and styles.
- Scale and interval training: chords, harmonic analysis, and score reading including clefs and transposing instruments.
- Auditory analysis: dictation; correction.
- Piano accompaniment: Cadence playing, harmonization by ear, figuration playing, score playing etc. relevant for the student's practical piano skills in various musical contexts.

Exercise collections, textbooks, and examples from literature are used. Furthermore, the student's own instrument may be included in classes.

During the first year of study, elementary skills are established. During the 2nd and 3rd year of study, these skills are further developed through increasingly individualized tuition so that they may be used in the main subjects.

Piano accompaniment tuition is adapted to the respective main subject area curricula, including plans for other minor subjects.

Guitar students may perform the piano accompaniment assignments using their own instrument.

Scope

15 ECTS towards the degree

Tuition and work formats

The subject is studied in classes of no more than 6 students. Tuition is distributed across all 6 semesters.

Evaluation and examination regulations

Tuition concludes with proficiency tests after the 2nd and 4th semesters. The final examination takes place after the 6th semester. Students with a class attendance record of at

least 80% are examined on a reduced curriculum. The reduced curriculum is communicated two weeks prior to the examination.

Students with a class attendance record below 80% will be examined on the full curriculum and must hand in extra assignments on the 4th and 6th semesters.

Paradigmatic examples of all tests and examinations may be found at the Aarhus department library and at the Aalborg department studies office.

After the 2nd semester: PROFICIENCY TEST

Examination content and materials:

ORAL EXAMINATION.

- A: Rhythm reading
- B: Melody reading/sight singing
- C: Auditory analysis
- D: Piano accompaniment

WRITTEN EXAMINATION.

- E: Reading test
- Rhythm dictation and melody dictation

Examination format: Oral and written examination.

Duration of the oral test: 15 minutes.

Duration of the written test: 60 minutes.

Marking and evaluation

Internal marking: Teacher and internal examiner.

The examination is for guidance purposes and must establish whether the student possesses the required qualifications and skills to achieve the overall Ear Training objectives over the three years of study through continued satisfactory class participation.

The oral and written parts of the examination are assessed separately. If a test fails to document a satisfactory level of proficiency, a new test takes place prior to the autumn break on the following year of study.

After the 4th semester: PROFICIENCY TEST

Examination content and materials:

ORAL EXAMINATION.

- A: Rhythm reading
- B: Melody reading/sight singing
- C: Auditory analysis
- D: Piano accompaniment

WRITTEN EXAMINATION.

- E: Harmonic analysis
- F: Correction
- G: Auditory analysis/music dictation as a home assignment

Examination format:

Oral and written examination.

Duration of the oral test: 25 minutes.

Duration of the written test: 60 minutes.

Marking and evaluation

Internal marking: Teacher and internal examiner.

The examination is for guidance purposes and must establish whether the student possesses the required qualifications and skills to achieve the overall Ear Training objectives over the three years of study through continued satisfactory class participation.

The oral and written parts of the examination are assessed separately. If a test fails to document a satisfactory level of proficiency, a new test takes place prior to the autumn break on the following year of study.

After the 6th semester: FINAL EXAMINATION

Examination content and materials:

ORAL EXAMINATION.

A: Rhythm reading

B: Melody reading/sight singing

C: Harmonic analysis

D: Auditory analysis

E: Piano accompaniment and score playing

WRITTEN EXAMINATION.

F: Auditory analysis/music dictation

Examination format:

Oral examination and written proctored examination.

Duration of the oral test: 30 minutes.

Duration of the written test: 2 hours.

Marking and evaluation

Internal marking: Teacher and internal examiner. Two grades.

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

The oral and written parts of the examination are assessed separately. Both examinations must be passed. If an examination is failed, re-examination takes place at the end of the same year of study.

2.1.9 Choir School

Objectives

Upon completion of the subject, the student:

- Has acquired and is able to use technical and musical skills and forms of expression in the choir field.
- Possesses elementary knowledge of musical and technical practice and methods as well as choir literature repertoire across a wide diversity of styles and genres.
- Is able to identify his/her own learning needs and potential for artistic development in the field of choir pedagogics.

Content

Work focuses on the student as a choir performer.

Central works from liturgical repertoire and art repertoire are covered.

Tuition comprises the following subjects:

- Intonation
- Timbre
- Enunciation
- Knowledge of repertoire

Tuition and work formats

Class tuition including all degree course students.

Semesters

Brief courses during the 1st to the 6th semester.

Scope

6 ECTS towards the degree.

Evaluation and examination regulations

After the 6th semester:

Certificate. This certifies that the objectives have been achieved at a level at least corresponding to a Pass, and that current attendance rules have been followed.

2.2 Entrepreneurial Studies

Objective

Upon completion of the subject, the student:

- Possesses elementary knowledge of the music industry and culture in a modern, globalised world.
- Understands and is able to reflect on common practices and relations between the music industry and various players in the cultural sphere.
- Is able to create programmes and communicate with a view to employment in music.
- Is able to appraise challenges and issues in relation to his/her own career.
- Is able to communicate his/her own artistic and pedagogical choices to peers, audiences, and media players.
- Is able to work in a creative, investigative, and analytical manner in relation to the music industry and culture in a globalised world.
- Is able to act with integrity in various professional contexts and participate in relevant cross-disciplinary cooperation.

Content

Tuition on the individual semesters covers various subjects including:

2nd semester: **Personal management**

- Competence assessment
- Self-management
- Learning portfolio
- Study technique
- CV
- Forms of interview

3rd semester: **Environment and communication**

- Networking
- Internal communication, e.g. dialogic communication
- External communication, e.g. press releases, social media, and elevator speeches
- Planning and executing training courses
- An introduction to international activities

4th semester: **Project management and cooperation**

- Development of ideas
- Project management
- Process facilitation
- Fund raising
- Planning and executing a joint class project
- Target audiences and booking

5th semester: **Project**

- Project management

- Career planning
- Communication
- Planning and executing the examination project

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.

At least one of the projects over the course of the BMus degree course must be of an international or intercultural kind.

2nd semester: CV creation Reflection assignment on personal management

3rd semester: Training course Training report (in which the student reflects on the importance of networking)

4th semester: Joint project Assignment on project management

5th semester: Completed project with subsequent examination assignment

Scope of written assignments on the 2nd to 4th semester: 2 to 4 pages.

Scope

12 ECTS towards the degree

Tuition and work formats

Class tuition and seminars.

Semesters

2nd to 5th semester

Evaluation and examination regulations

Examination format:

Oral examination based on the examination assignment.

Duration: 20 minutes.

Scope of the examination assignment: 5-7 pages or corresponding video material/accessibile portfolio content.

The examination assignment is handed in using an online learning portfolio.

As a minimum, the examination assignment must cover 2-3 themes from the core areas of the subject with relevant literature (theory and/or method).

During the oral examination, the student relates theory to his/her own practice and uses this as a starting point for a reflection on his/her professional and personal development.

Marking and evaluation:

Internal marking. Evaluation: Grade.

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

2.3 General studies

2.3.1 Music theory

Objectives

Upon completion of the subject, the student:

- Understands and is able to reflect on general terms and concepts of music theory that are used domestically and abroad.
- Is able to identify his/her own learning needs in the music theory field.
- Is able to use the specific terminology affiliated with acoustic, tuning, scale, melody, rhythmic, harmony, texture, instrumentation and form.
- Is able to find their way in a score.
- Possesses elementary knowledge of instruments and instrumentation.

Content

Introduction to melody analysis, basic harmonic studies (key, main functions/degree, cadence, modulation and sequence), basic sight reading and score reading, segment analysis, acoustic and basic knowledge of instruments.

Tuition and procedures

Lectures and exercises.

Semesters

Autumn semester.

Music theory is held every autumn for international students. Music theory is mandatory for all international students, who have not yet passed the exam in Music theory.

Scope

2 ECTS.

Evaluation and examination regulations

Written exam, duration: 90 minutes.

Marking and evaluation: Internal marking. Evaluation form: Pass/fail. The assessment must reflect to what extent the objectives have been achieved.

2.3.2 Music History and Music Analysis

Objectives

Upon completion of the subject, the student:

- Is able to search for and acquire relevant information and theories.
- Is able to communicate music historic knowledge in writing and orally.
- Is able to acknowledge and handle music history challenges in an investigative and analytical manner in a pedagogical connection.
- Is able to identify his/her own learning needs in the fields of knowledge of music history and music analysis.

Content

Presentation of significant aesthetic and stylistic musical trends.

Presentation of selected composers.

Analytic presentation of selected works.

Curriculum is set by the teacher and contains literature and musical works.

Music history and music analysis consist of 6 modules, each lasting one semester.

The 6 modules cover the following time periods:

Today - 1960
1960-1900
1900-1850
1850-1800
1800-1750
1750-1600

Tuition and procedures

Lectures and exercises.

Semesters

1st to 6th semester.

Scope

13 ECTS.

Evaluation and examination regulations

Exams are held at the end of each semester.

Autumn semesters are completed with an oral subtest.

Spring semesters are completed with a written subtest.

For the oral subtest, the student receives a set work or part of a work and will have 2 hours of preparation without aids. Duration of the oral exam: 60 minutes. Examination: 45 minutes and evaluation: 15 minutes.

For the written subtest, the student receives a set work or part of a work and must write a paper of 5-6 pages (2400 characters with spaces per page). The student will have two weeks to complete the paper.

Marking and evaluation:

Internal marking. Evaluation form: Grade.

The average grade of the six subtests will be on the diploma.

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

2.4 Pedagogics

2.4.1 Choir Direction

Objectives

Upon completion of the subject, the student:

- Is conversant with ethics and responsibilities in relation to the teaching/communication role.
- Is able to reflect on practice and choice of methods in relation to various teaching and communication situations.
- Possesses elementary tuition skills.
- Is able to organise progressive pedagogical courses.
- Is able to communicate verbally and musically with pupils and other non-specialists.
- Is able to acknowledge and handle pedagogical challenges in a creative, investigative, and analytical manner.
- Can participate independently in and oversee cooperation with pupils, other non-specialists, and peers.
- Is able to identify his/her own learning needs and potential for artistic development in the field of pedagogics, and to prioritise and structure his/her time and work efforts in relation to organisation of teaching courses.

Content

Tuition is based on a stylistically diverse selection of vocal music from the Renaissance to the present. In addition, tuition comprises the following:

Score playing, choir voicing, intonation, and sound perception.

Tuition and work formats

Class tuition. All BMus (Church Music) students participate and act as a practice choir. 1st semester students participate in the practice choir but receive separate tuition in elementary conducting technique, preparation technique, etc. As of the 2nd semester, students may conduct the practice choir. Elementary ensemble direction knowledge is covered during an annual course and also during regular choir direction tuition where relevant.

Semesters

1st to 6th semester.

Scope

21 ECTS towards the degree.

Evaluation and examination regulations

After the 6th semester: Cantor examination

Examination content and materials:

- With a choir, the student performs two minor choir works with several voices; one a capella and the other with obbligato instruments. At least one of the works must be liturgical. The two works must have been prepared by the student himself/herself supervised by the teacher. Two or more minor movements from the same work may be

performed together a cappella as well as with instrument accompaniment as long as the total duration of the pieces does not exceed 15 minutes. Repertoire list to be handed in by April 1st.

- With the same choir, the student prepares a minor liturgical or art repertoire choir work with at least four voices. The work is chosen by the external examiner in consultation with the teacher and must be complementary and contrastive to the works prepared in advance. The work may not have been covered during classes. The student is informed of the work chosen one week prior to the examination. During the examination, the student demonstrates an independent treatment of the disciplines mentioned above.
- Interview. During a short interview immediately after the test, the student answers questions from the examiners regarding the examination performance.

Examination format:

Practical test and interview. Duration of the practical test: 25 minutes. Duration of the interview: 15 minutes. 60 minutes total including discussion.

Marking and evaluation:

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

2.4.2 Voice Theory

Objectives

Upon completion of the subject, the student:

- Possesses elementary factual knowledge of voice physiology and singing and speaking functions in the form of concrete awareness of his/her own voice and those of his/her pupils.
- Possesses elementary theoretical knowledge at a level facilitating serious professional communication with e.g. the main subject teacher as well as further studies of technical literature in an international context.

Content

- Anatomy and physiology of breathing as well as of the larynx and vocal tract in Danish and Latin.
- The articulation and acoustics of Danish phonetics are covered including comparison with other languages.
- Singing voice acoustics and aspects of elementary music acoustics.
- Voice hygiene, deficiencies, and disorders relating to voice use.
- Methodical auditory voice analyses.
- Ability to draw on Internet resources in the form of knowledge and relevant applications.

The anatomy curriculum is identified, and physiological points are demonstrated, using models, charts, compendia, and the student's own body.

The connection between phonetics and the student's language (Danish), dialect/sociolect etc. is established and demonstrated using computer-based voice analysis. Elements of general phonetics are used in this context.

Practical (voice) acoustics demonstrations and exercises, e.g. on the relationship between word and tone. The role of the voice in a broader communication context is explored using joint exercises.

A visit to a laryngologist comprising practical laryngoscopy of the active voice and an insight into voice disorders. Auditory analysis of pupil singing voices and song performances on CD. Homework in the form of reading and assignments is required.

Curriculum corresponds to Lone Rørbech: *Stemmebrugslære*, 5th edition 2009, Specialpædagogisk Forlag.

This is supplemented by comprehensive, updated extra material.

Tuition and work formats

Class tuition. Voice disorder tuition and voice function observation using a laryngoscope is handled using external partners.

Semesters

2nd semester.

Scope

3 ECTS towards the degree.

Evaluation and examination regulations**After the 2nd semester:**

Certificate. This certifies that the objectives have been achieved at a level at least corresponding to a Pass, and that current attendance rules have been followed.

2.4.3 Education Theory

Objectives

Upon completion of the subject, the student:

- Possesses an elementary knowledge of relevant pedagogical, didactic, and psychological theories, concepts, and methods.
- Is conversant with ethics and responsibilities in relation to the teaching/communication role.
- Is able to reflect on practice and choice of methods in relation to various teaching and communication situations.
- Has acquired relevant communication tools
- Is able to acknowledge and handle pedagogical challenges in a creative, investigative, and analytical manner.
- Is able to identify his/her own learning needs and potential for artistic development in the field of pedagogics.
- Is able to prioritise and structure his/her time and work efforts in relation to organisation of teaching courses.

Content

Study and discussion of selected education theories and the views of man, society, and learning they embody.

Discussion of pedagogical approaches and traditions within music.

Study and discussion of various teacher and pupil roles.

Study and discussion of theories of education and learning.

Study and discussion of communication, organisation, and leadership styles.

Study of the theoretical prerequisites for being able to plan, execute, and evaluate music teaching, including definition of goals, implementation and retention, course organisation, lesson preparation, self-evaluation, and peer evaluation (supervision).

Part of tuition is based on cases and problems from the concurrent training courses.

Tuition and work formats

Class tuition.

Semesters

3rd to 4th semester.

Scope

3 ECTS towards the degree.

Evaluation and examination regulations

Certificate. This certifies that the objectives have been achieved at a level at least corresponding to a Pass, and that current attendance rules have been followed.

2.4.4 Observation Training

Objectives

Upon completion of Observation Training, the student:

- Possesses elementary knowledge of relevant pedagogical methods relating to music.
- Possesses elementary knowledge of the music education job market.
- Is conversant with ethics and responsibilities in relation to the teaching/communication role.
- Is able to reflect on practice and choice of methods.

Content

The subject includes preparation, execution, and post-processing of observation training. Introduction to the diverse music education job market and relevant pedagogical traditions and cultures in music. Presentation on report authoring.

The training sites must reflect the diversity of the music business and include examples of workplaces relevant for the individual courses.

Conference classes are given. The training site teachers are to be included in these.

The student prepares a brief, individual observation training report that is to be handed in 14 days after the training. Report scope: 3 pages.

The report forms the foundation of training post-processing.

Tuition and work formats

Class tuition.

Observation training is organised by a training coordinator in consultation with subject teachers.

Semesters

2nd semester. Observation training itself lasts one week.

Scope

3 ECTS towards the degree.

Evaluation and examination regulations

Certificate. This certifies that the objectives have been achieved at a level at least corresponding to a Pass, and that current attendance rules have been followed.

2.5 Bachelor project

Objective

Upon completion of the bachelor project, the student:

- Possesses elementary knowledge of practice, methods, and theory within the chosen project area.
- Is able to reflect on his/her practice and choice of methods in relation to the project.
- Is able to use relevant methods, tools, and forms of expression in a creative, performative, and/or pedagogical context.
- Is able to identify and acquire project-relevant knowledge unassisted as well as use relevant project-related solution models.
- Is able to communicate project idea and results orally and in writing.
- Is able to work on a project basis in a creative, investigative, and analytical manner.
- Is able to find relevant cooperation partners and act professionally in vocational and/or cross-disciplinary cooperation.
- Is able to set up and adhere to a realistic schedule.

Content

The bachelor project takes one main area as its starting point but may draw on other, cross-disciplinary approaches.

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

- a) A creative, performative, and/or pedagogical element.
- b) Communication of the above.
- c) A written reflection. Scope: Max. 20 pages excluding annexes.

Item a) may be in the form of a composition, concert, performance, installation, CD recording, or tuition course.

Item b) may be in the form of a lecture at the final exam which further puts into perspective the materials covered in items a) and c), or it may be a home page/portfolio created unassisted.

Tuition and work formats

Guidance in individual project work as well as study group work.

- By the middle of the 4th semester, a description of the intended bachelor project must be submitted by the student for approval by the project coordinator.
- No later than three weeks hereafter, the student receives the approved preliminary project description from the project coordinator.
- During 5th semester, project descriptions and work plans are presented in study groups (max. 8 members). The groups are created by the project coordinator and convene at least three times during the 5th semester.

- January, 6th semester: Halfway seminar for the study groups. The bachelor projects are presented to the group for joint evaluation and exchange of experiences. The internal supervisor participates.
- By 1 February on the 6th semester, the student, in cooperation with the internal supervisor, drafts the final project description which is submitted to the project coordinator for final approval.
- The project coordinator sends the approved project description to the student and the internal supervisor by 15 February on the 6th semester.

The written part of the project including the project description is handed in to the Student Administration Office by 1 May.

Semesters

5th and 6th semester.

Scope

15 ECTS

Evaluation and examination regulations

Examination content

After the 6th semester: Exam

Presentation in accordance with the approved project description.

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/presentation of the project including documentation of the artistic/performative dimension in the form of CD/DVD recordings or similar.

b. Interview with the board of examiners (10 minutes).

c. Discussion and preparation of statement (20 minutes).

The exam is organised individually in accordance with the approved project description. Duration of presentation and interview: 40 minutes. Duration of exam including discussion: 60 minutes.

Marking and evaluation

External marking. Grade and a written statement.