



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

SOLOIST PROGRAMME

Solist / Advanced Postgraduate Diploma in Music

ORCHESTRAL CONDUCTING

CURRICULUM (VOL. II)

Teaching and examination regulations

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PREFACE

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 on the Academy's intranet under the general examination regulations.

The advanced post-graduate programme as orchestral conductor is established in accordance with 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. In this it is stated that:

”§ 2 stk. 2 Konservatorieuddannelsen kan endvidere omfatte:

1) En solistuddannelse på 2-4 år, hvor den særligt kvalificerede studerende videreuddanner sig inden for et speciale. Solistuddannelsen er normeret til mellem 120 og 240 ECTS point.”

i.e.: *“The Academies may offer an advanced post-graduate programme of 2 – 4 years duration, where exceptionally qualified students continue their studies within a field of specialization. The programme will be set at 120 – 240 ECTS points.”* (Translation is not legally official, please refer to Danish version).

The 3 year conducting programme has as its purpose to qualify the student to work as a conductor at the highest artistic level.

Exceptionally talented students may be granted an extra year's teaching making a total of 4 years.

The 3 year programme ends with a conducting exam. The 4 year programme ends with a debut concert.


The orchestral conducting programme consists of the following main areas which are described in more detail below:

- Orchestral conducting including external practical training
- Form-/structural analysis
- Instrumentation/Practical instrument knowledge
- Aural training
- Vocal coaching

SCHEMA (ECTS AND THE STUDY PROGRAMME)

SOLOIST PROGRAMME AS ORCHESTRAL CONDUCTOR

| Fag/År | 1. år | 2. år | 3. år | 4. år |
|--|---------|---------|---------|---------|
| Orchestral conducting | 30 ECTS | 30 ECTS | 50 ECTS | 50 ECTS |
| External practical training | 10 ECTS | 10 ECTS | 10 ECTS | 10 ECTS |
| Instrumentation including practical instrument knowledge | 5 ECTS | 5 ECTS | | |
| Form-& structural analysis | 5 ECTS | 5 ECTS | | |
| Aural training | 5 ECTS | 5 ECTS | | |
| Vocal coaching | 5 ECTS | 5 ECTS | | |
| I ALT | 60 ECTS | 60 ECTS | 60 ECTS | 60 ECTS |

The marking  indicates that the ECTS credits are triggered by certificate.

The marking  indicates that the ECTS credits are triggered by examination.

The marking  indicates the duration of the teaching.

ORCHESTRAL CONDUCTING

(1st- 6th, possibly 7th-8th semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the study programme is to qualify the student to be able to independently select, organise and carry out the rehearsal and performance of a varied repertoire with various orchestral complements, ranging from large chamber ensembles (more than 13 musicians) to a standard symphony orchestra complement.

The teaching encompasses conducting technique and score studies – including memorisation. The student is made familiar with the history and development of orchestral conducting. Students study and rehearse orchestral works from Baroque to contemporary.

Prior to the conducting examination, the syllabus studied must include 40-50 works, of which at least 10% must be representative of the 20th century. The instruction includes internships with professional orchestras (“External practical training”) and ensembles with whom the Academy has entered into agreements, as well as internships with the Academy orchestra and group examinations/orchestral studies. Students participate in master classes with guest conductors invited by the Academy, and support these with possible preparation of the Academy Orchestra and assistance at final rehearsals in order to obtain insight into the work of professional orchestral productions.

RULES FOR EXAMINATIONS AND TESTS

Proficiency test

After the 4th semester.

Examination content and materials

The examination is in two parts:

- 1 Practical orchestral conducting: After preliminary rehearsals (three rehearsals of 45 minutes each, as well as a dress rehearsal), a work is presented with an appointed orchestra, such as the first movement of Mendelssohn: Symphony no. 3, and accompaniment of a soloist in an aria with orchestral recitative, such as Susanna’s “Rose Aria” from Mozart: The Marriage of Figaro. The works are chosen in consultation between the student and the teacher.
- 2 Conducting technique and score study (oral examination): A technical conducting analysis (prima vista) of a score such as Tchaikovsky: Suite of “The Nutcracker” or Brahms: Symphony no. 1.

Form of examination

Practical examination and oral examination.

Duration and scope

60 minutes in all, including assessment.

Moderation and assessment

The examination is assessed by an internal moderator appointed by the Head of Department and the student’s own teacher.

The examination grade awarded is Pass/Fail.

The examination assessment takes the form of a written statement on the student's level of proficiency.

Responsibility and deadlines

The student's teacher is responsible for selecting the tasks, taking into account the possibility of providing a solo singer, and for organising the examinations in consultation with the study administration and external partners.

Orchestral Conducting

After the 6th semester.

Examination content and materials

In connection with the examination, the student submits a list of works rehearsed during study time, which is certified by the principal study teacher.

The examination is in two parts:

1. Practical orchestral conducting:

Conducting of an appointed orchestra in works from three different stylistic periods:

- One work must involve the accompaniment of an instrumental or vocal soloist, such as Mozart's violin concerto in A major, or Strauss' "Vier letzte Lieder".
- Another examination work must have a symphonic character, such as: Schumann's 2nd symphony.
- A third contemporary work representative of the post-1950 period.

The examination works are selected in collaboration with the teacher.

After three previous rehearsals, each with a duration of about three hours including a break, and a dress rehearsal, the examination is held in concert form.

2. Conducting technique and score study:

- A technical conducting analysis (prima vista) of a score outside the list of works rehearsed during the study, of a degree of difficulty corresponding to Bartók: Concerto for Orchestra.
- A technical conducting analysis of a score, chosen by the external examiner from the list of rehearsed works.

Form of examination

Practical examination and oral examination.

Duration and scope

Practical examination: 60 minutes, including assessment.

Oral examination: 60 minutes, including assessment.

Moderation and assessment

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

The assessment awarded is Pass/Fail, and is supplemented by a written statement on the student's level of proficiency.

Responsibility and deadlines

The student's teacher is responsible for selecting the tasks, taking into account the possibility of providing a soloist, and for organising the examinations in consultation with the study administration and external partners.

The Study Administration will post deadlines for registration for the examination and for submission of the repertoire list.

Public debut concert

After the 8th semester.

Examination content

The debut concert takes place with a professional symphony orchestra, and aims, in the finest manner, to present the debut conductor to the professional musical world – including the press and agencies.

Form of examination

Practical examination.

Duration and scope

The maximum duration of the examination is 75 minutes of effective playing time. However, the programme must always be of a sufficient duration to take the form of an independent concert.

Moderation and assessment

The concert is assessed by an external examiner who represents a highly degree of specialised knowledge in the relevant subject, and by an internal examiner, who must not be the student's main subject teacher.

The examination is assessed in accordance with Executive Order no. 1245 of 11 December 2009 on the Study Programmes at the Academies of Music and the Opera Academy.

Responsibility and deadlines

The student's teacher is responsible for selecting the tasks, taking into account the possibility of providing a soloist, and for organising the examinations in consultation with the Study Administration and external partners.

The repertoire list must be submitted at least three weeks in advance of the examination.

FORM/STRUCTURAL ANALYSIS

(1st-4th semester)

AIM AND CONTENT OF THE PROGRAMME

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

In close interplay with the main subject complex, works are selected and subjected to in-depth analysis in accordance with the objective description. Emphasis is placed on giving the student familiarity with the elements of the music and the possibility of assessing the relationship between the typical and the special in the compositional whole, as well as an understanding of the relationship between the material and its development, and the clarity to be able to weigh the details in relation to the whole.

In addition to the works/movements that are directly related to the main subject, studies are also made of other works/work extracts that represent archetypes, ranging from the Baroque to the present day.

The teaching is organised on the basis of the repertoire plan drawn up by the main subject teacher for the academic year. The plan will be available at the beginning of the academic year.

Prior to each semester, the teachers in Form and Structural Analysis obtain information from the teachers in the main subject complex regarding the conducting students' curriculum in the main subject, and from the head of studies regarding the repertoire/season plans for the Academy ensembles (including the joint seminar).

The teaching is provided to the first and second year jointly.

RULES FOR EXAMINATIONS AND TESTS

Form/structural analysis

After the 4th semester.

Examination content and materials

Thorough oral analysis of a work/movement that has not been studied during the study programme, but which has been selected on the basis of the works studied.

Four hours are allowed for preparation.

Form of examination

Oral examination.

Duration and scope

45 minutes, including assessment.

Moderation and assessment

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

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

Responsibility and deadlines

The internal moderator is responsible for selecting the examination task and submitting this to the Study Administration.

INSTRUMENTATION

(1st-4th semester)

AIM AND CONTENT OF THE PROGRAMME

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

Through an introduction to the development of the orchestra and instrumentation from the time of Viennese Classicism, through the Romantic and Late Romantic periods, to the classics of the twentieth century and entirely new music, the student is made aware of the history of instrumentation and of how instrumentation is closely bound up with the style of a particular period, and often with a composer's personal style.

By orchestrating and transcribing, students are given an insight into how to think and express themselves instrumentally and orchestrally.

1. Instrument knowledge: Review of the possibilities and functions of the individual instruments.
2. Score analysis: Exercises in the analysis of texture and ideas from, as far as possible, all style periods included in the repertoire.
3. Studies in the history of the orchestra and instrumentation from Viennese Classicism to the present day.
4. Written instrumentation tasks on the basis of the historical angle (e.g. a suitable Mozart piano piece, transcribed as Mozart might have done for the 'Mozart Orchestra', or Debussy for the 'Debussy orchestra', etc.) or on the basis of one's own interpretation of the music.
5. Exercises in the reduction of scores to *particella*, and in instrumentation from *particella* to score. In addition, transcription tasks from a large to a smaller and/or different complement (e.g. string orchestra, wind ensemble or another orchestral form).

RULES FOR EXAMINATIONS AND TESTS

Instrumentation

Proficiency test.

After the 2nd semester.

Examination content and materials

Oral examination:

1. Score analysis (one hour's preparation time): The examinee describes the texture and ideas in a sequence from an orchestral work, of a level of difficulty corresponding to, for example, Berlioz: *Symphonie Fantastique*.
2. Examination in the scope and function of the most common instruments of the orchestra (including questions relating to transposition and bowing marks).

Written examination:

1. Writing of a score for classical orchestra on the basis of a submitted piano or chamber music original of a suitable short work from Viennese Classicism or the Romantic period (e.g. Mozart, Beethoven, Schubert, Weber or Mendelssohn). The score is written to resemble the instrumentation style and orchestral treatment characteristic of the composer of the work or the time in which the composer lived. The instruments of the period are used (including natural horn and trumpets) and an orchestral complement.

The task is set by the teacher.

The written examination takes the form of a 48-hour home assignment.

The written assignment is included as part of the oral examination, and must therefore be submitted prior to the date of the oral examination.

Form of examination

Oral examination. One hour of preparation time.

Written home assignment. 48-hour task.

Duration and scope

Oral examination: 45 minutes, including assessment.

Moderation and assessment

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

The examination assessment takes the form of a written statement.

The examination grade awarded is Pass/Fail.

Responsibility and deadlines

The student's teacher is responsible for selecting the tasks.

Instrumentation

After the 4th semester.

Examination content and materials

Oral examination:

1. Score analysis (one hour's preparation time): The examinee describes the texture and ideas in a number of difficult examples for a large orchestra. The level of difficulty should correspond to, for example, Bartók: Concerto for Orchestra.
2. Examination in instrument knowledge, including detailed descriptions of the possibilities of the various instruments, the characteristics of the various registers, and knowledge of the secondary instruments within the various instrument groups.

Written examination:

1. Preparation of a score for a modern orchestra (large complement) on the basis of a submitted piano or chamber ensemble movement of a suitable shorter work (or work extract) from the Late Romantic period or early 20th century (e.g. Reger, Richard Strauss, Sibelius, Carl Nielsen, Debussy, Schönberg, Stravinsky or Bartók). The score is written to resemble the instrumentation style and orchestral treatment characteristic of the composer of the work or the time in which the composer lived. Modern instruments are utilised.

The task takes the form of a two-week home assignment.

The written assignment is included as part of the oral examination, and must therefore be submitted prior to the date of the oral examination.

Form of examination

Oral examination. One hour of preparation time.

Written home assignment. Two weeks.

Duration and scope

Oral examination: 45 minutes, including assessment.

Moderation and assessment

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

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

Responsibility and deadlines

The student's teacher is responsible for selecting the tasks, which must be approved by the moderator.

AURAL TRAINING

(1st-4th semester)

AIM AND CONTENT OF THE PROGRAMME

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

The teaching includes dictation and repetition, correction, rhythmic recognition, melody reading and score playing.

Other relevant disciplines may also be involved.

RULES FOR EXAMINATIONS AND TESTS

Aural training

After the 4th semester.

Examination materials

The examination consists of a written and an oral examination.

Written examination: Dictation

1. A single-part atonal dictation.
2. A three-part polyphonic dictation notated in the treble clef, alto or tenor clef, and bass clef.

Oral examination:

Correction: One or more run-throughs of a shorter work of chamber music are compared with the score. The playing errors may include errors in rhythm and pitch, tempo, phrasing or dynamics.

Rhythm:

1. A task from the musical literature that may contain oblique or varying time signatures, poly-rhythms or metric modulation.
2. A two-part combination task in which the upper voice is sung and the lower voice is clapped.

Melody: An atonal or free tonal task from the musical literature, sung without accompaniment.

By the student's own choice, *either* performance of a song or recitative to the student's own accompaniment, *or* performance of a vocal recitative played and sung according to an orchestral score.

Score playing: Performance of three-part task that can be notated in the alto and tenor clef as well as in descending B, A and F and G transposition, and ascending D and E flat transposition.

Form of examination

Written examination and oral examination.

Duration and scope

The written examination has a duration of 30 minutes.

The oral examination has a total duration of 60 minutes, including assessment.

60 minutes' preparation time is allowed, with piano available, for the tasks in rhythm, melody and score playing.

Moderation and assessment

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

A single, combined grade is awarded under the applicable marking scale.

Responsibility and deadlines

The student's teacher is responsible for setting the tasks for the written and oral examinations.

VOCAL COACHING

(1st-4th semester)

AIM AND CONTENT OF THE PROGRAMME

The aim of the teaching is to develop the student's abilities to rehearse repertoire with singers and reproduce the piano score.

Emphasis is placed on developing the student's ability to correct errors in text, rhythm, score interpretation, intonation and phrasing, and on providing musical guidance and instruction. Work is also done with piano accompaniment of instrumental and vocal music.

Work is done with score playing. During the study, the student must have played through at least ten works from different stylistic periods. Specific work is performed with reduction training and the guidance and correction of singers (rhythm, text, notes, intonation and phrasing). Work is done with piano accompaniment for instrumental concerts.

RULES FOR EXAMINATIONS AND TESTS

Vocal coaching

Proficiency test.

After the 2nd semester.

Examination content

1. A small scene/recitative aria is performed in which the vocal line is sung or marked by the student while playing the piano part.
2. Vocal coaching of an appointed singer in a small opera/oratorio scene.

Form of examination

Practical examination.

Duration and scope

30 minutes, including assessment.

Moderation and assessment

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

The examination grade awarded is Pass/Fail.

Responsibility and deadlines

The student submits a list of all works studied during the academic year.

The student submits a list of three works at least three weeks before the examination. From this list, the internal moderator selects a work for performance in the first part of the examination.

The student may obtain information on the work chosen by the moderator from the Study Administration on the weekday before the examination day.

The two moderators jointly select the task for part two of the examination. The two moderators are jointly responsible for the presence of the allocated students.

Vocal coaching

After the 4th semester.

Examination content

1. The student submits a list of five opera scenes from various stylistic periods, jointly compiled by the student's teacher and the student. From this list, the internal moderator selects two works for performance at the examination. The student is informed of the choice 48 hours before the examination. At the examination, the student plays the piano part and sings/marks the vocal line.
2. With an allocated singer, the examinee performs a short duet scene in which cues/lines are sung/marked, and the allocated singer is corrected.

The examinee is notified of the task selected by the moderators on the weekday before the examination.

In the examination in vocal coaching, a piano score is used.

Form of examination

Practical examination.

Duration and scope

30 minutes, including assessment.

Moderation and assessment

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

A single grade is awarded in accordance with the currently applicable marking scale.

Responsibility and deadlines

The student submits a list of all works studied during the year.

The student submits a list of five operatic scenes for use in the first part of the examination.

The student may obtain information on the work chosen by the moderator for the first part of the examination from the Study Administration 48 hours before the examination. The student may obtain information on the task chosen by the moderator for the second part of the examination from the Study Administration on the weekday before the examination day.

The two moderators jointly select the tasks for the vocal coaching examination.

The two moderators are jointly responsible for the presence of the allocated students.