

# **NORDIC MASTER (MMus) in Folk Music Curriculum**

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# 1. Preface

The curriculum is the Academy's overall description of the goals, content and examination regulations applicable to the Academy's study programmes. 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.

The curriculum is aimed at enrolled and prospective students, teachers, external examiners, other educational institutions, the musical world and the public authorities. The curriculum applies to all students enrolled at the Academy for the academic year 2011/2012 or later. For students in earlier academic years, transitional provisions apply.

## 2. Description of the Programme

Starting from the academic year 2007/2008, Syddansk Musikkonservatorium - Danish National Academy of Music (formerly known as The Carl Nielsen Academy of Music), The Royal College of Music in Stockholm and the Sibelius Academy in Helsinki launched a mutual Inter-Nordic study programme. In 2009 Ole Bull Academy, Voss, joined this team.

The contents of the study programme are based on traditional as well as contemporary Nordic folk music. Ensemble playing is an essential part – based on the joint ensemble which the students are expected to form. Folk music theory and analysis, composition, arrangement and pedagogy are also important parts of the programme.

This means that the students will have the opportunity of studying the folk music of each country on location and get in contact with the best folk musicians and –teachers of all involved countries. The programme will thus give them a unique possibility of working within the whole Nordic region instead of being limited to the students' own country.

The studies include one-to-one lessons and artistic tutoring in the main subject, as well as tutoring in artistic development work, music production and participation in concert productions.

The students will obtain practical and theoretical insight in various Nordic folk music traditions enabling them to use the knowledge in their own music.

The method of study differs fundamentally from other master programmes of music. Here you will study together in a group of up to eight students, two from each country. As the ensemble playing is essential, great importance is attached to the way various local music traditions can be transposed. Thus it is a researching, musical work which is primarily carried out within the group.

The group work continues during the whole course and is even included in the examination, which

will be a mutual examination concert performed in all four countries. This concert will be an all-night show produced by the students in cooperation with professionals with great experience in stage production.

The core of the programme is instrumental playing/singing on the students' main instrument, where you will meet teachers in various traditions from the respective institutions. The programme also includes folk music theory and –analysis, composition/arrangement, a separate series of seminars meeting prominent Nordic folk musicians, artistic research preparatory course, music production and music management in a Nordic perspective. Furthermore, there is space for your own choices of profiled courses.

### 3. The 4 Participating Institutions

#### 3.1. The Sibelius Academy (The University of the Arts Helsinki)

The Sibelius Academy is part of the University of the Arts Helsinki and a university-level music school which operates in Helsinki and Kuopio, Finland.

The Academy is the only music university in Finland. It is among the biggest European music universities with roughly 1,700-enrolled students. It was founded in 1882 as *Helsingfors musik-institut* ("Helsinki Music Institute") and was renamed *Sibelius-Akatemia* in 1939 to honour its own former student and Finland's most celebrated composer Jean Sibelius. In 2013, the Academy merged with two formerly independent universities, Theatre Academy Helsinki and Academy of fine Arts, Helsinki, to form the University of the Arts Helsinki.

The degree programme in folk music was initiated at the Sibelius Academy in 1983. At present, the programme has 70 master students and 15 doctorate students. The teachers, seven of whom are full-time, include dozens of top musicians in the field both from Finland and elsewhere. The students and teachers of the Department are a fundamental and active part of Finnish folk music life.

The history of the Department has been full of experiments and adventures, as well as the challenging and dissolving of musical and other barriers. The musical bases have been the Finnish and global folk music traditions. The key function, however, is to make its own, new music interaction with other fields of music and the arts in general is paramount.

The Department library contains a selection of Finnish and international literature, published recordings, record archives and video material. The department also has its own studio, some smaller recording and editing units, and a multimedia unit as well as other sound equipment. There is a collection of folk music instruments available as well as a workshop for building instruments.

## **3.2. Syddansk Musikkonservatorium (SDMK) – Danish National Academy of Music (Esbjerg)**

SDMK is a merger of the national academies in Odense and Esbjerg.

The folk music department was established in 1998. Nowadays the folk music education includes a three-year bachelor and a two-year master program in traditional and contemporary Danish folk music.

The programme offers an in-depth education within the Danish traditional music, and the students also have the opportunity to widen their area of study within contemporary folk music.

Beside musical studies the programme also offers educational subjects preparing the students to teach ensembles as well as individual students as well as providing hands on experience of artistic entrepreneurship and knowledge of the music business as such.

Typically, the folk music department has approximately 15 students in total. Despite its young age and small size the department has already left its distinctive mark on the Danish music scene, and its graduates are in high demand. As many genres are gathered under one roof, SDMK has a great tradition of formal and informal crossover projects between the departments.

The teachers of the programme include some of the most distinctive musicians and singers on the Danish music scene and the program also attracts some of the best instrumental/vocal teachers from the rest of Europe. Swedish multi-instrumentalist Ale Möller is currently appointed honorary professor and pays regular visits to the department.

The folk music department is situated in Esbjerg on the west coast of Denmark with excellent facilities and right next to the island of Fanø.

## **3.3 The Ole Bull Academy, Voss (OBA)**

The Ole Bull Academy (OBA) in Voss was founded in 1976 by fiddler and violinist Sigbjørn Bernhoft Osa, in honour of the great violin virtuoso and folk music enthusiast Ole Bull (1810-1880). From the beginning, OBA offered one-week courses in Norwegian folk music to student groups from different music institutions, and this is still an important part of the Academy's activity. By the end of 2010, more than 14.000 students from Norwegian colleges and universities had attended courses in folk music and folk dance at OBA.

In 1996, OBA established a two-year study programme for folk music performers, in collaboration with the Grieg Academy in nearby Bergen. In 2004, this was extended to a four-year bachelor programme. The first two years focus strongly on traditional solo performance, whereas the curriculum for the last two years contains more ensemble-playing and a greater variety of folk music traditions.

From 2009, OBA also offers a bachelor programme in folk dance performance, in collaboration with The Norwegian Council for Traditional Music and Dance, Trondheim. OBA is an independent foundation and collaborates closely with the universities of Bergen and Trondheim in study matters. Currently, there are about 17 students on OBA's music and dance programmes.

The faculty at OBA counts some of the most prominent folk musicians in Norway. About half of the teaching at OBA is provided by various freelance folk musicians from different parts of the country. The combination of academically educated instructors and prominent folk musicians, dancers and singers is characteristic of OBA. The Academy is dedicated to create a strong bond to both the roots of Norway's traditions and the living folk music of today.

### **3.4. The Royal College of Music, Stockholm. Department of Folk Music (KMH)**

The Department of folk music offers studies at all levels in Swedish folk music and in folk music/art music from other cultures.

Here is a dynamic, developmental environment for folk music, with scope for both in-depth study of tradition and innovative experimentation. Several of the most established and innovative folk music groups in Sweden today were formed by KMH students.

The departmental staff includes some of Sweden's foremost artists and teachers, especially in Swedish folk music. Other teachers of Swedish folk music and of folk music/art music from other cultures are engaged according to the students' backgrounds and preferences.

Folk music studies at KMH are also unique by reason of the diversity of courses with a special folk music profile in music theory, arrangement and composition, ensemble, dance, history of music and instrumental performance and singing.

The Department organizes some of the major folk music events in Stockholm, such as the LÅT Festival and - ever since the late 1970s - the traditional Christmas concert.

## **4. The Programme Title**

Graduates are entitled to use the title: Master of Music (MMUs) in Folk Music.

## 5. The Accreditation of the Study Programme

The study programme is a two-year Master's degree corresponding to 120 ECTS.

## 6. Admission

### 6.1. Entrance Requirements

The entrance requirements are a passed Bachelor degree in music as well as an audition and interview.

The applicants must have a good command of the English language (assessed during the interview) as the common language is English.

The institutions can also recognize other relevant musical training as qualifying.

### 6.2. Entrance Procedure

The entrance procedure consists of two phases:

#### A. Required Documents:

- A signed, completed application form
- Certified copies of the Bachelor's degree, or other relevant musical training, together with the Diploma Supplement (if available) to prove eligibility for studies at the Master's level. If you are finalizing your bachelor studies at the time of application, copies of the completed degree should be submitted at a later date. In this case, you are asked to provide information about the current status of your studies, in the form of transcript of records.
- A brief description (250 words) of your musical background, recent activities and aims, as well as your personal motivation for applying to the programme.

On the basis of the submitted application, the examination committee will pre-select applicants to participate in the entrance examination. Selected candidates will receive a letter of invitation detailing the exact date and time.

#### B. Entrance Examination

The examination committee will consist both of members who are involved during the entire admission process, as well as local representatives who will join the committee for individual examination sessions held at each institution. All entrance examinations will be conducted in English and held in two main parts.

##### Part 1

The applicants will perform a self-chosen programme of maximum 15 minutes in order to demonstrate their performance skills and artistry. The performance must display the applicants' knowledge of a Nordic folk music tradition characteristic to the country in which the application was submitted. The programme can include both solo and ensemble playing. However, it is

compulsory to perform at least a part of the programme solo (without accompaniment). Potential accompanying musicians are to be provided by the applicant.

Upon completion of Part 1, the examination committee will select the applicants permitted to proceed to Part 2.

## Part 2

The examinations in part 2 will include:

- sight reading (prima vista playing)
- aural skills (picking up tunes, playing/singing by ear)
- improvisation/accompaniment in ensemble playing (with accompanying musicians provided by the examination committee)
- an interview in English, during which applicants will be asked to discuss their aims regarding the programme.

## 7. The Structure of the Programme

The students study together for three full semesters, one semester at each of the three institutions in Stockholm, Esbjerg and Helsinki. In the fourth semester, they have an intensive 6 weeks' course period at the Ole Bull Academy and spend the rest of the semester at their home institution.

The programme includes seminars, group tutoring as well as self-governed group-work and individual project work.

### 7.1 Sheet (ECTS and Teaching)

<b>Nordic Master</b>	1. sem.	ECTS	2. sem.	ECTS	3. sem.	ECTS	4. sem.	ECTS	Total ECTS
<b>Main subjects</b>	Min/week		Min/week		Min/ week		Min/week		
Ensemble (MA-project, practical part)	20	9,0	20	9,0	20	9,00		13,0	<b>40,0</b>
Artistic research (MA-project, written part)	15	3,0	15	3,0	15	3,00	30	7,0	<b>16,0</b>
Instrumental/vocal studies	60	8,0	60	8,0	60	8,00	90	8,0	<b>32,0</b>
<b>Pedagogical subjects</b>									
Composition/arrangement	20	2,5	20	2,5	20	2,50			<b>7,5</b>
Folk music analysis and seminars	20	3,0	20	3,0	20	3,00			<b>9,0</b>
Music management in a Nordic perspective	20	2,5	20	2,5	20	2,50			<b>7,5</b>
<b>Elective module</b>									
Elective module	30	2,0	30	2,0	30	2,00	30	2,0	<b>8,0</b>
<b>ECTS in total</b>		<b>30,0</b>		<b>30,0</b>		<b>30,00</b>		<b>30,0</b>	<b>120,0</b>
<i>Minutes per week</i>	<i>185,00</i>		<i>185,00</i>		<i>185,00</i>		<i>150,00</i>		
<i>Hours per week (26 teaching weeks)</i>	<i>3,08</i>		<i>3,08</i>		<i>3,08</i>		<i>2,50</i>		
<i>Average hours per week (26 teaching weeks)</i>									<b>2,94</b>
<i>Hours per year</i>									<b>152,75</b>

7-point-scale, external examiner

pass/fail

approved/not approved

## **8. Evaluation and Completion**

### **8.1 Assessment**

The purpose of the examinations is to demonstrate that the student has acquired skills at a satisfactory artistic and technical level corresponding to the objectives set for the relevant subjects.

### **8.2 Rules on Completion**

The student must have passed all examinations as set out in order to obtain the Master degree.

### **8.3 Registration of Examination**

The master programme is organized in a graduated course where the students are automatically registered for the corresponding examinations.

## **9. Exemption**

The Academy may grant exemptions from the rules in the curriculum. These are solely determined by the Academy.

## 10. Course Description

### 10.1. Main Subjects

- *10.1.1. Ensemble Playing*
- *10.1.2. Artistic Research*
- *10.1.3. Instrumental/Vocal studies*

### 10.2. Educational Subjects

- *10.2.1. Composition/Arrangement*
- *10.2.2. Folk Music Analysis and Seminars*
- *10.2.3. Music Management*

### 10.3 Elective Module

## 10.1. Main Subjects

### 10.1.1. Ensemble Playing

#### Learning Outcomes

Ensemble playing has a special position within the Nordic master programme. The aim of the subject is to:

- Obtain the skills for independent and individual ensemble playing.
- Develop the ability to improvise on different instruments and in various styles.
- Become familiar with the popular ensemble traditions of other countries.
- Be able to analyze and assess the students' own performances and those of the ensemble.
- Be able to lead a first-rate ensemble in order to nurture the folk music.

#### Contents

The ensemble playing is supervised by local tutors at each academy and the repertoire is founded on the local traditions of the country in question. In addition, the specific style and method of working with folk music ensemble at the different academies should be characterized in the studies.

The programme includes seminars, group tutoring as well as self-governed group-work and individual project work.

There is generally a close connection between ensemble playing and composition/arrangement, and the students are expected to arrange and compose works for the ensemble and to use local repertoire and styles for the arrangements.

#### Teaching Period

1<sup>st</sup>-4<sup>th</sup> semester.

#### Form of Instruction

1<sup>st</sup>-3<sup>rd</sup> semester: 20 minutes per week.

4<sup>th</sup> semester: Self study.

#### ECTS Weighting

1<sup>st</sup> - 3<sup>rd</sup> semester: 9 ECTS.

4<sup>th</sup> semester: 13 ECTS.

#### Examination

Tests after each semester and final exam after the 4<sup>th</sup> semester.

The subject requires active attendance during the year. The students perform an ensemble examination at the end of each semester in the form of a public concert. There are also

intermediate concerts during the semesters. The final examination is a public concert with a duration of 60 minutes featuring the whole group.

### **Assessment**

External examiner.

The students are graded according to the 7-point grading scale.

## 10.1.2. Artistic Research

### Learning Outcomes

The aim of the course is to develop the students' artistic profile and to help articulate and communicate their musical knowledge. The students explore ideas about music, art and cultural life in general. They also reflect upon their own creative activities and refine their understandings and progress as artists.

Moreover, the aim is to develop a deeper analytical understanding of folk music traditions in the Nordic countries.

### Contents

The subject includes lectures, seminars and training in artistic reflection and artistic research. This is supported by reflective journals, written by the students continuously throughout the whole course. At the end of the studies this is documented by a **written thesis of 15-20 pages**.

### Teaching Period

1<sup>st</sup> - 4<sup>th</sup> semester

### Form of Instruction

1<sup>st</sup> - 3<sup>rd</sup> semester: 15 minutes per week.

4<sup>th</sup> semester: 30 minutes per week.

### ECTS Weighting

1<sup>st</sup> - 3<sup>rd</sup> semester: 3 ECTS per semester.

4<sup>th</sup> semester: 7 ECTS.

### Examination

Written thesis at the end of 4<sup>th</sup> semester (15-20 pages).

Reflective journals at the end of each semester.

The student is responsible for submitting the written thesis **4 weeks before the exam**.

The oral examination takes the form of a conversation on the basis of the written thesis.

### Assessment

External examiner.

The students are graded according to the 7-point grading scale.

The grade is supplemented by a written statement on the student's level of proficiency.

### 10.1.3. Instrumental/Vocal Studies

#### Learning Outcomes

The aim is to enable the student:

- To further develop individual artistic expression and instrumental skills on a high artistic level.
- To further develop the students' performing skills and creative talent within their own tradition.
- To learn to create, lead and implement extensive artistic performances.
- To develop individual artistic expression and technical skills in order to prepare them for a professional career.

#### Contents

The students receive individual tutoring in their main instrument or vocal during each semester. Depending on location, the students will either deepen their competences in their home tradition or study the genres, techniques and characteristics of others.

#### Teaching Period

1<sup>st</sup> - 4<sup>th</sup> semester.

#### Form of Instruction

1<sup>st</sup> -3<sup>rd</sup> semester: 60 minutes per week.

4<sup>th</sup> semester: 90 minutes per week.

#### ECTS Weighting

8 ECTS per semester.

#### Examination

Part-examinations every semester

Final solo concert of a duration of 45 minutes.

#### Assessment

External examiner.

The students are graded according to the 7-point grading scale.

The grade is supplemented by a written statement on the student's level of proficiency.

## 10.2. Educational Subjects

### 10.2.1. Composition/Arrangement

#### Learning Outcomes

The professional demands of a folk music performer at a higher level include elements of composition and arrangement. Given the fact that exercising creativity and fostering an ensemble dominates the goals of the study programme, it is natural that the curriculum includes these subjects. This is important especially considering the Nordic folk music scene, where local music styles have to be adapted to new forms and new settings to inspire the individual work of the students.

The aim is to provide the students with different viewpoints on composition and arrangement in order to broaden their creative abilities.

#### Contents

In this subject the teaching methods vary from semester to semester. It can take the shape of individual lessons with a local tutor or can be built around group lessons. The subject is often merged into other subjects, for example the ensemble course, where the students work to expand and improve their repertoire. The subject can also be taught in tandem with the folk music analysis.

The course includes seminars, group tutoring as well as self-governed group-work and individual project work.

The students are encouraged to use material and styles from the various local traditions. Special attention is given to arrangement by ear methodology, to adaption of various local styles, instrumentation and aesthetic dimensions of form and style.

#### Teaching Period

1<sup>st</sup>-3<sup>rd</sup> semester.

#### Form of Instruction

20 minutes per week.

#### ECTS Weighting

2,5 ECTS per semester.

#### Examination

After each semester the students hand in their compositions/arrangements to the local teacher.

#### Assessment

Internal examiner.

Pass / fail.

## 10.2.2. Folk Music Analysis and Seminars

### Learning Outcomes

**A. Folk music analysis** is a subject which aims to develop a deeper understanding of the characteristics of the various music styles involved in the programme. Specific music analytical tools and methods have been developed within the Nordic countries. Different viewpoints on music analysis and transcription will be introduced and applied to the various music traditions in order to facilitate stylistic awareness and creativity.

Special attention is given to develop the general understanding of the music styles within Nordic folk music and to enable the students to express themselves musically within these styles and to work cross-stylistically.

### Contents

The subject involves transcriptions, stylistic analysis, specific ear training and styles of improvisation, and it has a close connection to performance.

**B. Seminars.** This part of the subject is dedicated mainly to seminars and workshops with musicians and music traditions from the respective countries. The students learn about the history, structural characteristics, key genres, key instruments, influential figures and social significance. Thus, it covers both the orientation about the local music styles including historical, socio-cultural and music theoretical aspects as well as the practical introduction. Sources for folk music and folk music studies, such as archives within the different countries will also be discussed.

### Teaching Period

1<sup>st</sup> - 3<sup>rd</sup> semester.

### Form of Instruction

20 minutes per week.

### ECTS Weighting

3 ECTS per semester.

### Examination

The course examination requires active attendance and is passed on the basis of an 80% attendance.

If the absence percentage exceeds 20% an examination will be arranged.

### Assessment

Approved/not approved

## 10.2.3. Music Management

### Learning Outcomes

This subject gives the students the necessary entrepreneurial and managerial skills to help them in their professional career. Music management focuses on the music scene of the different Nordic countries, including work as a freelance musician, copyright law, networking, venues, etc. A central issue is the international scene including working with agents, record companies and different forms of media. The subject is not only theoretical but also practical. Based on knowledge they gain in class, they fund, book and promote a small tour in Scandinavia beginning at the end of the fourth semester.

### Contents

The subject includes lectures, seminars, as well as self-governed group-work and individual home work.

### Teaching Period

1<sup>st</sup> - 3<sup>rd</sup> semester.

### Form of Instruction

20 minutes per week.

### ECTS Weighting

2,5 ECTS per semester.

### Examination

The subject requires active attendance and is passed on the basis of an 80% attendance including the tour in the participating countries.

If the absence percentage exceeds 20% an examination will be arranged.

### Assessment

Approved/not approved.

## 10.3 Elective Module

### Learning Outcomes

The aim of the elective module is to provide the student with knowledge and practical skills in a chosen topic approved by the coordinator.

Topics could be:

- A second instrument - which requires basic knowledge of the instrument in advance.
- Subjects from other music programmes (classical or rhythmic), such as ear training, part-writing, music history, etc.
- Transcription
- Improvisation
- Drama
- Special traditions - music and dance.

### Teaching Period

1<sup>st</sup> - 4<sup>th</sup> semester.

### Form of Instruction

30 minutes per week.

### ECTS Weighting

2 ECTS per semester.

### Examination

The subject requires active attendance and is passed on the basis of an 80% attendance. If the absence percentage exceeds 20% an examination will be arranged.

### Assessment

Approved/not approved.