



Elective courses – Bachelor’s programme 2024/25

Dear Students,

The study board, in collaboration with the teachers, has developed an elective course catalogue, consisting of electives in general subjects, pedagogical subjects, and subjects revolving around the main subject area. Bachelor students can choose from 10 courses, while master's students can choose from 16 courses.

The deadline for choosing elective courses is Wednesday, April 17th 2024 at 12:00 PM.

Points to consider before choosing:

- You must choose five courses prioritized from 1 to 5. DKDM will strive to accommodate your highest priorities as much as possible.
- If you do not submit your choice by April 17th, the Student Administration will assign you to a course with available slots.
- You can apply for credit transfer for elective courses if you believe you have completed courses or modules at RDAM or another educational institution that can replace an elective course. Please note that you must prioritize 1-5, even if you are applying for credit transfer in case you do not obtain the credit transfer. Read more about credit transfer at the bottom of this email. The deadline to apply for credit transfer and dispensation regarding elective courses is April 17th. You must indicate in the form if you wish to apply for credit transfer.
- You can also apply for dispensation if you, as a bachelor student, wish to enroll in an elective course offered at the master's level. It is not possible for master's students to apply for credit for an elective course on bachelor level. Please indicate the reason for applying for dispensation in the form.
- Make sure to read the content and exam descriptions for each course before making your choice.

If you have any questions, feel free to contact Mads Creutzburg in the Study Administration at mads.creutzburg@dkdm.dk.

The sign-up form has been sent to your DKDM-mail.

Best regards,

The Study Administration



1. Elective subject: Early childhood instrument learning	3
2. Elective subject: Composition and creative processes with children	6
3. Elective subject: Choir conducting, step I	8
4. Elective subject: Piano skills	11
5. Elective subject: Baroque and Viennese classical instruments	14
6. Elective subject: Continued general aural training.....	17
7. Elective subject: Electric sound for classical musicians.....	20
8. Elective subject: Improvisation seminar.....	23
9. Elective subject: Music History/Communication as an optional subject.....	26
10. Elective subject: Music technology	28
Credit transfer for elective courses.....	31



1. Elective subject: Early childhood instrument learning

Teacher: Anne Fontenay, Marie Hansen

Offered in: Bachelor programme, fifth semester

Course:

The teaching extends over one semester in the academic year 2024/2025, with two hours of teaching per week.

Learning content:

The course “Early Childhood Instrument Learning” is a music pedagogical course which deals with how to commence instrument teaching with the youngest pupils in music school. The course is based on group teaching.

To begin teaching the youngest pupils, you need to have a wide knowledge of many different aspects of music teaching. These include:

- Movement
- Rhythm training
- Reading music
- Ensemble playing
- Playing technique

Using various teaching techniques such as dialogical communication, active learning and aesthetic learning processes, all of these aspects can be linked together to make learning to play an instrument more fun and rewarding for pupils. You must learn to develop your own creativity and dare to explore techniques such as composition, improvisation and arranging songs for precisely the group of children you are teaching. In addition, you must be willing to help the pupils explore and develop their own creativity.

The course also introduces the students to the ways in which experience-sharing and networking among music teachers can contribute to the creation of a musical environment that is enriching for both the pupils and the teacher.

Teaching and learning methods:

The teaching takes the form of classes, with tasks to be solved both individually and jointly during the course. The students make use of each other as practice pupils.



EXAMINATION REGULATIONS:

Learning outcomes:

At the conclusion of the subject, the student is expected to:

- Possess knowledge of a suitable repertoire and be able to decide which material suits a given group of pupils
- Possess knowledge of pedagogical methods and practices in early childhood instrument teaching
- Be able to critically evaluate and further develop suitable material
- Possess an awareness of how a teaching situation can be expressed creatively for a group of pupils
- Be capable of reflecting upon one's own practice
- Be able to discuss and communicate pedagogical practices and issues with peers

Examination form and duration:

The subject is a certification subject. To obtain certification, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting three brief written assignments during the course
- Presenting one major assignment, which will be tested on the other students

Certification serves as the first examination attempt of three. If the student fails to obtain certification, the first examination attempt is deemed to have been used up, and a re-examination is scheduled for the next re-examination period.

The student is re-examined through a written assignment consisting of three smaller assignments of at least one page each, and a larger assignment of at least three pages, corresponding to the four assignments that are submitted during the course. The deadline for submission is determined by the Examination Office prior to the end of the semester.

A possible third examination attempt will be automatically registered for the next examination period.

Moderation and assessment:

One of the course teachers assesses the first examination attempt (certification).

At the written re-examination, the examination is assessed by one of the course teachers.

The course is assessed as pass/fail.



Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The student's own teacher is responsible for registering whether the student has obtained certification within the stated framework.

If a student has used up his or her first examination attempt, the student's own teacher is responsible for notifying the Examination Office of this.

The student's own teacher is responsible for providing a relevant assignment in the case of a possible re-examination.

The Examination Office is responsible for summoning the student to the re-examination.



2. Elective subject: Composition and creative processes with children

Teacher: Kirsten Juul Seidenfaden

Offered in: Bachelor programme, fifth semester

Course:

The teaching extends over one semester in the academic year 2024/2025, with two hours of teaching per week.

Learning content:

In this elective course, you will be taught how to initiate and facilitate creative processes with children and young people. You will acquire an understanding of *what* the creative process consists of, and learn how to get yourself and others into this creative space. You will also be taught composition techniques in songwriting.

Teaching and learning methods:

The teaching takes the form of classes with a mixture of lectures, group work, practical exercises, presentations and home assignments.

EXAMINATION REGULATIONS:

Learning outcomes:

At the conclusion of the subject, the student is expected to:

- Possess theoretical and practical knowledge of working with creative processes aimed at children/young people
- Possess knowledge of composition technique and the ability to apply it in songwriting
- Be able to develop and implement a creative process with an eye to challenges, issues and solutions, and justify what should be included/excluded
- Possess knowledge of the creative process and the ability to apply it in pedagogical contexts



Examination form and duration:

The subject is a certification subject. To obtain certification, the student must show active participation by:

- Attending at least 80% of the teaching.

Certification serves as the first examination attempt of three. If the student fails to obtain certification, the first examination attempt is deemed to have been used up, and a re-examination is scheduled for the next re-examination period.

The student is re-examined with a written assignment in which the student composes and writes a song which in its tonal language, form and content is aimed at children/young people. The song must be documented via sheet music or recording. In addition to the song, the student must also submit a one-page written reflection on the composition process as well as their own learning during the course. The deadline for submission is determined by the Examination Office prior to the end of the semester.

A possible third examination attempt will be automatically registered for the next examination period.

Moderation and assessment:

The student's own teacher assesses the first examination attempt (certification).

In the case of a written re-examination, the examination is assessed by the student's own teacher.

The course is assessed as pass/fail.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The student's own teacher is responsible for registering whether the student has obtained certification within the stated framework.

If a student has used up his or her first examination attempt, the student's own teacher is responsible for notifying the Examination Office of this.

The student's own teacher is responsible for providing a relevant assignment in the case of a possible re-examination.

The Examination Office is responsible for summoning the student to the re-examination.

3. Elective subject: Choir conducting, step I

Teachers: Bente Colding-Jørgensen, Kasper Beck Hemmingsen

Offered in: Bachelor programme, fifth semester

The course is not intended for students of General Music Teaching (AM) or Church Music, who already have choir conducting included in their syllabus.

Course:

The teaching extends over one semester in the academic year 2024/2025, with two hours of teaching per week.

Learning content:

The elective subject "Choir conducting, step I" is aimed at students who have not previously worked with choir conducting, but who see it as a possibility in their future work. The course is based on practical classes in basic musical direction of vocal ensembles/choirs/mixed ensembles, and will provide participants with knowledge of choir conducting, direction and rehearsal methods at elementary level. The purpose of the course is to support and develop the students' competencies to conduct choirs and vocal ensembles as part of their musical work.

Teaching and learning methods:

Practical classes in which the students take turns conducting and singing. Students are expected to undertake at least five hours of preparation per week. The preparation consists of practising piano pieces and practising conducting the specific pieces, as well as reading and singing the voices, or playing them on the piano or your own instrument.

One or two of the teaching sessions will take the form of a practical session with a children's, youth or adult choir.

EXAMINATION REGULATIONS:

Learning outcomes:

At the conclusion of the subject, the student is expected to:



- Be able to direct and conduct a vocal ensemble/choir/mixed ensemble through the rehearsal and performance of elementary choral pieces in various styles
- Possess knowledge of elementary conducting technique, including preparatory beats, beats, caesuras, phrasing, dynamics, timbre, pauses, etc.

Examination form and duration:

The subject is a certification subject. To obtain certification, the student must show active participation by:

- Attending at least 80% of the teaching.
- Working with and conducting two choral pieces
- In class, being a primary participant in the planned reflection in plenary of another student's rehearsal

Certification serves as the first examination attempt of three. If the student fails to obtain certification, the first examination attempt is deemed to have been used up, and a re-examination is scheduled for the next re-examination period.

The student is re-examined via a practical examination with a duration of 20 minutes, including assessment. At the examination, the student must lead a rehearsal and conduct an assigned task corresponding to the learning outcomes. The student is responsible for arranging the presence of an ensemble. The choice of ensemble (SATB, SAB or SSA) must be notified to the teachers and the Examination Office four weeks prior to the examination. The assignment will be set one week before the examination. The date of the examination and the deadline for submission will be determined by the Examination Office prior to the end of the semester.

A possible third examination attempt will be automatically registered for the next examination period.

Moderation and assessment:

The student's own teacher assesses the first examination attempt (certification).

In the case of an oral re-examination, the examination is assessed by one of the course teachers and one internal moderator.

The course is assessed as pass/fail.

Permitted examination aids:

Piano, own acoustic instrument and sheet music



Special provisions:

The student's own teacher is responsible for registering whether the student has obtained certification within the stated framework.

If a student has used up his or her first examination attempt, the student's own teacher is responsible for notifying the Examination Office of this.

The student's own teacher is responsible for providing a relevant assignment in the case of a possible re-examination.

The Examination Office is responsible for summoning the student to the re-examination.

4. Elective subject: Piano skills

Teacher: Emil Gryesten

Offered in: Bachelor programme, fifth semester

Course:

The teaching extends over one semester in the academic year 2024/2025, with two hours of teaching per week.

Learning content:

The elective subject is an advanced course in applied piano, aimed at non-pianists. We will refine piano skills that can be useful in all-round music-making, but which are not actual artistic music. During the course, we will work with:

- Sight reading and secunda vista
- Transposition
- Chord playing
- Score playing
- Reduction

Emil Gryesten has been teaching piano workshops to piano students in BA1-2 for the past four years. This elective subject is an adaptation of the piano workshop course, to also allow non-pianists to benefit from developing their piano skills to a greater and wider extent than in the mandatory teaching of piano as a minor subject.

Teaching and learning methods:

The teaching takes place in classes, with teaching by both blackboard and piano. The teaching alternates between class work and individual work with your own piano.

EXAMINATION REGULATIONS:

Learning outcomes:

At the conclusion of the subject, the student is expected to:

- Possess knowledge of chord playing and methods of reduction and transposition
- Be able to apply skills in chord playing, reduction and transposition



- Be able to give a coherent account of a short piece for piano of a level of difficulty corresponding to *Højskolesangbogens Melodibog* as prima vista, and of a level of difficulty corresponding to a piece from Schumann's *Album für die Jugend* as secunda vista
- Be able to give a coherent account of a short song in lead sheet format, of a level of difficulty corresponding to a song from the Wilhelm Hansen Songbook, in both classical and simple rhythmic styles
- Be capable of reducing an orchestral transcription, such as an aria by Mozart, to basic musical structures for teaching and other professional purposes
- Be able to transpose a chorale-like piece and a relatively easy accompaniment one second or third interval up or down
- Possess skills in reading various keys and transposing instruments and the ability to comprehend an easy score, which can be reproduced in simplified form on the piano

Examination form and duration:

The subject is a certification subject. To obtain certification, the student must show active participation by:

- Attending at least 80% of the teaching.

Certification serves as the first examination attempt of three. If the student fails to obtain certification, the first examination attempt is deemed to have been used up, and a re-examination is scheduled for the next re-examination period.

The student is re-examined via a practical examination with a duration of 30 minutes including assessment, in which the student is examined in the disciplines listed under learning outcomes. Prior to the examination the examinee draws a secunda vista task, after which 30 minutes of preparation time is allowed. The actual examination takes 15 minutes.

A possible third examination attempt will be automatically registered for the next examination period.

Moderation and assessment:

The student's own teacher assesses the first examination attempt (certification).

In the case of oral re-examination, the examination is assessed by the student's own teacher and one internal moderator.

The course is assessed as pass/fail.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.



Special provisions:

The student's own teacher is responsible for registering whether the student has obtained certification within the stated framework.

If a student has used up his or her first examination attempt, the student's own teacher is responsible for notifying the Examination Office of this.

The student's own teacher is responsible for providing a relevant assignment in the case of a possible re-examination.

The Examination Office is responsible for summoning the student to the re-examination.

The teaching takes place in room 221, where there are electric pianos available for all participants. On a few occasions during the course the teaching will take place in a room where there is access to Steinway pianos, so that students will also have an opportunity to develop their skills acoustically.

5. Elective subject: Baroque and Viennese classical instruments

Teachers: Musicians from Concerto Copenhagen

Offered in: Bachelor programme

The course is aimed at students who play string instruments (violin, viola, cello and double bass) and wind instruments such as flute, oboe, clarinet, horn and bassoon, as well as piano, organ and guitar (as basso continuo instruments).

Course:

The teaching will extend over four weekends in the autumn semester of 2024.

Learning content:

The course aims to provide music students with an understanding of and insight into performance practice, technique, musical forms of expression, phrasing, etc., on their respective instruments as they appeared and were played on in the period around 1600-1820.

The course is divided into two parts. All interested persons, regardless of instrument, will at the start and conclusion of the course be presented in plenary session with the ideas behind the performance of music on historical instruments by representatives of Concerto Copenhagen's artistic management. At the end of the course, students will be invited to participate in reflection and debate on how awareness and knowledge of the historical conditions for the creation and performance of music impacts the performance and communication of music today. The second part will take place in small groups, with a focus on the individual instruments. Here, musicians from Concerto Copenhagen will present and demonstrate historical instruments, their tonal and technical development, and how they are played.

Teaching and learning methods:

The teaching will primarily take the form of concentrated workshop and/or masterclass-like courses with one or two of the musicians from Concerto Copenhagen, as well as presentations and debate with members of Concerto Copenhagen's artistic management. The elective subject will take place in workshop and masterclass format on four occasions, with plenary sessions first and last, and twice in small instrument groups in between.

The instruction will be in English.



EXAMINATION REGULATIONS:

Learning outcomes:

At the conclusion of the course, the student is expected to:

- Have acquired knowledge of performance practice, methods and conventions in Baroque and Viennese classical music.
- Be able to reflect on their own artistic practice in the field of early music.
- Have gained a basic understanding of Baroque and Viennese classical playing techniques.
- Be able to communicate the special artistic expression associated with historical instruments.
- Have acquired competencies in instrument understanding in a temporal context.
- Be capable of participating independently in professional collaboration on music from a typical historical context.

Examination form and duration:

The subject is a certification subject. To obtain certification, the student must show active participation by:

- Attending at least 80% of the teaching.
- Participating in a chamber music group set up in class, and in the work of the group to create a performance for the other students in the class.

Certification serves as the first examination attempt of three. If the student fails to obtain certification, the first examination attempt is deemed to have been used up, and a re-examination is scheduled for the next re-examination period. A possible third examination attempt will be automatically registered for the next examination period.

The student is re-examined at an oral examination of 30 minutes' duration, including assessment. The examination date is determined by the Examination Office prior to the end of the semester. The student must give an oral presentation focusing on the following:

- The special performance practices of the Baroque and Viennese classical music, and the ways in which these differ from modern practices.
- A historical account of Baroque and Viennese classical music.
- The student is also expected to be able to discuss the characteristics of his or her own instrument and its development in the Baroque and Viennese classical periods.

Moderation and assessment:

The student's own teacher assesses the first examination attempt (certification).



In the case of oral/practical re-examination, the examination is assessed by one of the course teachers and one internal moderator.

The assessment awarded for the course is pass/fail.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The student's own teacher is responsible for registering whether the student has obtained certification within the stated framework.

If a student has used up his or her first examination attempt, the student's own teacher is responsible for notifying the Examination Office of this.

The Examination Office is responsible for summoning the student to the examination.

6. Elective subject: Continued general aural training

Teacher: Per Bundgaard

Offered in: Bachelor programme

Course:

The teaching extends over the autumn semester in the academic year 2024/2025, with two hours of teaching per week for 12 weeks.

Learning content:

With the aim of optimising the rehearsal and learning process, work is done on the training and development of inner pitch, melody and rhythm reading, as well as auditory and visual harmony analysis and understanding. Other relevant disciplines may be incorporated in the teaching.

Teaching and learning methods:

Class teaching.

EXAMINATION REGULATIONS:

Learning outcomes:

At the conclusion of the subject, the student is expected to:

- Possess in-depth knowledge of aural training, including rehearsal and learning processes
- Be able to identify difficult passages in a musical score and draw up proposals for relevant preliminary exercises and rehearsal methods
- Use conducting patterns to reproduce rhythmic sequences containing oblique and varying time signatures, polyrhythms and metric modulation
- Be able to vocally perform difficult melodic sequences, both tonal and atonal



Examination form and duration:

The subject is a certification subject. To obtain certification, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting three dictation/functional analysis assignments during the course

Certification serves as the first examination attempt of three. If the student fails to obtain certification, the first examination attempt is deemed to have been used up, and a re-examination is scheduled for the next re-examination period. A possible third examination attempt will be automatically registered for the next examination period.

The student is re-examined via a practical examination with a duration of 30 minutes including assessment, in which the student is examined in two melodic tasks, one with and one without accompaniment, and two rhythmic tasks, consisting of a unison task and a combination task. The tasks are carried out prima vista. No preparation time is given. In addition, the student is examined in an example from the literature, in which the student explains relevant methods for practising difficult melodic or rhythmic passages. The examination date is determined by the Examination Office prior to the end of the semester.

Moderation and assessment:

The student's own teacher assesses the first examination attempt (certification).

In the case of oral/practical re-examination, the examination is assessed by the student's own teacher and one internal moderator.

The course is assessed as pass/fail.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The student's own teacher is responsible for registering whether the student has obtained certification within the described framework.

If a student has used up his or her first examination attempt, the student's own teacher is responsible for notifying the Examination Office of this.



**DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM**

22-03-2024

The Examination Office is responsible for summoning the student to the examination.

7. Elective subject: Electric sound for classical musicians

Teacher: Chris Corconan

Offered in: Bachelor programme

Course:

The teaching extends over the autumn semester in the academic year 2024/2025, with two hours of teaching per week for 12 weeks.

Learning content:

This course is designed for classical musicians who wish to explore and understand the application of experimental approaches to sound or timbre. The course introduces the students to, amongst other things, amplifiers, effects pedals, synthesizers, distortion, frequency manipulation and studio techniques. The course begins with an introduction to sound and acoustics, and builds upon this to focus on the integration of these electric sound elements into experimental classical music practice.

Teaching and learning methods:

The course includes lectures, practical exercises and demonstration workshops, where students learn about the use of electric sound elements in experimental classical music. Group exercises and individual presentations will also be included in the course.

EXAMINATION REGULATIONS:

Learning outcomes:

At the conclusion of the course, the student is expected to:

- Be able to demonstrate an understanding of the use of amplifiers, effects pedals, synthesizers, distortion, frequency manipulation and studio techniques in classical music.
- Master the use of electric sound elements to develop and enhance musical expression in classical works.
- Be able to explore and experiment with different sounds and techniques to create unique soundscapes in a classical musical context.
- Be capable of engaging in critical discussions about the integration of electric sound elements into classical music, and reflect on their musical potential.



Examination form and duration:

The subject is a certification subject. To obtain certification, the student must show active participation by:

- Attending at least 80% of the teaching.
- Actively participating in at least 80% of the exercises and workshops included in the course.
- Preparing an individual presentation during the course. The presentation must include a demonstration of a selected classical sound element in classical music practice.

Certification serves as the first examination attempt of three. If the student fails to obtain certification, the first examination attempt is deemed to have been used up, and a re-examination is scheduled for the next re-examination period. A possible third examination attempt will be automatically registered for the next examination period.

The student is re-examined by an oral examination. The oral examination has a duration of 30 minutes, including assessment. The examination date is determined by the Examination Office prior to the end of the semester. At the examination, the student is expected to:

- Prepare a presentation and demonstration of a selected electronic sound element in classical music practice (as is otherwise expected during the course).
- The presentation is followed by a conversation.

Moderation and assessment:

The student's own teacher assesses the first examination attempt (certification).

In the case of oral/practical re-examination, the examination is assessed by the student's own teacher and one internal moderator.

The assessment awarded for the course is pass/fail.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.



Special provisions:

The student's own teacher is responsible for registering whether the student has obtained certification within the stated framework.

If a student has used up his or her first examination attempt, the student's own teacher is responsible for notifying the Examination Office of this.

The Examination Office is responsible for summoning the student to the examination.

8. Elective subject: Improvisation seminar

Teachers: The subject's primary teachers are Erik Kolind and Mattias Branner. The students will also meet and receive teaching from Niklas Sivelöv on two occasions during the course.

Offered in: Bachelor programme

Course:

The teaching extends over the autumn semester in the academic year 2024/2025, with two hours of teaching per week for 12 weeks.

Learning content:

During the course, students will become acquainted with and train their skills in the practice of various forms of musical improvisation, both individually and in a group context. The improvisations will mainly take place on the student's main instrument, or on an instrument of the student's choice.

In the course, the student will work with:

1. Both traditional and more innovatively framed improvisation techniques, on the basis of specific forms/sketches/types of piece.
2. Work will also be done with free improvisation, in which the starting-point is more intuitive/bodily.
3. Finally, the student will be presented with tools to apply improvisational techniques and approaches in interpretative work with the classical repertoire.

During the course, the student will meet different teachers who use improvisation in their artistic work, each with their own musical universe and special approach to improvisation as an art form:

- Erik Kolind: inter alia style-based improvisation from Baroque to modern
- Mattias Branner: free improvisation on the basis of the classical piano tradition

Teaching and learning methods:

The teaching is organised as a weekly seminar (2 hours' duration) with one of the two teachers.

The teaching takes the form of classes. In the teaching, the students will both play with and for each other, and, on the basis of presentations by the teacher and class discussion, develop and perform limited and concrete exercises in improvisation, in line with the styles/techniques that are being worked on. In some course sessions, the students will work/play in small groups



in different rooms. In parts of the teaching, emphasis will be placed on personal reflection on one's own musical practice.

At the end of the two teachers' courses, each student must individually perform a minor improvisation that highlights one or more of the topics that have been worked on.

EXAMINATION REGULATIONS:

Learning outcomes:

At the conclusion of the course, the student is expected to:

- Have acquired experience with and knowledge of practices and methods as a performer in an improvisational musical context
- Master orienting oneself as a performer in an improvisational musical context
- Be able to independently engage with others in playing improvised music.

Examination form and duration:

The subject is a certification subject. To obtain certification, the student must show active participation by:

- Attending at least 80% of the course sessions.
- Participating in at least one of the two final performances with which each teacher completes the course.

Certification serves as the first examination attempt of three. If the student fails to obtain certification, the first examination attempt is deemed to have been used up, and a re-examination is scheduled for the next re-examination period. A possible third examination attempt will be automatically registered for the next examination period.

The student is re-examined via a practical examination with a duration of 30 minutes, including assessment. The examination date is determined by the Examination Office prior to the end of the semester. Here it is expected that:

- The student submits at least three styles, improvisation types or exercises, one week prior to the examination. At the start of the examination the examiners choose one of these, in which the student is examined. Duration: max. 15 minutes. No preparation time is given.

Moderation and assessment:

One of the course teachers assesses the first examination attempt (certification).



In the case of practical re-examination, the examination is assessed by one of the course teachers and one internal moderator.

The assessment awarded for the course is pass/fail.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The student's own teacher is responsible for registering whether the student has obtained certification within the stated framework.

If a student has used up his or her first examination attempt, the student's own teacher is responsible for notifying the Examination Office of this.

The Examination Office is responsible for summoning the student to the examination.



9. Elective subject: Music History/Communication as an optional subject

Teacher: Søren Schauser

Offered in: Bachelor programme

Course:

The teaching extends over the autumn semester in the academic year 2024/2025, with two hours of teaching per week for 12 weeks.

Learning content:

The student undertakes an in-depth study on a topic determined by the Academy. The lessons each week will typically focus both on a piece of music and on a music historical text. The topic for the academic year 2024/25 will be Expressionism, on the basis of the works of the Viennese School. Planned topics for the following years will be Mozart's operas and Music by women through the ages.

Teaching and learning methods:

Class teaching.

EXAMINATION REGULATIONS:

Learning outcomes:

At the conclusion of the subject, the student must:

- Be able to teach music history at beginner and intermediate level (MGK)
- Be able to communicate music orally to a wide audience in an up-to-date manner
- Be able to familiarise oneself with other topics in music history using the tools acquired through the course

Examination form and duration:

The subject is a certification subject. To obtain certification, the student must show active participation by:



- Attending at least 80% of the teaching.
- Preparing a minimum of two presentations during the course.

Certification serves as the first examination attempt of three. If the student fails to obtain certification, the first examination attempt is deemed to have been used up, and a re-examination is scheduled for the next re-examination period. A possible third examination attempt will be automatically registered for the next examination period.

If certification is not awarded, the student must take an oral re-examination of 30 minutes' duration, including assessment. The examination date is determined by the Examination Office prior to the end of the semester. Prior to the examination, the student submits ten works for communication, directly to the course teacher. On the day of the examination, the student draws one of the ten works. One hour of preparation time is then allowed, with all examination aids available. At the examination itself, the student presents the prepared communication paper. The presentation must have a maximum duration of 15 minutes. After the presentation, the student draws a music history question, which forms the basis for the next approximately ten minutes of dialogue.

Moderation and assessment:

The teacher assesses the first examination attempt (certification).

In the case of oral/practical re-examination, the examination is assessed by the student's own teacher and one internal moderator.

The course is assessed as pass/fail.

Permitted examination aids:

All examination aids are permitted for the communication part. No examination aids are provided for the music history part.

Special provisions:

The student's own teacher is responsible for registering whether the student has obtained certification within the stated framework.

If a student has used up his or her first examination attempt, the student's own teacher is responsible for notifying the Examination Office of this.

The Examination Office is responsible for summoning the student to the examination.

10. Elective subject: Music technology

Teacher: Jesper Andersen

Offered in: Bachelor programme, with the exception of tonmeister students.

Course:

The teaching extends over the autumn semester in the academic year 2024/2025, with two hours of teaching per week for 12 weeks.

Learning content:

Various elements of music technology are reviewed during the course, with a special focus on audio and video recording. The participants learn how to make/evaluate their own recordings, and obtain tools to produce good audio/video files with simple equipment. The participants also obtain knowledge that can benefit their collaboration with professional audio and video technicians.

The main themes of the course are:

- Microphone technology, recording equipment
- Editing, mixing and mastering
- Sound quality assessment
- Basic acoustics
- Video
- Livestreaming

In addition, the course touches on other aspects of *being a digital musician and a digital music teacher*. This means that we will deal with such topics as:

- Distance learning
- Social media
- Content creation
- Artificial intelligence

The subject is aimed exclusively at “non-tonmeisters”, and no technical equipment or special prerequisites are required to participate.

Teaching and learning methods:

The teaching is primarily given in workshop format, and four small assignments are set during the course:



- 1: The student completes a document describing their experience with music technology and their motivation for taking the course
- 2: The student submits a homemade audio or video recording with a description of how it was made, as well as a brief assessment of the technical quality
- 3: The students evaluate the technical quality of each other's recordings on the basis of criteria that have been reviewed during the course
- 4: Concluding submission of a recording by the student, with a short text describing the technical setup, assessing the result and suggesting how the technical quality could be improved

EXAMINATION REGULATIONS:

Learning outcomes:

At the conclusion of the course, the student is expected to:

- Possess basic knowledge of and practical experience with producing their own audio and video recordings, as well as methods for assessing the technical quality.
- Be able to use basic techniques to create satisfactory recordings with limited equipment.
- Be capable of participating in productions with professional tonmeisters and music technicians.
- Be able to reflect on a general knowledge of digital musicianship.

Examination form and duration:

The subject is a certification subject. To obtain certification, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting the four described assignments during the course.

Certification serves as the first examination attempt of three. If the student fails to obtain certification, the first examination attempt is deemed to have been used up, and a re-examination is scheduled for the next re-examination period. A possible third examination attempt will be automatically registered for the next examination period.

If certification is not achieved, the student must submit a written re-examination assignment. One week is allowed for the assignment. The deadline for submission is determined by the Examination Office prior to the end of the semester. The student is expected to submit:

- The four assignments that should have been submitted during the course.
- An additional assignment corresponding to assignment no. 4.



Moderation and assessment:

The student's own teacher assesses the first examination attempt (certification).

In the case of a written re-examination, the examination is assessed by the student's own teacher.

The course is assessed as pass/fail.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The student's own teacher is responsible for registering whether the student has obtained certification within the stated framework.

If a student has used up his or her first examination attempt, the student's own teacher is responsible for notifying the Examination Office of this.

The Examination Office is responsible for summoning the student to the examination.



Credit transfer for elective courses

Students who have acquired competencies and skills through means other than taking elective courses can apply for credit transfer. To obtain credit, you must apply in a timely manner and document the knowledge, skills, and competencies acquired.

What can you apply for credit transfer for?

You can base your application for credit on two different grounds:

- You can apply for credit transfer for a specific course offered in this year's elective course catalog. You should refer to the specific course's learning objectives and demonstrate that they have been achieved elsewhere (e.g., through exchange programs, prior education, or other means) where the level is equivalent (bachelor's/master's).
- You can apply for credit transfer for elective courses based on activities that contribute to the general purpose and competency profile of the education. In your application, you must explain which points under the purpose and competency profile have been fulfilled and how.

Generally, RDAM aims to credit:

- Global Conservatoire courses
- Significant, competency-crediting masterclasses. There must be proof of ECTS credits or other documentation of completion, etc.
- Professional experience or entrepreneurship of particular significance.
- Courses passed during exchange and study abroad programs.

How to apply for credit transfer for elective courses:

You must indicate that you wish to apply for credit when registering for elective courses. Remember to choose your top five priorities even if you are applying for credit.

In the registration module, you will be asked to inform on:

- The educational element you are seeking credit transfer for.
- The module you are seeking credit transfer for.
- Your own rationale for why you believe you can obtain credit transfer.

Relevant documentation must be sent to studieadm@dkdm.dk with the subject line "Merit for Elective Courses" **no later than April 17th at 12 pm**. If we have not received documentation by the deadline, the credit application will be annulled.

You must submit relevant documentation in the form of:

- The curriculum/course description for the course you wish to replace as an elective, including descriptions of learning objectives, course content, etc.
- Examination certificate/proof of completion/transcript of records
- Teaching plan indicating the scope (number of hours, self-study, curriculum, etc.)