



THE ROYAL DANISH  
ACADEMY OF MUSIC

# CURRICULUM

## CHURCH MUSIC

**Bachelor i musik (BMus) / Bachelor of Music (BMus)**

Approved June 2018, revised July 2022, January 2023, July 2023n July 2024

Please note that the original Danish text is the governing text for all purposes and in case of discrepancy, the Danish wording will be applicable.



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## **GENERAL RULES**

### **AUTHORITY**

The curriculum for the Bachelor study programme in Music is laid down under the authority of Executive Order no. 1324 of 23.11.2023 concerning the Danish Academies of Music and the Royal Opera Academy in the area of the Danish Ministry of Culture. This curriculum applies to all current students enrolled after 01.08.2018. Students enrolled at an earlier time may be subject to transitional rules.

### **ECTS CREDITS**

The Bachelor programme in Music is a full-time course of study corresponding to 180 ECTS credits. 60 points in the European Credit Transfer System (ECTS) corresponds to one year of full-time studies. The programme is organised as a full-time study programme within a three-year timeframe.

### **ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION**

The entrance requirement for the Bachelor study programme in Music is a passed entrance examination.

The entrance examination consists of an audition in the applicant's main subject and supplementary prohibitive examinations (i.e. examinations which must be passed). The applicant may apply for admission to several academies of music at the same time, in prioritised order. The decision on whether to admit an applicant is taken by the Academy on the basis of a concrete assessment of the applicant's abilities and skills. The requirements of the music profession are also taken into consideration, as well as the need to attain an appropriate balance of instruments and voices.

The common rules of the academies of music on admission procedures:

- The requirements, procedures and forms for admission are available on the common website of the academies of music.
- Applicants indicate on the application form the academies to which they wish to apply for admission, in prioritised order.

The academies recognise the results of each other's entrance examinations, such that grades obtained at a particular academy of music may be used as the basis for admission to a different academy. The individual academies may however hold supplementary tests if so required by special circumstances.

### **INTERNATIONAL FEE-PAYING STUDENTS**

Prior to the commencement of studies, a legally binding agreement must be entered into between the Royal Danish Academy of Music and the student. ('Contract determining the Conditions set for the Provision of Education for International Students at the Royal Danish Academy of Music'.)

### **TITLE AWARDED**

Graduates of the Bachelor programme in Music are entitled to use the title Bachelor of Music (BMus) (church music). The title in Danish is: Bachelor i musik (BMus) (kirkemusik).

# PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the Bachelor programme in Church Music is to qualify the student for further studies as well as professional work in music and in the employment market for church music, which mainly comprises organist positions with the Evangelical Lutheran Church in Denmark.

## Knowledge

- On the basis of their own work, students learn to understand and reflect on the artistic practices and methods of the subject, and to identify artistic challenges and issues.
- Artistic knowledge of a wide repertoire, important musical styles and related traditions of practice in the field, as well as in-depth knowledge of individual works and more specialised repertoire.
- Research-based knowledge in relevant areas of fundamental features of music history, as well as basic elements and organisational patterns in music, including part-writing techniques, and the ability to relate this to one's own musical practice.
- Fundamental knowledge of the church music employment market and cultural life.

## Skills

- Skills to express oneself artistically within a variety of relevant styles with imagination and empathy.
- Skills to evaluate artistic challenges, and to justify and select relevant musical expressions and interpretation possibilities.
- Skills to communicate about artistic expressions and professional issues with both peers and non-specialists.
- Skills to apply aural training, musical theory and other general skills associated with the field in solution-oriented rehearsal and private study in relation to professional practice.
- Skills to apply scientific methods and assess theoretical issues in selected areas.

## Competencies

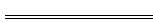
- Competency to work with and realise a complex artistic expression, identify one's own learning needs, and structure one's own learning in connection with musical practice.
- Competency to handle the psychological, physiological and communication demands of liturgical organ playing and the prior rehearsal and practice.
- Competency to communicate the student's practice of music in writing and speech, and place it in a broader context.
- Competency to interact musically in liturgical contexts and in ensemble playing with other musicians, and to engage independently and professionally in collaborations across the boundaries of different disciplines and styles.


# STRUCTURE OF THE PROGRAMME


## SCHEMA (ECTS AND TEACHING)

### CHURCH MUSIC

Subject complex	Subject	1st year	2nd year	3rd year
Principal study and career-related principal studies	Solo organ	15 ECTS	15 ECTS	20 ECTS
	Liturgical organ and improvisation <i>(incl. liturgics and hymnology)</i>	15 ECTS	15 ECTS	20 ECTS
	Choral conducting	7 ECTS	8 ECTS	10 ECTS
	Theory	8 ECTS	8 ECTS	
	Piano, basso continuo, harpsichord and new hymns/songs	7 ECTS	3 ECTS	5 ECTS
	Organ studies			1 ECTS
General subjects	Aural training	5 ECTS	5 ECTS	
	Music history/cultural studies	3 ECTS	3 ECTS	
	Elective Subjects			4 ECTS
	TOTAL	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. The ECTS credits are released after the final examination.

# 1. PRINCIPAL STUDY AND CAREER-RELATED PRINCIPAL STUDIES

(1st-6th semester)

## ORGAN

(1st-6th semester)

### Learning content:

The aim of organ studies is for the student to achieve a high level of artistic and technical instrumental skill to satisfy the requirements of the position of organist, i.e. the performance of relevant repertoire for church services, religious ceremonies and concerts. The teaching is arranged individually, according to each student's capabilities, needs and repertoire knowledge, and consists mainly of individual lessons, which may be supplemented with class teaching, etc.

The teaching includes:

- Basic introduction to the ergonomics of playing and techniques for legato playing
- Basic introduction to period music techniques – articulation, fingering, accentuation and ornamentation
- Review of and introduction to a wide repertoire within different stylistic areas
- Chamber music with organ

In BA1, the student is expected to rehearse 25-30 minutes of new repertoire per semester.

In BA2-3, the student is expected to rehearse 30-40 minutes of new repertoire per semester.

Each semester, a number of departmental seminars are held in which all students of organ playing are expected to participate. The seminars may be held in-house, or as excursions to organs located elsewhere. The student must participate actively by presenting specific topics, reviewing and playing-through selected works or similar study-relevant material. The seminars also encompass subject-relevant lectures and introductions to various specialised areas, such as organ repertoire and introduction to keyboard technique on the clavichord, harpsichord and pedal piano.

### Teaching and learning methods:

Individual and class teaching.

## **Examination regulations:**

### **1st-year proficiency test**

#### **After the second semester**

### **Learning outcomes**

The purpose of the test is to examine the student's basic technical and artistic abilities and progression, in order to assess whether the student is likely to be able to complete the study programme.

At the first-year proficiency test, the student is expected to:

- Be able to evaluate certain artistic challenges and technical instrumental issues, under supervision, and select relevant expressions and solutions
- Be capable of expressing musical intentions through the application of certain instrumental techniques and skills, such as rhythmic/harmonic understanding
- Possess knowledge of a certain selection of relevant repertoire and styles, and a more thorough knowledge of individual works
- Convey an artistic expression with a beginning sense of style, phrasing ability and empathy
- Be able to organise his or her time appropriately in a rehearsal context.

### **Examination form and duration**

30-minute practical test, including assessment.

### **Moderation and assessment**

The test is assessed by an external moderator, internal moderator and the student's own principal study teacher. The grade awarded is pass/fail.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

Pursuant to the applicable Education Order, the student must register for the first-year proficiency test prior to the end of the second semester after commencing the Bachelor programme, and must pass the first-year proficiency test before the end of the fourth semester.

The examination encompasses a rehearsed programme of two or more pieces from different time periods, and a single prima vista task (with pedal). The programme must have a duration of approximately 15-20 minutes. The programme must be certified by the teacher and submitted to the Study Administration.

It is the student's responsibility to ensure that the programme is certified by the teacher and submitted to the Study Administration on time.

The Head of Department is responsible for supplying the prima vista task.

## **Bachelor project After the sixth semester**

### **Learning outcomes**

The purpose of the Bachelor project is to document that the student has achieved a fundamental maturity and musicality in the principal study, as a basis for further studies in the Master's programme and professional work.

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

- On the basis of their own work, be capable of understanding and reflecting on the artistic practices and methods of the subject, and identifying artistic challenges and issues
- Be able to evaluate artistic challenges and technical instrumental issues, and justify and select relevant expressions and solutions
- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, flexibility and the capacity to vary tone and dynamics
- Possess knowledge of a wide repertoire, relevant musical styles and the related artistic practice and rehearsal traditions, and possess in-depth knowledge of individual works or more specialised repertoire
- Be able to convey an artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination, as well as an awareness of the challenges of the various artistic styles in relation to articulation, ornamentation, registration and means of musical expression
- Be capable of handling the psychological and physiological demands associated with public performance
- Be capable of managing time and effort in relation to practising, learning and rehearsals, independently and with professional discipline
- Be able to reflect on and communicate artistic/technical content and issues to both peers and non-specialists through oral or written presentation and independent programming

### **Examination form and duration**

60-minute practical test, including assessment time.

### **Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. A single grade is awarded under the currently applicable marking scale.



**Permitted examination aids**

Not relevant.

**Special provisions**

The test must include works from different chronological periods, and the student compiles a programme of approximately 30-35 minutes' duration. One of the works must be by J.S. Bach, and one of the works must be a chamber music piece with obbligato organ.

Students present their programmes themselves, with written or oral programme notes. The programme presentation must have a maximum duration of five minutes, or a size of approximately one standard page. If the student chooses the written form of programme presentation, it is the student's responsibility to ensure that the programme notes are printed and provided to the moderators and the student's own teacher.

The student must also submit a repertoire list of works studied during his or her studies. The list must be certified by the teacher and submitted to the Study Administration.

The student is responsible for ensuring that the repertoire list is certified by the teacher and submitted on time electronically to the Study Administration. The student is responsible for obtaining fellow players for the chamber music work.

## **LITURGICAL ORGAN AND IMPROVISATION**

(1-6 semester)

### **Learning content:**

Liturgical organ playing, including improvisation, is the one of the most important subjects in the Church Music study programme. The aim of the subject is to develop the student's technical and musical skills in hymn playing and other forms of liturgical organ playing, as well as in improvisation of a high artistic standard. Improvisation is learned in various styles, included free and bound form, as well as on particular themes or hymn tunes.

An indicative, internal proficiency test may be held in the fourth semester.

The teaching is organised with reference to binding syllabus/repertoire lists which will be provided in connection with the teaching, or on request by the department head.

The purpose of the tuition in liturgics is to equip the student with the necessary knowledge of the religious service and the history of music in the religious services from the earliest times to the contemporary trends of our day. It should also promote a natural understanding of the role of the church musician. The study also includes a review of the course of the liturgical year, and an appropriate church music repertoire.

The teaching in hymnology includes a basic review of the Christian church's hymn repertoire, with the history of Danish hymns as the central theme. The teaching takes the form of classes, and is presented every three years, with students from all three study years.

### **Teaching and learning methods:**

Individual and class teaching.

### **Examination regulations:**

#### **1st-year proficiency test**

#### **After the second semester**

### **Learning outcomes**

The purpose of the test is to examine the student's basic technical and artistic abilities and progression, in order to assess whether the student is likely to be able to complete the study programme.

At the first-year proficiency test, the student is expected to:

- Be able, under guidance, to evaluate certain artistic challenges and technical instrumental issues in relation to liturgical organ playing, and select relevant expressions and solutions
- Be capable of expressing musical intentions through the application of certain theoretical and instrumental techniques and skills in relation to liturgical organ playing
- Possess knowledge of a selection of relevant hymn repertoire
- Be able to organise his or her time appropriately in a rehearsal context.

### **Examination form and duration**

30-minute practical test, including assessment. Two-hours of preparation time are provided for point a) – see Special provisions.

### **Moderation and assessment**

The test is assessed by an external moderator, internal moderator and the student's own principal study teacher. The grade awarded is pass/fail.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

Pursuant to the applicable Education Order, the student must register for the first-year proficiency test prior to the end of the second semester after commencing the Bachelor programme, and must pass the first-year proficiency test before the end of the fourth semester.

The examination assignments are distributed by drawing lots immediately prior to the preparation time.

**a)** Two choral pieces from *Den Danske Koralbog* with supplements or from *Koralbog til den Den Danske Salmebog 2003* are played, one in Baroque and one in Romantic style. Each choral piece is played firstly as chorale playing (one manual and pedal), and subsequently as trio playing (the melody in the right hand on one manual, the alto and tenor on another manual, the bass in the pedal).

Both choral pieces are introduced by preludes and linked by modulation.

**b)** In addition, a chorale is played from the list of 50 chorales that are studied during the first year. The chorale is played as chorale playing and as trio playing, and is introduced by a simple improvised prelude/intonation.

**c)** Harmonisation of a choral melody presented at the examination.

## After the sixth semester

### Learning outcomes

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

- Be able to evaluate artistic challenges and technical instrumental issues, and justify and select relevant expressions and solutions
- Be capable of realising musical intentions through the application of certain instrumental techniques and skills in relation to liturgical organ playing, including understanding of theory and harmony
- Possess knowledge of a broad hymn repertoire, relevant musical styles and the associated artistic practices and performance traditions in the disciplines of hymn playing, as well as of improvisation in various styles, in free and bound form as well as on the basis of a given theme or hymn melody
- Be capable of handling the psychological and physiological demands associated with public performance
- Be capable of managing time and effort in relation to practising, learning and rehearsals, independently and with professional discipline
- Be able to communicate artistic content and issues to both peers and non-specialists through independent programme planning and oral or written presentation, on the basis of knowledge and skills relating to the general subjects of the study programme
- Be able to organise and communicate a coherent programme on the basis of an understanding of the liturgy of the high mass and other ecclesiastical ceremonies, their location in the liturgical year, etc., and communicate on issues relating to liturgy and hymnology with peers and partners

### Examination form and duration

45-minute practical test, including assessment. A total of two hours of preparation time is given for points a), b) and c) – see Special provisions.

### Moderation and assessment

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. A single grade is awarded under the currently applicable marking scale.

### Permitted examination aids

Not relevant.

## Special provisions

The examination assignments are distributed by drawing lots immediately prior to the preparation time.

**a)** Two choral pieces from *Den Danske Koralbog* with supplements or from *Koralbog til den Den Danske Salmebog 2003* are played. The hymns are introduced by preludes. At least three verses are played of each hymn, including one verse as chorale playing and one as trio playing (accompaniment pieces and alternative harmonisation may be shown).

Both hymns are introduced by preludes and linked by intermediate modulation.

**b)** Transposition: A hymn from the syllabus (25 transposition hymns) is played first as chorale playing and then transposed to a given key (no prelude).

**c)** Improvisation: An improvisation is performed on a hymn melody or theme of 3-8 minutes' duration, in the student's own choice of style and form (prelude, meditation, passacaglia, sonata or other form). Various different hymn melodies and themes are submitted, from which the choice is made. The discipline is prepared during the two hours of preparation time.

**d)** Prima vista and secunda vista: Two choral pieces, one declared at the examination (from *Den Danske Koralbog* with supplements or from *Koralbog til den Den Danske Salmebog 2003*), and one from the syllabus list, played as chorale and as trio. Both hymns are introduced by preludes.

The tasks are compiled by one of the department's teachers in liturgical organ playing, selected by the Head of Department.

## **CHORAL CONDUCTING**

(1st-6th semester)

### **Learning content:**

The purpose of the teaching in choral conducting is to equip students with the technical, musical and pedagogical skills to conduct, instruct and lead choirs at different levels in various genres, primarily in relation to work with church music. The teaching encompasses conducting technique, choral voice pedagogy, musical analysis relating to choral conducting, and rehearsal methods, including the use of piano as support. The teaching is organised with mandatory participation in choirs/classes in accordance with a plan.

In the second and third semesters of the programme, the student follows the teaching in choral voice production. The teaching in choral voice production will give the student a basic practical and theoretical knowledge of the function of the singing voice, so that it can best serve as a tool for the performing church musician in the instruction of choir singers and when conducting community singing. Various kinds of warming-up exercises are included in the teaching.

### **Teaching and learning methods:**

Individual and class teaching.

### **Examination regulations:**

#### **After the sixth semester**

### **Learning outcomes**

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

- Be able to evaluate artistic challenges and technical issues of choral conducting, and justify and select relevant expressions and solutions on the basis of reflection on his or her own skills
- Be capable of realising musical intentions through the application of conducting techniques and skills to choral conducting and choral singing, including an understanding of theory and harmony
- Possess knowledge of a wide choral repertoire, relevant musical styles and related artistic practice and rehearsal traditions
- Possess theoretical and practical knowledge of the function of the singing voice in relation to resolving technical issues in choral voice production and choral singing
- Be capable of handling the psychological, physiological and communicational demands associated with public performance in a choir
- Be capable of managing time and effort in relation to practising, learning and rehearsals, independently, with professional discipline, and as rehearsal leader for a choir

### **Examination form and duration**

45-minute practical test, including assessment.

### **Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. A single grade is awarded under the currently applicable marking scale.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

The student submits a list of five choral pieces **six weeks** prior to the examination. Copies of the five choral pieces and one self-chosen piece must be attached. The list must be approved by the teacher and submitted electronically.

The test is conducted as a combined choir practice and concert-like situation, consisting of two complementary pieces:

- a)** Concert-like performance of a self-chosen, concert-ready piece (duration between 3 and 5 minutes)
- b)** Choir practice with a piece selected by the teacher from the examinee's list, in consultation with the external moderator. The student will be notified of the choice of piece **four weeks** prior to the examination by contacting the Student Administration, and it is permitted for the student to rehearse the piece with the choir before the examination.

The student is responsible for providing scores for the choir and moderators at the test.

## **THEORY**

(1st-4th semester)

### **Learning content:**

The purpose of the course is to provide the student with in-depth theoretical understanding and mastery of both written and extemporaneous harmony techniques with respect to the diverse improvisational disciplines encompassed by liturgical organ playing, and to equip the student with the tools to analyse the works that are current in the repertoire.

The subject encompasses general functional harmony, harmonisation in different styles (Gregorian, Baroque and Romantic), modulations in various styles, in vocal polyphony (Palestrina) and instrumental polyphony (Baroque) as well as composition/arrangement of own choral and/or organ pieces.

In the first semester, the student also attends musical form lectures with the entire year group. The purpose of the lectures in the first semester is to discuss the general principles of form and provide the student with a basic introduction to the main form types (sonata, rondo, variation, fugue and lieder).

### **Teaching and learning methods:**

Class teaching.

### **Examination regulations:**

**After the 3rd and 4th semesters, respectively**

### **Learning outcomes**

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

- Possess an in-depth theoretical understanding of harmony techniques in liturgical organ playing
- Be able to understand and reflect on part-writing techniques and relevant music theory
- Be able to utilise relevant part-writing techniques and tools in relation to liturgical organ playing and improvisation
- Be able to evaluate practical and theoretical issues of harmony, and justify and select relevant expressions and solution models

### **Examination form and duration**

The examination in theory is in two parts, consisting of a written test in the third semester and a set written assignment in the fourth semester.

Third semester: Four-hour written test.

Fourth semester: Set written assignment, for which **three days** are allowed.



### **Moderation and assessment**

The tests are assessed after the fourth semester. The tests are assessed by an external moderator, an internal moderator, and the student's own teacher. A single combined grade is awarded for both tests under the currently applicable marking scale.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

Third semester: The examination involves the written preparation of a chorale in Gregorian or Romantic style. At the beginning of the test, the student draws a task within either Gregorian chorale or Romantic chorale (drawing of lots).

The teacher is responsible for compiling the assignments.

The Study Administration is responsible for ensuring that there is a piano available in the examination room.

Fourth semester: The examination involves the written preparation of a Bach fugue. The teacher is responsible for compiling/selecting the examination assignments.

The student is responsible for ensuring that the assignment is collected on time from the Study Administration and submitted on time. The assignment must be submitted electronically.

## **PIANO, BASSO CONTINUO, HARPSICHORD AND NEW HYMNS/SONGS**

(1st-5th semester)

### **Learning content:**

The subjects provide the student with supplementary technical and musical education on keyboard instruments relating to organ playing. The subjects may thus be regarded as auxiliary subjects.

In the piano teaching, work is done with the repertoire of piano playing, as well as with technical aspects/exercises that provide an additional foundation for organ playing.

The basso continuo teaching takes place in classes, and provides an introduction to the theoretical basis and practical performance of basso continuo playing on the harpsichord and organ.

The harpsichord teaching includes both repertoire playing and work with the technique of harpsichord playing in relation to organ playing.

Work is done on new hymns and songs on the organ and piano, such that the student is able to conduct and accompany on the basis of both chorded melodies and fully scored pieces.

### **Teaching and learning methods:**

Individual and class teaching.

### **Examination regulations:**

#### **After the fifth semester**

### **Learning outcomes**

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

- Possess knowledge of artistic practice, repertoire and methods of solving technical issues in relation to classical piano playing, basso continuo, harpsichord and new hymns.
- Understand and be able to reflect on artistic practice and methods of solving technical issues in relation to classical piano playing, basso continuo, harpsichord and new hymns, and to have acquired insight into the various styles associated with the individual subject areas
- Be capable, in association with a wide range of professional functions in the work of a church musician, of applying general skills relating to the presentation of repertoire for classical piano and harpsichord, and the performance of basso continuo parts, as well as providing accompaniment to new hymns and songs

### **Examination form and duration**

The subject is a certification subject. To obtain the certificate:

- Students of subjects with one or two course sessions must not have any absence.

- In subjects with three or four course sessions, students must not have more than one day of absence.
- In subjects with five course sessions or more, students must have a minimum of 80% attendance, calculated for each subject element per semester.

If the certificate is not awarded, the student must take a test at the conclusion of the relevant subject element.

**Piano:** A short piano piece is played, of a level of difficulty corresponding to a Viennese classical sonatina. The examination has a duration of 20 minutes, including assessment.

**Basso continuo:** A simple basso continuo part, selected by the internal censor, is played on the harpsichord. The examination has a duration of 20 minutes, including assessment. Students are given 15 minutes' preparation time.

**Harpsichord:** A short harpsichord piece is played, of a level of difficulty corresponding to a prélude and fugue from J. S. Bach: Das Wohltemperierte Klavier. The examination has a duration of 20 minutes, including assessment.

**New hymns:** The student compiles and brings to the test a list of fifteen new hymns and songs for piano and organ. At least half of the pieces must be notated in the form of melody with chords. From this list, the internal moderator selects two songs (one for piano and one for organ), which are then performed at the test. The examination has a duration of 20 minutes, including assessment.

### **Moderation and assessment**

The test is assessed by an internal moderator and the student's own teacher. The grade awarded is pass/fail.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

None.

## **ORGAN KNOWLEDGE**

(1st-6th semester)

### **Learning content:**

The aim of the course is to equip the student with basic knowledge of the technical and tonal structure of the pipe organ, and about the various organ types that have been developed over time. The area is illustrated in stylistic, historical and geographical terms. The teaching takes the form of classes, and is presented every three years, with students from all three study years. Practical training in tuning reed pipes is included in the subject.

### **Teaching and learning methods:**

Class teaching. The module is read every third year of study, and is followed by all Bachelor students in the relevant academic year.

### **Examination regulations:**

#### **After the 2nd, 4th or 6th semester**

### **Learning outcomes**

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

- Possess knowledge of the technical and tonal structure of the pipe organ.
- Understand and be capable of reflecting on the technical and tonal structure of the pipe organ.
- Be able to communicate on professional issues relating to the technical and tonal structure of the pipe organ.

### **Examination form and duration**

The subject is a certification subject. To obtain the certificate:

- Students of subjects with one or two course sessions must not have any absence.
- In subjects with three or four course sessions, students must not have more than one day of absence.
- In subjects with five course sessions or more, students must have a minimum of 80% attendance, calculated per year.

If the certificate is not awarded, the student must take a written assignment of 5-8 standard pages. The assignment is set by the subject teacher in consultation with the department head. **One week** is allowed for the assignment. The assignment must be submitted electronically.

### **Moderation and assessment**

The test is assessed by an internal moderator and the student's own teacher. The grade awarded is pass/fail.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

Not relevant.

## 2. GENERAL SUBJECTS

(1st-6th semester)

### AURAL TRAINING

(1st-4th semester)

#### Learning content:

The object of the teaching is to develop and sharpen the student's musicianly awareness and skill. The principal features of the subject's method comprise the development of inner pitch and the acquisition of skills in appraising, acquiring and realising a printed score. The teaching in aural studies encompasses exercises and literature examples, for example in melody and harmony, rhythm, including both traditional and more recent forms of notation, auditory and visual analysis, score playing, transposition and reduction. Work is done in major/minor keys, free tonal and atonal styles, and *prima vista* and *secunda vista* singing and playing.

#### Teaching and learning methods:

Class teaching.

#### Examination regulations: After the fourth semester

#### Learning outcomes

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

- Be able to independently study and learn music on the basis of a score
- Be capable of reproducing both monophonic and polyphonic rhythms as well as tonal and atonal melodic sequences
- Be able to perform score playing, reduction, transposition and accompaniment on the piano for use in rehearsal and teaching in the main instrument
- Possess knowledge of auditory analysis and, on the basis of a pre-played piece of music, be able to describe the sequence in terms of harmony and form

#### Examination form and duration

Practical examination. The examination has a duration of 30 minutes, including assessment. 30 minutes' preparation time is allowed, with a piano.

The student is examined in:

<b>Rhythm</b>	<ul style="list-style-type: none"> <li>• One monophonic task, performed with time marking for guidance</li> </ul>
	<ul style="list-style-type: none"> <li>• A two-part combination task. The task takes the form of both a sung/clapped task and a two-handed rhythm</li> </ul>

- An instrumental/vocal score sample from the musical literature, reproduced with time marking for guidance

*If the student's main instrument is the voice (also applies to AM):*

- A vocal score sample from the musical literature is spoken in text, with accompanying conducting patterns.

- A task prepared for the occasion with special emphasis on polyrhythms. The task is performed on the student's main instrument. The examination task may involve ensemble playing, and is set one week before the examination.

*If the student's field of study is composition or recording director:*

- A task prepared for the occasion with special emphasis on polyrhythms. The task is performed on the piano or on another instrument, according to the student's own choice. The examination task may involve ensemble playing, and is set one week before the examination.

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**Melody**

- An accompanied song

*If the student's main instrument is the voice (also applies to AM):*

- An accompanied song, sung with lyrics

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- An unaccompanied free tonal or atonal melodic task

*If the student's main instrument is organ:*

- An unaccompanied free tonal or atonal melodic task that may be scored in alto or tenor clef

*If the student's main instrument is the voice (also applies to AM):*

- An unaccompanied free tonal or atonal melodic task, sung with lyrics

- 
- A sung/played two-part piece

*If the student's field of study is composition or church music:*

- A sung/played three-part polyphonic piece

*If the student's field of study is piano:*

- A song or lied is performed with piano accompaniment. The melody line is sung and the piano accompaniment is played as written

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**Score playing/**

According to the choice of the moderator, *either*

**Reduction/**

- Performance on the piano or own instrument of a melody scored in the treble, alto, tenor and bass clefs, or

**Figuration/**

**Transposition**

- 
- Performance on the piano or own instrument of a melody scored in the key of B, A and/or F.

*If the student's field of study is church music:*

- Performance of a four-part choral piece scored in the treble and bass clefs

*If the student's field of study is singing:*

- Reduction/figuration playing: An extract from a song or lied is performed with piano accompaniment. The piano accompaniment is played as written, or performed as a reduced figuration accompaniment

*If the student's field of study is piano:*

- Transposition of a piano accompaniment
- 

**Auditory analysis**

According to the student's own choice, the student is examined in *either*

- Aural analysis of a pre-played piano piece or recorded instrumental music, *or*
- Functional harmony analysis of a homophonic part

*If the student's field of study is church music:*

- Functional harmony analysis of a Bach chorale or another advanced homophonic part.
- 

**Dictation**

- In connection with the examination, a minimum of twelve assignments are presented which have been completed during the course and approved by the teacher.

**Moderation and assessment**

The test is assessed by an internal moderator and the student's own teacher. The examination is assessed as a whole, in accordance with the currently applicable marking scale.

**Permitted examination aids**

The student may bring a metronome.

**Special provisions**

It is the joint responsibility of the teacher and the internal moderator to formulate the examination assignments. The polyrhythm assignment will be available from the Study Administration one week prior to the examination.

## **MUSIC HISTORY/STRATEGIC MEDIATION**

(1st-4th semester)

### **Learning content**

The subject is an introduction to musical main currents in the western culture and to strategies within mediation of music. The music is put into perspective along with historic and analytical angles as well as examples on ordinary thoughts of the time. The student will also develop their skills in oral and written presentation of music and debate the norms and patterns of musical life.

### **Teaching and learning methods**

Lectures and classes. Minor oral and written presentations are included as a compulsory element in the teaching.

The teaching covers

- Oral introductions by the teacher
- Reading of a series of texts, equivalent to 250 normal pages in total
- Practical exercises in mediation of music in a competent and easily accessible way.

### **Examination regulations**

**1.-4. semester**

### **Learning outcomes**

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

- Possess knowledge about and be able to explain about the progression of music history in highlights.
- Be able to include relevant knowledge about historic relations in own musicianship as well as in pedagogical connections.
- Be able to identify own needs of learning within music history and mediation.
- Be able to seek out, gather and acquire relevant professional knowledge.
- Be able to mediate the knowledge about music, both oral and written, towards a broader audience and furthermore put into words the value of a living cultural life.

### **Examination and duration**

The subject is a certification subject. To obtain certification, the student must:



- Attend at least 80% of the classes during the academic year and submit at least one oral or written presentation each semester.

If certification is not obtained because of lack of attendance or presentations, the student must attend an oral examination with a duration of 30 minutes. The examination has focus on firstly, a) mediation and afterwards on b) knowledge about music history.

- a) A week before the examination will the student get access to 10 musical works the student can use for preparation. 30 minutes before the exam the student draws one of the works to further preparation with all aids allowed. At the examination the student will mediate it as to an ordinary concert audience.
- b) Immediately after the mediation the student draws a topic from the music history subject on Canvas and will expound it for 10 minutes. There is no preparation time.

The examinations a) and b) will be a combined assessment and is awarded pass/fail.

### **Scope**

Adequate attendance means an average of 80% of the lessons over an entire academic year. If the student cannot obtain a certificate, they will a) choose from 10 works from the given year and b) draw a music history topic from the syllabus for the given year.

### **Moderation and assessment**

The certificate is assessed by the student's own teacher. The certificate is awarded pass/fail. In the event of an oral exam the test is assessed by internal moderator and the student's own teacher. The exam is awarded pass/fail.

### **Permitted examination aids**

At the oral examination after the fourth semester all aids are permitted to prepare.

### **Special provisions**

Not relevant.

## 4. ELECTIVE SUBJECT

(5<sup>TH</sup> semester)

### Learning content:

The purpose of the subject elements is to make expansion or perspectivation of the artistic objects field possible. This is obtained through theoretical or practical work with the subject areas within or related to music, or by acquiring knowledge or competencies in a subject area beyond music, that is still relating to the student's study course.

Elective subjects can be attained from RDAM or on other educations. The possible elective subjects will be described in the course catalogue.

### Teaching and learning methods:

Classes. The exact teaching and learning methods will follow the purpose of the chosen subject.

### Learning outcomes

By the end of the module the student is expected to

- Describe relevant terms and themes that are relevant to the chosen subject.
- Describe relevant methodical approaches to the theme of the chosen subject.
- Explain connections, analyse, and, if possible, contribute with new terms and solutions.
- Discuss the elective subjects' themes/problems or interpret and present artistic material relevant to the chosen subject.

### The following elements can be considered as an elective subject:

The student shall choose an elective subject on the Royal Danish Academy of Music or another ECTS-awarding conservatoire or university education, eg. as a part of an exchange semester.

It is also possible to take a course through Global Conservatoire or through other credit awarding activities.

Other credit giving activities must be preapproved by the study board at RDAM.

### Examination form and duration

The subject is a certification course and is passed with a minimum of 80% attendance and active participation, with the criteria for this outlined in the course description in the elective course catalog.

The certification counts as the first of three examination attempts. If the certification is not achieved, this first examination attempt is used, and a re-examination is planned in the next available re-examination period.

The form of the re-examination depends on the individual course, and the description of this is provided in the course description.

### **Grading and assessment**

The first examination attempt (certification) is assessed by the student's own teacher.

In the case of a written re-examination, the exam is assessed by the student's own teacher. For an oral re-examination, the exam is assessed by an internal examiner and the student's own teacher.

The course is graded as pass/Fail.

### **Permitted aids**

Not applicable.

### **Special regulations**

For all elective courses, there is an attendance requirement of 80% of the teaching sessions, but the teaching is based on full participation. In addition to usual, prepared participation, there may be ongoing assignments, preparation of presentations, or other tasks required. This will be specified in the course description if applicable.

The teacher is responsible for recording whether the student has achieved certification within the described framework.

The teacher is also responsible for informing the examination office if the student has used their first examination attempt.

The teacher is responsible for providing a relevant assignment for any re-examination.

The examination office is responsible for scheduling the student for the re-examination.

# GUIDELINES FOR EXAMINATION AND ASSESSMENT

## EXAMINATION GUIDELINES

These examination guidelines apply to the curricula for the Bachelor and Master's programmes.

### BEFORE THE EXAMINATION

#### Examination basis

The examination basis is described in the curriculum that applies to the individual student. All of the curricula may be found at the Academy's website at [www.dkdm.dk](http://www.dkdm.dk). All moderators must be familiar with the examination basis in advance of the holding of the examination.

#### Examination papers

The Study Administration is responsible for ensuring that copies are made of the relevant examination papers in advance of the examination.

An examination folder will typically contain an examination plan, assessment forms, curricula, the Assessment Order, guidelines for the holding of the examination, and possible programmes and repertoire lists. The internal moderator is responsible for collecting these from the Study Administration before the examination commences.

#### Prima vista tasks and set tasks

The examination regulations state who is responsible for providing a possible prima vista/set task.

#### Definition of a standard page

A standard page is defined as 2,400 characters, including spaces. Unless otherwise stated, the front page, bibliography, table of contents and any attachments are not included in the page count. Footnotes are included.

#### Other participants at the examination

The examination regulations state who is responsible for ensuring the presence of other participants at the examination. If this is not stated in the curriculum, the Study Administration and the student's own teacher jointly agree who will be responsible.

#### Transfer and private student examinations

In the case of transfer examinations from other Danish academies of music, and examinations of private students where the examinee does not have a teacher employed at the Academy, an internal moderator will be appointed by the head of department for the subject.

#### Submission deadlines for logbooks, programmes, reports, repertoire lists, etc.

Submission deadlines for logbooks, programmes, reports, repertoire lists, etc. may be found on the Academy's intranet. Students who have not submitted compulsory examination materials on time, including the examination programme, may risk having the examination in question administratively cancelled and the student being registered as absent.

## **DURING THE EXAMINATION**

### **Duration of the examination**

It is the responsibility of the internal moderator to ensure that the prescribed normal or maximum duration of the examination is complied with. It is also the responsibility of the internal moderator to ensure that complex examinations with many participants are carried out according to plan by making sure that the timetable is kept to. If an incorrect duration has been given in the examination submissions, the examinee must be prepared to allow the moderator panel to deselect parts of the programme. It is the responsibility of the internal moderator to inform the examinee in the event of the curtailment of the examination.

### **Access for observers**

No observers are permitted in the case of non-final examinations unless the examinee permits this. In the case of final examinations in the principal study, observers are allowed unless the examinee does not permit this.

### **Factual errors**

If formal errors are found during the course of the examination in relation to the examination regulations, the internal moderator is required to determine whether the examination can be completed. If the choice lies between postponing the examination and implementing it with major or minor deviations from the regulations, efforts should be made to ensure that the examinee is benefited as far as possible, and that the external moderator accepts possible deviations from the regulations. In case of cancellation of the examination (other than in the case of the absence of the student or the unavoidable absence of the moderator), the internal moderator must report this to the Study Administration in writing as soon as possible.

### **Absence of the examinee**

If the student is absent from the examination, this will be noted on the assessment form, after which the examination will count as one of the three examination attempts to which the student is entitled. The assessment form must be signed by all moderators.

### **Absence of internal or external moderator**

If the external moderator is absent without prior notice, it should be investigated whether the moderator can be replaced immediately or within a short space of time by another appointed moderator from the moderator list. In very special cases, an ad hoc appointed moderator may participate. Under normal circumstances, however, the examination will be cancelled. If the internal moderator is absent without prior notice, it should be investigated whether the moderator can be replaced immediately or within a short space of time by another moderator from the subject area. Under normal circumstances, however, the examination will be cancelled.

### **Absence of the student's teacher**

If the student's own teacher is absent (either through unavoidable absence or absence without prior notice), the examination will be cancelled.

### **Absence of a contributing participant**

If a participant is absent whose presence is required to complete the examination, the examination should only be conducted with a substitute if both the examinee and the moderator agree to this.

### **Absence of a performer**

If one of the student's singers or musicians is absent, this will count as an examination attempt, and one attempt at the examination will be deemed to have been used up. If the absence is due to documented illness, this will be regarded as equivalent to the student himself or herself being absent due to illness, and a make-up examination will be planned. If a singer or musician is absent and the student has found a replacement, efforts will be made to hold a re-examination as soon as possible.

### **Notification of assessment**

All assessments will be notified in the examination room/assessment room. It is the responsibility of the internal moderator to inform the examinee of the outcome of the assessment. The grade (or the assessment Pass/Fail) should be communicated first, after which the internal moderator may supplement this with relevant remarks summarising the assessment of the moderators. The other moderators should not comment unless the internal moderator invites them to do so.

## **AFTER THE EXAMINATION**

### **Appeals**

The student is entitled to appeal the assessment awarded. The regulations governing this are stated in the Executive Order no. 1324 of 23.11.2023 concerning the Danish Academies of Music and the Royal Opera Academy. In connection with the examination, it is the responsibility of the internal moderator to inform the examinee of the appeals process, with reference to the Order.

## **GRADING**

Grades are awarded in conformity with Executive Order no. 1244 of 11 December 2009 on Marking Scales and Other Forms of Assessment at Certain Educational Institutions under the Danish Ministry of Culture.

## **ASSESSMENT OF PRIVATE STUDENTS**

Upon application, assessments by the Academy may be undertaken for private students, i.e. persons who have not during the past three years been enrolled as students at one of the music academies or the Opera Academy.

The Academy may charge the private student a fee in full or partial coverage of the expenses incurred in carrying out the assessment.

It is not possible for private students to register for the public concert (debut concert) of the Academy or the Opera Academy, or the like.

## **CREDIT, INTERNSHIP AND TRANSITIONAL PROVISIONS**

### **CREDIT RULES**

In connection with applications for credit, the student is required to obtain and present documentation to the extent required by the Academy.

### **RULES FOR INTERNSHIP**

Internship may be included as a study element in some subjects of the Bachelor study programme, but cannot in itself substitute for an examination.

## **TRANSITIONAL PROVISIONS**

This curriculum shall enter into force on 1 August 2018. Teaching under previous curricula will cease as of 1 September 2020. Examinations may be conducted under previous curricula until 1 September 2021. This time limit may be extended until 1 September 2022 in the case of maternity leave, leave of absence or illness.

## **EXEMPTIONS**

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

## **OTHER REGULATIONS AND DISCIPLINARY MEASURES**

Disciplinary measures apply to all students at the Royal Danish Academy of Music, and students are therefore required to be familiar with and keep themselves informed of the rules. In addition, all students are subject to the applicable student regulations, general rules for examinations and concert regulations that describe the specific rules for study activity, study registration, examinations and concert activities at the Academy. These may be found on RDAM's intranet.