



# CURRICULUM

## COMPOSITION

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

Approved June 2018, revised July 2022, January 2023, August 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) (composition). The title in Danish is: Bachelor i musik (BMus) (komposition).

## PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The study programme as composer is aimed at work as an independent creative artist in music on the Danish and international art music scene, within the creative industry and/or within other parts of the cultural sector. The programme also provides the foundation for employment in artistic leadership (project management), curation and innovation, as well as guidance in creative processes and possible teaching.

The Bachelor programme is a discrete study programme that provides students with a foundation for further studies at Master's level. The Bachelor programme can also provide the basis for the practice of professional work functions.

### Knowledge

- Fundamental musical knowledge in relation to professional composition, on the basis of artistic practice, artistic development and research in relevant areas
- Understanding and the ability to reflect upon the artistic practices and methods of the profession of composition, and identify artistic challenges and issues
- Understanding and reflection upon relevant musical knowledge and aesthetic issues in relation to the expressive forms of art music
- Research-based knowledge in relevant areas of the main features of music history, as well as of specialised fields relating to the profession of composition, including instrumentation, analysis, parts-writing and electroacoustics
- Insight into the music business and cultural life, and an understanding of the profession of composition in a wider context

### Skills

- Skills to assess artistic issues, make reasoned artistic choices, and express oneself artistically using appropriate compositional methods
- Skills to realise one's own artistic ideas and intentions in a personal expression and communicate the work to the performers in the form of musical notation in a score or the equivalent
- Skills to apply scientific methods in selected areas and address issues relating to music theory and practice
- Skills to undertake communicative work in music and the ability to communicate one's artistic work to both peers and non-specialists

### Competencies

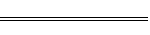
- Competency to handle the development and expression of creative musical work, and to manage time and efforts in relation to task solving
- Competency to participate independently in creative musical communities, including interdisciplinary collaborations, and to assume professional responsibility
- Competency to identify one's own learning needs, creative development potential and further professional profiling possibilities

# STRUCTURE OF THE PROGRAMME

## SCHEMA (ECTS AND TEACHING)

### COMPOSITION

Subject complex	Subject	1st year	2nd year	3rd year	
Principal study	Composition	30 ECTS	32 ECTS	14 ECTS	20 ECTS
Special subjects	Theory	6 ECTS	6 ECTS	6 ECTS	
	Instrumentation	6 ECTS	6 ECTS	6 ECTS	
	Electroacoustics	6 ECTS	6 ECTS	6 ECTS	
	Piano	4 ECTS	2 ECTS		
General subjects	Aural training	5 ECTS	5 ECTS		
	Music history/cultural studies	3 ECTS	3 ECTS	3 ECTS	
	Entrepreneurship			5 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.

# **1. PRINCIPAL STUDY**

(1st-6th semester)

## **COMPOSITION**

(1st-6th semester)

### **Learning content:**

The tuition is predominantly project-based, and is focused on composing music of aesthetic weight and personal expression through work on the student's own compositions. The teaching also encompasses the building up of an awareness of the communication of musical ideas through appropriate notation as well as professional handling of the realisation of the works. The student's awareness of his or her own aesthetic position in relation to the forms of expression of art music is enhanced by the involvement of analytical material, work reviews, etc.

The principal study also includes seminars (involving all the year groups), guest lectures and workshops with professional ensembles, collaborations with other art forms and entrepreneurship in relation to the profession of composer.

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

The guidance in the student's own compositional work is divided between several teachers, who organise the teaching process in collaboration with the student. Parts of the teaching may take the form of group teaching. Seminars and workshops are usually held for all (or larger groups of) students from all of the year groups.

## **Examination regulations: 1st-year proficiency test**

### **After the second semester**

#### **Learning outcomes**

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

- Possess some knowledge of the artistic practices and methods of the profession of composer, and be able to identify artistic challenges in relation to the expressive forms of art music
- Be able to realise his or her own artistic intentions using compositional methods, and communicate the work to the performers in the form of musical notation in a score or the equivalent
- Be able to handle basic challenges in the expression of creative musical work, and manage time and efforts in relation to task solving
- Be capable of communicating his or her artistic work to peers

#### **Examination form and duration**

30-minute oral test, including assessment. No preparation time is given.

#### **Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. The assessment awarded is pass/fail, supplemented by a brief oral statement.

#### **Permitted examination aids**

None.

#### **Special provisions**

The student submits a representative sample of the student's own works (or extracts from/outlines for these) prepared during the academic year, in the form of a score and/or recording.

It is the student's responsibility to ensure that the material is submitted on time.

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

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.

## **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:

- Possess knowledge of and the ability to reflect on the artistic practices and methods of the profession of composer, and be able to identify artistic challenges and aesthetic issues in relation to the expressive forms of art music
- Be able to assess artistic issues, make reasoned artistic choices, express oneself artistically using appropriate compositional methods, and communicate the work to the performers in the form of musical notation in a score or the equivalent
- Be able to realise his or her own artistic ideas and intentions in a personal expression
- Be able to participate independently in creative musical communities, including interdisciplinary collaborations, and to assume professional responsibility
- Be able to undertake communicative work in music and communicate his or her artistic work to both peers and non-specialists

### **Examination form and duration**

60-minute oral test, including assessment. No preparation time is given.

### **Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. The test is assessed according to the currently applicable marking scale. The grade awarded is supplemented with a written statement. The internal moderator is responsible for ensuring that the Study Administration receives a copy of the written statement together with the grade certificate.

### **Permitted examination aids**

None.

### **Special provisions**

The student submits a representative sample of his or her own works in the form of scores and/or recordings. The works must be accompanied by a work list with the year of composition and descriptive texts, e.g. in the form of programme notes/work comments. These accompanying texts/notes must not exceed three standard pages in length.

It is the student's responsibility to ensure that the material is submitted on time. The material must be submitted electronically.



## 2. SPECIAL SUBJECTS

(1st-6th semester)

### **THEORY: HARMONY & ANALYSIS**

(1st-6th semester)

#### **Learning content:**

This course is intended to provide students with knowledge of central harmony techniques in the Western European musical tradition, and to help students express their compositional imaginations and parts-writing skills within given stylistic frameworks. Students also learn methods of structural and technical harmony analysis, and practise the ability to communicate their analytical observations in an appropriate written form.

The tuition covers written harmony exercises in composition types from the Renaissance to the present day, technical compositional analyses and the compilation of work analyses based on the personal style of one or more contemporary composers.

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

Individual tuition, plus teaching in small classes, in accordance with the student's capabilities and needs.

#### **Examination regulations:**

##### **Theory I: Harmony**

##### **After the fourth semester**

#### **Learning outcomes**

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

- Possess a basic knowledge of composition, harmony and musical practice within a broad range of styles, as well as methods for the analysis of style and harmony
- Be able to understand and reflect upon methods for the analysis of style and harmony as well as compositional-artistic practice within a number of stylistic forms of expression
- Be able to use the methods, tools and forms of expression of composition and harmony, as well as general skills relating to work in the field
- Be able to evaluate the challenges and possibilities, practical and theoretical issues of harmony, and justify and select forms of expression and solution models
- Be able to identify his or her own learning needs and structure his or her own studies within the area

#### **Examination form and duration**

Written papers and set home assignments.

The examination consists of three written harmony assignments within the following three styles:

- A piece in a tonal/modal style
- A piece in a dodecaphonic/serial style
- A piece on the basis of a studied, contemporary, personal style (after 1970)

One of the assignments is completed as a set home assignment (in an optional style within the above, by arrangement with the teacher). **One week** is allowed for the assignment.

A further two harmony assignments are included representing the non-selected styles, which have been prepared during the course but have not been corrected by the teacher.

### **Moderation and assessment**

An overall grade for the test is awarded by an internal moderator and the student's own teacher. The test is assessed according to the currently applicable marking scale.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

It is the student's responsibility to ensure that the examination material is submitted on time. The works must be submitted electronically.

## **Theory II: Analysis**

### **After the sixth semester**

#### **Learning outcomes**

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

- Possess a comprehensive knowledge of composition and harmony within a broad stylistic and aesthetic field, as well as methods for the analysis of style and harmony
- Be able to understand and reflect upon artistic practice and analytical methods, and identify compositional-artistic challenges in relation to music theory
- Be able to use the methods and tools of composition and harmony with a confident sense of style, as well as the analytical skills associated with work within the theoretical field in music
- Be able to analytically evaluate challenges and possibilities, practical and theoretical issues, and justify and select relevant forms of expression and solution models
- Be able to identify his or her own learning needs and structure studies within the area in relation to his or her own practice
- Be capable of undertaking communication activities to peers within the field of music theory

#### **Examination form and duration**

Set home assignment. **Two weeks** are allowed to complete the assignment.

#### **Moderation and assessment**

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher. The test is assessed according to the currently applicable marking scale.

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

A written analysis is compiled of a work composed after 1970. The assignment must include a method description and a bibliography, and must be 10-12 standard pages in length excluding appendices (i.e. summaries, large score examples, etc.).

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.

## **INSTRUMENTATION**

(1st-6th semester)

### **Learning content:**

The student must acquire familiarity with the tonal universe and possibilities of the orchestra, and develop the ability to think and express himself or herself in instrumental and orchestral terms. The student must also develop the ability to perceive the compositional thinking behind a score image, and learn through his or her own practice to translate a compositional idea into a score.

Through an introduction to the development of the orchestra and instruments from the time of Viennese Classicism to the present day, the student is made aware of how instrumentation is closely linked to style, period and aesthetic preferences.

The tuition in instrumentation encompasses:

- Score analysis: Exercises in the analysis of texture and ideas.
- Studies in the history of the orchestra and instrumentation from Viennese Classicism to the present day, with the main emphasis after ca. 1900.
- Written instrumentation tasks, seen from a historical point of view, or on the basis of one's own or another's interpretation of the original.

Instrument knowledge and a practical review of the possibilities and functions of the individual instruments will also be included in the teaching to a certain extent. The student's own compositions may also be included in the teaching from an instrumentation point of view.

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

Individual tuition, plus teaching in small classes, in accordance with the student's capabilities and needs.

## **Examination regulations:**

### **Instrumentation I After the fourth semester**

#### **Learning outcomes**

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

- Possess knowledge of the tonal universe of the orchestra and various instrumentation-technical and artistic expression possibilities
- Understand and be able to reflect upon tonal possibilities and identify instrumentation-technical and artistic challenges and possibilities
- Be able to use the methods, tools and forms of expression of instrumentation technique, as well as general skills relating to work in the field
- Be able to evaluate instrumentation-related and artistic challenges, practical issues and possibilities, and justify and select relevant expressions and solution models
- Be able to identify his or her own learning needs and structure studies within the area in relation to his or her own practice

#### **Examination form and duration**

Written substitute assignment.

#### **Moderation and assessment**

The test is assessed by an internal moderator and the student's own teacher. The test is assessed according to the currently applicable marking scale.

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

An instrumentation assignment for orchestra, which the student has compiled in the course of the year, is submitted. The model for the task must be of a size corresponding to 1-2 pages of score for piano, string quartet or the like.

It is the student's responsibility to ensure that the assignment is submitted on time. The assignment must be submitted electronically.

## **Instrumentation II**

### **After the sixth semester**

#### **Learning outcomes**

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

- Possess extensive experience-based and analytically-founded knowledge of the tonal universe of the orchestra and its various instrumentation-technical and artistic possibilities of expression
- Understand and be able to analytically reflect upon orchestral tonal possibilities and identify instrumentation-technical, artistic and aesthetic challenges
- Be able to use analytical methods, instrumentation-technical tools and forms of expression with imagination and empathy, and apply general skills relating to work in the field
- Be able to evaluate instrumentation-related and artistic challenges and possibilities, and justify and select relevant expressions and solution models
- Be able to identify his or her own learning needs and structure studies within the area in relation to his or her own practice
- Be capable of undertaking communication activities within the field with both peers and non-specialists

#### **Examination form and duration**

The course concludes with two tests:

1) Set home assignment. **One week** is allowed for the assignment.

The student must compile an orchestral piece for a full symphony orchestra. The model for the task must be of a size corresponding to 2-3 pages of score for piano, string quartet or the like.

2) Oral test with a total duration of 60 minutes including assessment, of which the test has a duration of 30 minutes, and assessment 30 minutes (oral presentation and written assignment). Students are given 60 minutes of preparation time.

The student is examined in score analysis and instrument knowledge on the basis of a short score example.

#### **Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. Tests 1) and 2) are awarded a combined grade in accordance with the currently applicable marking scale.

#### **Permitted examination aids**

No examination aids are permitted for the oral test.

#### **Special provisions**

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.

## **ELECTROACOUSTICS**

(1st-6th semester)

### **Learning content:**

The objective of the tuition is to enable the student to work creatively in an electroacoustic studio, and to give the student an understanding of those parts of acoustic theory, instrumental and electronic sound production and human perception that relate to the process of music creation. The main subjects taught are computer-aided composition, interaction, hard disk recording, multichannel production and sound synthesis in theory and practice. This also includes basic studio knowledge, encompassing analogue/digital signal processing and mixing, practical use of MIDI, microphones, mixing consoles and studio signal paths.

In the first and second semesters, work is typically done on a short piece or étude, with the emphasis on hard disk recording. An introduction is also provided to basic studio knowledge.

In the third and fourth semesters, work is typically done on a short piece or étude, with the emphasis on interaction and live electronics. Basic signal processing theory is also reviewed.

In the fifth and sixth semesters, work is done on a self-composed work, on a theme of the student's own choice. The teaching aims to provide an in-depth understanding of a selected topic relevant to the student's compositional work. Students are encouraged to undertake independent development work with a view to the personal use of technology to support the student's aesthetic orientation.

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

Individual tuition, plus teaching in small classes, in accordance with the student's capabilities and needs.

## **Examination regulations:**

### **Electroacoustics I**

#### **After the fourth semester**

#### **Learning outcomes**

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

- Possess research-based knowledge of compositional and part-writing techniques, and musical practice in electroacoustics
- Be able to understand and reflect upon methods for the analysis of style and harmony as well as compositional-artistic practice within electroacoustics
- Be capable of applying compositional and part-writing techniques and tools of music technology, including basic computer use, hard disk recording and other forms of expression relating to electroacoustic composition
- Be able to evaluate the challenges and possibilities, practical and theoretical issues of harmony, and justify and select forms of expression and solution models
- Be able to identify his or her own learning needs and structure studies within the area in relation to his or her own practice
- Be able to discuss relevant issues of electroacoustics with peers

#### **Examination form and duration**

Oral examination with written submission.

The student submits 1-2 works that have been prepared during the course. The examination has a duration of 60 minutes, including 20 minutes' assessment time.

#### **Moderation and assessment**

The examination is assessed by an internal moderator and the student's own teacher. A grade is awarded in accordance with the currently applicable marking scale.

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

It is the student's responsibility to ensure that the examination material is submitted on time. The works must be submitted electronically.



## **Electroacoustics II**

### **After the sixth semester**

#### **Learning outcomes**

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

- Possess research-based knowledge of composition, harmony and musical practice within a broad stylistic and aesthetic field, as well as methods for the analysis of style and harmony
- Be able to understand and reflect upon analytical methods and compositional-artistic practice within recent musical forms of expression of different stylistic and aesthetic orientations
- Be able to use the analytical methods and tools of composition and harmony with imagination and empathy, as well as general skills relating to work in the field
- Be able to analytically evaluate challenges and possibilities, practical and theoretical issues, and justify and select relevant forms of expression and solution models
- Be able to identify his or her own learning needs and structure studies within the area in relation to his or her own practice
- Be able to discuss relevant issues of electroacoustics with peers and non-specialists

#### **Examination form and duration**

Oral examination with written submission.

The student submits 1-2 works that have been prepared during the course. The examination has a duration of 60 minutes, including 20 minutes' assessment time.

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

It is the student's responsibility to ensure that the examination material is submitted on time. The works must be submitted electronically.

## **PIANO**

(1st-3rd semester)

### **Learning content:**

The objective is to develop the students' piano playing and ability to use the piano to orient themselves in their own works and those of other composers. Students work on developing their own skills, ensemble playing for two pianos and score playing.

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

Individual tuition, plus teaching in small classes, in accordance with the student's capabilities and needs.

### **Examination regulations:**

#### **After the third semester**

### **Learning outcomes**

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

- Possess knowledge of and be able to use the piano as an aid in learning repertoire and musical theoretical knowledge, and as a tool for illustrating musical phenomena
- Be able to express musical intentions through the application of certain instrumental techniques and skills, such as rhythmic and harmonic understanding and tonal/dynamic variation
- Possess knowledge of a certain selection of relevant repertoire and styles, and a more thorough knowledge of individual works
- Be able to convey an artistic expression with a basic sense of style and form, phrasing ability and empathy
- Be able to organise his or her time appropriately in a rehearsal context.
- Be able to identify his or her own learning needs and structure studies within the area in relation to his or her own practice

### **Examination form and duration**

20-minute practical test, including assessment. No preparation time is given.

### **Moderation and assessment**

The test is assessed by an internal moderator and the student's own teacher. The test is assessed according to the currently applicable marking scale.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

The student plays two pieces for solo piano, one of which must be from after 1945. The programme must have a duration of approximately 15 minutes.

### 3. 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>
	<ul style="list-style-type: none"> <li>• An instrumental/vocal score sample from the musical literature, reproduced with time marking for guidance</li> </ul>

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*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.
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- 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/**

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

**Transposition**

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

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

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*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

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**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.

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**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/CULTURAL STUDIES

(1st-5th semester)

### Learning content:

The subject is intended to equip the student with a general historical and stylistic overview of the past one thousand years of European music, and to provide the student with the necessary tools and working methods to competently illuminate and contextualise a piece of music historically and analytically in a communicative and teaching context. An introduction to literature searching and written work in music history is provided.

The teaching covers the musical history of the western world over the past millennium, with emphasis on the period after c. 1700. The focus is on representative works of the major genres, and on the forms used by the most important composers of the various periods. The works are illustrated stylistically, biographically and analytically, on the basis of an overall chronological and cultural perspective. The organisation of the material is undertaken by the individual subject teacher. During the course the student submits a small number of brief written assignments that are intended to develop the student's skills in written communication.

### Teaching and learning methods:

Lectures and classes. Minor assignment submissions are included as a compulsory element in the teaching.

### Examination regulations:

#### After the fifth semester

### Learning outcomes

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

- Possess a thorough knowledge of historical periods and styles in music, including key composers and their works, as well as insight into the cultural history of the times
- Be able to recognise, handle and incorporate challenges of music history in an inquisitive and analytical manner in the context of both one's own musicality and teaching
- Be able to identify one's own learning needs in music history and cultural subjects
- Be capable of seeking, collecting and acquiring relevant professional knowledge
- Be able to communicate both music technical and broader cultural issues in writing in a competent and nuanced manner to various audiences, including peers and non-specialists

### Examination form and duration

Set written assignment of 10-15 standard pages. **Two weeks** are allowed for the assignment. The assignment may be submitted as a group, in groups of up to three people. In this case each section must be clearly marked with the name of the relevant student, as each contribution will be separately assessed. If the assignment is submitted by a group, the size of the assignment is increased as follows: for two students 15-22 standard pages, for three students 20-30 standard pages.

**Moderation and assessment**

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

**Permitted examination aids**

All are permitted.

**Special provisions**

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.



## **ENTREPRENEURSHIP**

(5th semester)

### **Learning content:**

The course develops the student's awareness of the complex working life of a professional musician, and provides the student with knowledge of entrepreneurship.

Topics covered include project development and project management for the realisation of concert activities and festivals, etc., including budgeting and financial management for basic fundraising, as well as basic knowledge of collective agreements and rights in the field of music. The student also acquires basic knowledge of marketing and communication in, for example, the social media and websites, as well as elevator pitches. Practical experience with entrepreneurship from the students' own concert activities and projects both inside and outside the Academy may also be drawn upon on an ongoing basis in the teaching.

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

Class teaching. Parts of the teaching may take the form of project tuition.

### **Examination regulations:**

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

### **Learning outcomes**

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

- Possess basic knowledge of important financial, commercial and communicative aspects of the music business and cultural life
- Be able to understand and reflect upon one's own musical practice in relation to other actors and audiences in music life
- Be capable of assessing professional challenges and issues in connection with project work, concert activity or entrepreneurship

### **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.

In addition, the teacher may require active participation in project work in relation to concert activities.

If the certificate is not awarded, the student must submit a set written assignment of 5-8 standard pages.

**One week** is allowed for the assignment.

### **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**

None.

**Special provisions**

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.

# **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.