



Elective courses – Master’s programme 2024/25

Dear Students,

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

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

Points to consider before choosing:

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

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

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

Best regards,

The Study Administration



1. Elective subject: Music as a teaching subject.....	3
2. Elective subject: Ensemble conducting.....	6
3. Elective subject: Melody.....	8
4. Elective subject: Children’s Choir as part of a music pedagogical activity	10
5. Elective subject: German	13
6. Elective subject: Advanced aural training	16
7. Elective subject: Instrumentation	18
8. Elective subject: Composition.....	20
9. Elective subject: Classical-rhythmic crossover music	23
10. Elective subject: Improvisation seminar	26
11. Elective subject: Arrangement.....	29
12. Elective subject: Music technology	31
13. Elective subject: Advanced Piano Skills	34
14. Elective subject: Post-Instrumental and Multimedia Performance.....	37
15. Elective subject: An Interdisciplinary Approach to Musicians’ Mental Health.....	40
16. Elective subject: Baroque orchestra – Historical performance workshops	43
Credit transfer for elective courses.....	46

1. Elective subject: Music as a teaching subject

Teachers: Per Bundgård, Kirsten Juul Seidenfaden

Offered in: Master's programme

Course:

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

Learning content:

The elective course 'Music as a teaching subject' deals with teaching in a number of music pedagogical fields, centred on music understanding, music practice and music creation.

Through singing, playing and movement, students learn about their own musicianship and understanding of music, on the basis of the principal music teaching trends in Denmark (Kodaly, Orff and Bernhard Christensen).

Methodology, communication and lesson planning are taught.

Teaching and learning methods:

Class teaching.

In addition to the scheduled classes, the elective subject offers free participation in RDAM's supplementary programme 'Music as a teaching subject', which is provided via a number of weekend courses all year round. At these courses, there will be a number of music teaching workshops for which you can register. Attendance at these weekend courses is not a prerequisite for passing the course.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Be familiar with a wide and versatile repertoire relating to the subject, including selected parts of the classical music literature
- Possess knowledge of various musical pedagogical methods and traditions
- Be able to organise and implement structured teaching situations



- Be able to communicate music and technical content (including the fundamental musical elements) in a musically convincing and meaningful manner
- Be able to reflect on one's own practice

Examination form and duration:

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

- Attending at least 80% of the teaching.
- Presenting two assignments.

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

The student is re-examined by an oral examination in musical pedagogical communication. For the examination, the student must prepare and implement a 20-minute lesson in which the teacher and examiner act as the 'pupils'. The assignment is sent to the student one week prior to the examination.

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

Moderation and assessment:

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

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

The course is assessed as pass/fail.

Permitted examination aids:

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

Special provisions:

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

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



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

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

2. Elective subject: Ensemble conducting

Teachers: Unknown

Offered in: Master's programme

Course:

The teaching extends over two semesters in the academic year 2024/2025.

Learning content:

As an elective subject, Ensemble conducting aims to offer the student a basic introduction to conducting technique. In addition, the elective subject aims to serve as a general music education subject. All the elements of the subject, such as musical leadership, elementary conducting technique, rehearsal-related considerations, instrument knowledge and score knowledge, must serve to reinforce the students' principal study. The elective subject is also intended to help students broaden their musical horizons and gain a deeper understanding of musical elements such as phrasing, harmony, form, dynamics and instrumentation. In addition, the elective subject must provide an understanding of the conductor's role in different musical contexts.

Teaching and learning methods:

Classes, practical training, observation practice, individual guidance. The class members will play for each other to provide practical experience, and the students are encouraged to set up ensemble groups with peers within their principal study.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Possess theoretical knowledge of conducting techniques and the ability to apply these in his or her own conducting practice
- Possess knowledge of musical leadership, rehearsal-related considerations and instrument and score knowledge, as well as an understanding of musical elements such as phrasing, harmony, form, dynamics and instrumentation
- Be able to reflect on his or her role as a conductor in various musical contexts



- Be capable of realising musical intentions through the application of conducting techniques and on the basis of elementary score analysis

Examination form and duration:

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

- Attending at least 80% of the teaching
- Conducting during at least one class per semester

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

The student is re-examined via a practical examination with a duration of 30 minutes including assessment, in which the student conducts an ensemble that the student has assembled in the examination situation. Fifteen minutes are reserved for the practical part of the examination. The examination date is determined by the Examination Office prior to the end of the semester.

Moderation and assessment:

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

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

The course is assessed as pass/fail.

Permitted examination aids:

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

Special provisions:

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

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

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

3. Elective subject: Melody

Teacher: Martin Lohse

Offered in: Master's programme

Course:

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

Learning content:

What does it take to write good melodies? Gain insight into melody from the Renaissance up to our own time, including the special styles that characterised melody in the various style periods. On the basis of tonal, modal or another/one's own harmony, completely new melodies will be composed which will be reviewed and provided with feedback from the teacher and the other students in the class. Based on such concepts as musical 'energies'/'feelings', factors such as anonymity and melodic conciseness will be considered, and in particular how they can actively be applied in one's own music as a creative or performing musician.

The course is aimed at all Master's students with an interest in melody, and is passed by participation in the course and composing its mandatory assignments/melodies.

Teaching and learning methods:

Lectures and classes, with assignment submissions and joint feedback.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Be able to compose melodies on the basis of both one's own and an assigned starting-point.
- Have learned methods of working independently with melody on a reflective basis.

Examination form and duration:

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



- Attending at least 80% of the teaching.
- Submission/presentation of the mandatory composition assignments/melodies at each teaching session.

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

The student is re-examined at a written examination, in which the student is expected to submit all of the assignments that have been linked to the teaching sessions. The deadline for submission is determined by the Examination Office prior to the end of the semester.

Moderation and assessment:

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

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

The course is assessed as pass/fail.

Permitted examination aids:

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

Special provisions:

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

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

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

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

4. Elective subject: Children's Choir as part of a music pedagogical activity

Teacher: Bente Colding-Jørgensen

Offered in: Master's programme

The course is aimed at students who do not already have Children's Choir as part of their study programme. The subject does not therefore target students of Music Teaching or Church Music.

Course:

The teaching extends over two semesters in the academic year 2024/2025, with two hours of teaching every second week.

Learning content:

The elective subject "Children's Choir as part of a music pedagogical activity" is a music pedagogical course that offers practical training in preparing, organising and conducting the rehearsal and performance of music for children's choirs.

The course provides knowledge of voice formation in children and insight into basic vocal pedagogy targeted at children's voices, as well as repertoire knowledge and knowledge of rehearsal methods.

During the course, the student is also taught to lead rehearsals and performances with children's choirs through various forms of conducting, including being able to show phrasing, dynamics and timbre.

Teaching and learning methods:

Practical class teaching. The students themselves act as a practice choir when reviewing repertoire, conducting and voice training, etc. Internships are also held with the Academy's children and youth choir 2-3 times per semester during the course.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Possess knowledge of a varied repertoire for children's choirs in different styles and at various levels of difficulty
- Possess basic knowledge of voice formation in children and voice teaching methods, and the ability to transform this knowledge into practice
- Be able to lead examinations and performances of music with children's choirs via conducting, including phrasing, dynamics and expression, with an eye for the artistic and practical challenges
- Be able to correct basic errors through conducting and/or verbally

Examination form and duration:

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

- Attending at least 80% of the teaching.
- Preparing a minimum of two pieces per semester
- In class, being a primary participant in the scheduled reflection, in plenary, of another student's rehearsal

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

The student is re-examined via a practical examination with a duration of 30 minutes including assessment, in which the student conducts one of RDAM's children's choirs. At the examination, the student must:

- Rehearse and conduct two assigned pieces corresponding to the learning outcomes
- Describe the course of the examination and rehearsal in a brief oral evaluation during the final five minutes of the examination period

The pieces will be supplied one week prior to the examination.

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

Moderation and assessment:

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

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

The course is assessed as pass/fail.



Permitted examination aids:

Piano, own acoustic instrument, sheet music.

Special provisions:

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

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

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

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

5. Elective subject: German

Teacher: Sabine Dragsted

Offered in: Master's programmes in Voice, Piano and Ensemble conducting.

Course:

The teaching extends over two semesters in the academic year 2024/2025, with two hours of teaching every second week.

Learning content:

The course provides participants with a basic introduction to German language (corresponding to levels A1-A2), grammar, sentence structure and normal pronunciation/prosody with a view to being able to translate and read aloud with the correct tonal emphasis. Pronunciation differences between stage/sung German and the spoken language will also be addressed.

The teaching will include the following materials:

- Stief/Stang: *German Grammar in a Nutshell* (basic grammar) with online exercises
- *A-Grammatik* published by Schubert, also with online exercises
- *Phonetics trainer A1-B1 "Aussichten"* published by Klett
- Selected German Lied texts, as well as texts from oratorios and operas

The course teacher will be Sabine Dragsted. Sabine is bilingual in German and Danish, and also writes and speaks fluent English, French and Italian. For the past 15 years, she has taught university students in German and Danish, mainly using English as the language of instruction.

Teaching and learning methods:

The teaching takes the form of classes. There will be both home assignments and practical training in pronunciation in read and sung texts.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Be able to pronounce German correctly on the basis of the aesthetic ideals of the classical vocal tradition
- Possess knowledge of the basic structure of the language



- Be able to translate relevant texts using assistive technology

Examination form and duration:

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

- Attending at least 80% of the teaching.
- Continuously submitting assignments and participating in the practical exercises of the course

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

The student is re-examined by an oral examination of 30 minutes' duration including assessment, in which the student:

- Draws a German text. One hour of preparation time is allowed for translation, and to practice reading aloud.
- Provides a reading and a translation of the text provided.

Moderation and assessment:

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

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

The course is assessed as pass/fail.

Permitted examination aids:

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

Special provisions:

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

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



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

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

6. Elective subject: Advanced aural training

Teacher: Per Bundgaard

Offered in: Master's programme

Course:

The teaching extends over two semesters in the academic year 2024/2025, with one hour of teaching per week in the teaching weeks.

Learning content:

On the basis of relevant works, work is done with aural training at advanced level. Work is also done on defined musical topics with a view to developing the student's musical understanding.

Teaching and learning methods:

Class teaching.

EXAMINATION REGULATIONS:

Learning outcomes:

- Using conducting patterns, the student can perform difficult rhythmic sequences on the basis of sheet music
- The student can vocally perform difficult melodic sequences, both tonal and atonal
- On the basis of a pre-played piece of music, the student can describe the sequence in terms of harmony and form
- On the basis of sheet music, the student can identify difficult passages in the music, make relevant suggestions for rehearsal methods, and demonstrate these

Examination form and duration:

The subject is a certification subject. To obtain certification, the student must participate in 80% of the teaching.

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



is scheduled for the next re-examination period. A possible third examination attempt will be automatically registered for the next examination period.

The student is re-examined via a practical examination with a duration of 30 minutes including assessment. An assignment is sent to the student 24 hours prior to the examination. At the request of the moderator, the student performs excerpts from the work, either vocally or on piano. The student is examined in rhythm, melody and score reading/score playing, as well as harmonic analysis. The examination date is determined by the Examination Office prior to the end of the semester.

Moderation and assessment:

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

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

The course is assessed as pass/fail.

Permitted examination aids:

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

Special provisions:

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

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

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

7. Elective subject: Instrumentation

Teacher: Rune Glerup

Offered in: Master's programme

Course:

The teaching extends over two semesters in the academic year 2024/2025, with one hour of teaching every week during the teaching weeks.

Learning content:

The course consists of an introduction to a method of analysis of instrumentation in orchestral music. Selected orchestral works are subsequently analysed.

The student's own instrumentation of brief piano works may be included to a lesser extent.

Teaching and learning methods:

The teaching takes the form of classes. The teaching will include the ongoing submission of assignments.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Have acquired knowledge of instrumentation in orchestral music and the ability to reflect on this.
- Be able to master methods of analysing orchestral music, and the ability to communicate and discuss these.
- Be able to independently draw up instrumentation for short piano pieces.

Examination form and duration:

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

- Attending at least 80% of the teaching.



- Submitting a number of assignments during the course.

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

The student is re-examined by a written examination. The deadline for submission is determined by the Examination Office prior to the end of the semester. Here, the student is expected to submit:

- The number of assignments that were already assigned during the course.
- In addition, a reflection on one's own learning and on how the tools acquired in the subject can be used in one's future musical life (1 standard page).

Moderation and assessment:

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

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

The assessment awarded for the course is pass/fail.

Permitted examination aids:

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

Special provisions:

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

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

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

8. Elective subject: Composition

Teacher: Jeppe Just

Offered in: Master's programme

Course:

The teaching extends over two semesters in the academic year 2024/2025, with two hours of teaching every second week.

Learning content:

In the course, we will review composers' methods and examine their different composition techniques. The course deals with, for example, structural and systematic composition, programmatic composition, conceptual composition, intuitive composition and DIY composition, and we will try to answer such questions as: How do I get started? How do I develop material, and how do I proceed? What do I do if I get stuck?

We will also look at how we can use the computer as a composition aid, in the form of, for example, Logic Pro.

Teaching and learning methods:

There will be various compositional home assignments/exercises, and we will also look at the students' own compositions and review them in plenary.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Be able to understand and reflect on knowledge of composers' methods, and be able to identify artistic challenges in a process of composition.
- Be able to use different methods of composition.
- Be able to independently initiate and complete a composition, and communicate the considerations behind it.

Examination form and duration:

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



- Attending at least 80% of the teaching.
- Prepare assignments/exercises as part of the teaching.
- Present at least one of the student's own compositions to the rest of the class in the teaching process.

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

If certification is not achieved, the student must take a written re-examination. The examination date is determined by the Examination Office prior to the end of the semester. In the case of re-examination, the student must submit:

- A portfolio of the exercises/home assignments that have been set during the teaching.
- A composition of the student's own.
- A written reflection on one's own learning during the course, as well as a reflection on the challenges and process involved in creating one's own compositions.

Moderation and assessment:

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

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

The course is assessed as pass/fail.

Permitted examination aids:

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

Special provisions:

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



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

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

9. Elective subject: Classical-rhythmic crossover music

Teacher: Chris Corcoran

Offered in: Master's programme

Course:

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

Learning content:

This course explores practical challenges in classical-rhythmic crossover music, such as the formation of groove and swing, effective syncopation and ensemble playing. Students will analyse and perform works by composers such as Gunther Schuller, Mark-Anthony Turnage, Kurt Weill, Ernst Krenek, Gabriel Prokofiev, Bang on a Can, or others. The focus will be on the practical application of theory and techniques drawn from both classical and rhythmic music.

Teaching and learning methods:

The course includes lectures, listening sessions, group analyses and practical workshops at which students actively perform and discuss crossover works. There will be a focus on the practical exploration and application of theoretical concepts in an ensemble setup.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Be able to demonstrate practical skills in the formation of groove, swing, syncopation and interplay in classical-rhythmic crossover music.
- Master the application of theoretical knowledge from both classical and rhythmic music to deal with practical challenges.
- Be able to independently reflect on the integration of classical and rhythmic music elements, and discuss their use in a performance context.



Examination form and duration:

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

- Attending at least 80% of the teaching.
- Active participation in the course's workshops and ensemble activities.

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

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

- Demonstrate an ability to implement theoretical and practical elements by taking part in an ensemble performing a selected crossover work.
- Be responsible for making arrangements with the co-performers.

Moderation and assessment:

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

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

The course is assessed as pass/fail.

Permitted examination aids:

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

Special provisions:

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

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



The student is responsible for making arrangements with co-performers in any re-examination.

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

10. Elective subject: Improvisation seminar

Teachers: Toke Møldrup, Carsten Dahl, Niklas Sivelöv.

Offered in: Master's programme

Course:

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

Learning content:

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

In the course, the student will work with:

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

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

- Niklas Sivelöv: Inspiration from various styles, including jazz and folk music
- Carsten Dahl: Here the question is asked: Where does music really come from? If you were to wake up one morning and remember nothing, and had lost your ability to read music – What would be your relationship with your instrument, your sound, creating and singing through your instrument, and your relationship with music in general? Is there a music in you that you don't know the sound of, and which can manifest itself in the absence of your learned cultural and intellectual skills?
- Toke Møldrup: Improvisation on the basis of, inter alia, the Baroque basso continuo-based style, with detours to various other styles such as Nordic folk music, or in interaction with Carsten Dahl in the MOMENTO Duo.



Teaching and learning methods:

The teaching takes the form of classes. In the teaching, the students will both play with and for each other, and, on the basis of presentations by the teachers and class discussion, develop and perform limited and concrete exercises in improvisation, in line with the styles/techniques that are being worked on. In some sessions, the students will work/play in small groups in different rooms. In parts of the teaching, emphasis will be placed on personal reflection on one's own musical practice.

At the end of the course with the teachers Toke Møldrup and Carsten Dahl, each student must individually perform a minor improvisation that highlights one or more of the topics that have been worked on.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Have acquired experience with and knowledge of practices and methods as a performer in an improvisational musical context.
- Be able to understand and reflect on knowledge of improvisation, and be capable of identifying artistic challenges.
- Be able to communicate and discuss challenges and issues in an improvisational musical context.
- Be able to independently engage with others in playing improvised music.

Examination form and duration:

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

- Attending at least 80% of the course sessions.
- Participating in the final presentation after the course with Toke Møldrup and Carsten Dahl

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



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

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

Moderation and assessment:

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

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

The assessment awarded for the course is pass/fail.

Permitted examination aids:

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

Special provisions:

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

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

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

11. Elective subject: Arrangement

Teachers: Thomas Solak, Martin Lohse, Ejnar Kanding, Anders Brødsgaard

Offered in: Master's programme

Course:

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

Learning content:

The course focuses primarily on arrangement for small ensembles (wind quintet, brass quintet, string quartet) as well as ad-hoc arrangements for smaller, mixed orchestra complements. According to the needs of the participants, basic instrumentation and/or transcription/listening may also be included.

In the course, various techniques and methods are reviewed, and the participants are given feedback on their individual work.

Teaching and learning methods:

The teaching takes the form of classes. Workshops are carried out with the students' instruments and the overall instrument complement of the class.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Be capable of understanding and reflecting on arrangement for small ensembles.
- Master the techniques and methods associated with creating an arrangement.
- Be able to independently create an arrangement at a professional level.

Examination form and duration:

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

- Attending at least 80% of the teaching.



- Creating at least one arrangement during the course.

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

The student is re-examined by a written examination with a set assignment. 24 hours are allowed to complete the task. The deadline for submission is determined by the Examination Office prior to the end of the semester. The student is expected to submit:

- An arrangement by the student, created during the course.
- A written assignment set by the teacher.

Moderation and assessment:

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

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

The course is assessed as pass/fail.

Permitted examination aids:

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

Special provisions:

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

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

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

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

12. Elective subject: Music technology

Teacher: Jesper Andersen

Offered in: Master's programme, with the exception of tonmeister students.

Course:

The teaching extends over the spring semester in the academic year 2024/25, with two hours of teaching per week for 12 weeks.

Learning content:

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

The main themes of the course are:

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

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

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

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

Teaching and learning methods:

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

- 1: The student completes a document describing their experience with music technology and their motivation for taking the course
- 2: The student submits a homemade audio or video recording with a description of how it was made, as well as a brief assessment of the technical quality
- 3: The students evaluate the technical quality of each other's recordings on the basis of criteria that have been reviewed during the course
- 4: The students make a recording, drawing upon experience gained from the course. In addition to the recording, a short text is submitted describing the technical setup, assessing the result and suggesting how the technical quality could be improved. The text must also describe at least two reference recordings in relation to the student's own recording.
- 5: Concluding submission of a recording by the student, with a short text describing the technical setup, assessing the result and suggesting how the technical quality could be improved

EXAMINATION REGULATIONS:**Learning outcomes:**

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

- Possess basic knowledge of and practical experience with producing their own audio and video recordings, as well as methods for assessing the technical quality.
- Master techniques to create satisfactory recordings with limited equipment.
- Be capable of participating in productions with professional tonmeisters and music technicians.
- Be able to reflect on the technical quality of one's own recordings with reference to published recordings using the same repertoire or instrumentation.
- Be able to reflect on a general knowledge of digital musicianship.

Examination form and duration:

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

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

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



is scheduled for the next re-examination period. A possible third examination attempt will be automatically registered for the next examination period.

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

- The five assignments that should have been submitted during the course.
- An additional assignment corresponding to assignment no. 5.

Moderation and assessment:

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

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

The course is assessed as pass/fail.

Permitted examination aids:

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

Special provisions:

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

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

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

13. Elective subject: Advanced Piano Skills

Teacher: Emil Gryesten

Offered in: Master's programme

Course:

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

Learning content:

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

- Sight reading and secunda vista
- Transposition
- Chord playing
- Score playing
- Reduction
- Arranging for piano

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

Teaching and learning methods:

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

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Possess knowledge of chord playing and methods of reduction and transposition
- Be able to apply skills in chord playing, reduction and transposition
- Be able to give a coherent account of a short solo piano piece, at a level of difficulty corresponding to Bach's *Kleine Präludien* as prima vista, and of a level of difficulty corresponding to a piece from Schumann's *Kinderszenen* as secunda vista
- Be able to give a coherent account of a short song in lead sheet format, of a level of difficulty corresponding to a song from the Wilhelm Hansen Songbook, in both classical and various rhythmic styles
- Be capable of reducing an orchestral transcription, such as an aria by Mozart, to basic musical structures for teaching and other professional purposes
- Be able to transpose a chorale-like piece and a relatively easy accompaniment one second or third interval up or down
- Possess skills in reading various keys and transposing instruments and the ability to comprehend an easy score, which can be reproduced in simplified form on the piano
- Possess piano arrangement skills in a wide range of both classical and rhythmic styles

Examination form and duration:

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

- Attending at least 80% of the teaching.
- Working out and submitting a piano arrangement of a piece written for a different complement of instruments

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

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



Moderation and assessment:

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

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

The course is assessed as pass/fail.

Permitted examination aids:

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

Special provisions:

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

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

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

14. Elective subject: Post-Instrumental and Multimedia Performance

Teacher:: Lorenzo Colombo

Offered in: Master's programme

Course:

The teaching extends over two semesters in the academic year 2024/25, with one hour of teaching per week.

Learning content:

The course is aimed at all Master's students who wish to undertake research in the field of new music with a focus on recent technological and post-instrumental implications. Music is constantly evolving, and the advent of new technologies has certainly had a strong impact on its development by broadening the concept of what a musical instrument is and how music can be created in a broader sense. We often find ourselves looking for answers to the question "what is music?" but perhaps we should change our perspective by looking for musical properties in every object that accompanies us in our daily lives.

Can we create music by manipulating light, through our movements, by using our body as a musical vehicle? This course will help answer these questions. We can therefore assume that it is of fundamental importance also for a classical musician to be able to interface with new technologies and new performance practices, thus benefiting their maturity and artistic awareness.

The course has multiple objectives:

1. to learn about technology and its application to music as an artistic medium: exploration of new performance practices that may benefit musical awareness
2. searching for singular performance potential and one's own artistic voice, moving away from canonical performance practice
3. creation of working groups where creativity and artistic research are at the forefront
4. search for a new language
5. generating greater openness towards the world of the arts collaborations with other artistic disciplines

Examples of works that could be proposed:



Simon Løffler, <https://www.youtube.com/watch?v=Da6vzEi2L2Y>

Alexander Schubert, serious smile <https://www.youtube.com/watch?v=JKd-ILVvizA>

Stefan Prins, generation kill <https://www.youtube.com/watch?v=d81iHfCDBMg&t=615s>

Igor C Silva, smart alienation <https://www.youtube.com/watch?v=hXIROI6Rous>

Teaching and learning methods:

The course will mostly be practical where the students will play pieces/repertoire during the sessions. There will be a couple of lectures during the course as well.

Various pieces of music will be performed and working groups will be created with a final presentation of the workshop in the form of a public concert.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course the student is expected to:

- Have gained knowledge about new performance practices and be able to reflect on it
- Master competencies within new technologies in music and be able to use them independently in a classical music setting
- Be able to plan and perform a concert that will connect different elements of new technology as well as the classical music traditions

Examination form and duration:

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

- Participate in at least 80% of the planned classes
- Participate in the final public concert

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

If certification is not achieved, the student must submit a written re-examination assignment. One week is allowed for the assignment. The deadline for submission is determined by the



Examination Office prior to the end of the semester. The student is expected to submit 5-7 pages in which the student is expected to:

- Explain the main elements of the course.
- Describe a make-believe performance where elements of new technology from the course are clearly included. A description of how the performance could happen on a practical level must be included.
- Reflect on how an audience would receive the performance.

The student is given one week to complete the assignment. The exact date of submission is set by the exam office within the end of the semester.

Moderation and assessment:

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

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

The course is assessed as pass/fail.

Permitted examination aids:

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

Special provisions:

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

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

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

15. Elective subject: An Interdisciplinary Approach to Musicians' Mental Health

Teacher: Jørn Ravnholt

Offered in: Master's programme

Course:

The teaching extends over two semesters in the academic year 2024/25, with two hours of teaching every other week.

Learning content:

What are musicians' mental health and performance psychology? How is it developed, enhanced, and maintained? This course will explore the development and maintenance of mental health and optimal performance across the disciplines of music. Using theoretical perspectives and research findings from mental health and performance psychology, this dynamic field will be supplemented with Scandinavian and European case examples as regards application.

Emphasis will be given to performance culture, personality, motivation, teamwork, imagery, self-talk, stress management and other domains pertaining to mental health and performance psychology. Human factors as well as the effect of cultural values and expectations (with examples from a Scandinavian context) will be explored as regards individuals and groups. Both difficulties in achieving success as well as methods for optimizing success will be considered.

Teaching and learning methods:

The course will take its form by way of short lectures, group teaching and group work, and discussions across disciplines, with both individual and group assignments and presentations related to the students' topic of interests.

Throughout the course all students will complete a group project, where the students apply core concepts of one or more topics of mental health and performance psychology to a self-chosen domain, collect and analyze data using self-found theory and research articles in addition to the course syllabus, and lastly reflect on their own role as a researcher and forward perspectives to future actions. Further instructions will be given in class.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to...

- Describe what mental health and psychology of peak performance is when applied to multiple performance settings.
- Explain the role of psychological characteristics in facilitating the pathway to mental health and peak performance and understand effects of competition and cooperation on human behavior, and how feedback and reinforcement affect learning and performance.
- Understand how a person's psychological makeup influences individual behavior in multiple performance contexts and describe how psychological techniques help people perform more effectively.
- Synthesize theoretical perspectives and practical approaches to cope with injuries and performance setbacks.
- Recognize critical concerns of performance environments and leadership related to mental health and understand potential negative effects when in pursuit of peak performance.

Examination form and duration:

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

- Participate in at least 80% of the planned classes
- Complete an applied study project to be presented in class
- Hand in two written assignments throughout the course

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

If certification is not achieved, the student will be examined at a reexamination by an oral examination of 30 minutes duration including discussion and grading. Prior to the oral presentation the student must submit a synopsis (max 4 pages) including an introduction and statement of purpose, a hypothesis, clarification of concepts, the scope and delimitation of the project, a description of methods, conclusions and implications, and reflections on the student's role as a researcher. At the oral examination the student will be given 20 minutes to present the applied study project.



The exact date of the reexamination and submission is set by the exam office within the end of the semester.

Moderation and assessment:

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

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

The assessment awarded for the course is pass/fail.

Permitted examination aids:

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

Special provisions:

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

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

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

16. Elective subject: Baroque orchestra – Historical performance workshops

Teacher: Peter Spissky and musicians from Concerto Copenhagen

Offered in: Master's programme (strings, woodwinds, percussion, harpsichord, singers, guitarists)

Course:

The teaching extends over two semesters in the academic year 2024/25, with two hours of teaching every other week on Tuesday evenings.

Learning content:

DKDM Baroque orchestra workshop led by violinist Peter Spissky. These workshops (Baroque Tuesdays) are existing from 2018 and are important generator of all historical performance activities, leading to the annual orchestra project with Concerto Copenhagen and Lars Ulrik Mortensen.

Workshops include a practical hands-on part of playing standard baroque repertoire (concerti grossi & dance suites by Corelli, Handel, Vivaldi, Bach etc...), allowing the practical introduction to various historical styles, ornamentation, bowing methods, phrasing & articulation.

The students will achieve a practical knowledge of various historical styles, ornamentation, bowing methods, phrasing & articulation. These are meant to enhance their own playing, inspire their musical imagination and creativity. Historical performance practice sessions are not meant to be policing and imposing some kind of historical rules, but the opposite, opening the minds of the students and broaden their horizon.

The orchestra sessions are played on modern instruments, but there is a possibility to join separate baroque ensemble sessions on historical instruments

The workshops culminate in the final join project in the spring with members of Concerto Copenhagen and harpsichordist Lars Ulrik Mortensen.

Teaching and learning methods:

A Schedule of the workshops will be made for the entire course. As the orchestra can vary between 12-20 students the repertoire and workshops will be adjusted to the relevant students.

Some of the workshops will be held by musicians from Concerto Copenhagen.



The workshops will consist of:

- Orchestra practice
- Chamber music
- Thematic lectures on various matters of historical performance practice

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course:

- The student will understand and be able to reflect upon the practical and theoretical understanding of various historical performance styles, ornamentation, bowing methods, phrasing and articulation.
- The student will incorporate the historical aspects of playing into live musical interaction
- The student will be able to present key aspects of historical performances and discuss variations of historical knowledge on performance styles of the baroque era.
- The student are independently able to plan a concert with standard baroque repertoire and present the content to an audience.

Examination form and duration:

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

- participate in at least 80% of the workshops.
- participate at the final concert
- accomplish a simple research task concerned with historical performance practice during the course

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

If certification is not achieved, the student will be examined at a reexamination by an oral examination of 30 minutes duration including grading. The exact date of the reexamination and submission is set by the exam office within the end of the semester.



At the practical examination the student must:

- Give an oral account of performance practice, special techniques for your own instrument and special characteristics of the composers behind the selected excerpts from the concert programme. The account must have a duration of 5 minutes.
- Perform excerpts from the concert program. The performance must have a duration of 10 minutes and other actors must be included.
- Engage in a discussion about reflection on the performance.

Moderation and assessment:

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

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

The assessment awarded for the course is pass/fail.

Permitted examination aids:

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

Special provisions:

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

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

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

Credit transfer for elective courses

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

What can you apply for credit transfer for?

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

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

Generally, RDAM aims to credit:

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

How to apply for credit transfer for elective courses:

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

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

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

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

You must submit relevant documentation in the form of:

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