



THE ROYAL DANISH
ACADEMY OF MUSIC

CURRICULUM

CHURCH MUSIC ORGAN

Kandidat i musik (MMus) / Master of Music (MMus)

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

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

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GENERAL RULES

AUTHORITY

The curriculum for the Master's 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

The Master's programme in Music is a full-time course of study corresponding to 120 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 two-year timeframe.

ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION

The entrance requirements for the Master's programme are: a passed Bachelor programme:

- Bachelor of Music as instrumentalist/singer or the equivalent from a Danish academy of music
- Bachelor of Music as an instrumentalist/singer/music teacher or the equivalent from a Danish academy of music
- Bachelor of Musicology from a Danish university
- Bachelor of Music as instrumentalist/singer or the equivalent from a foreign institute of higher education, at a level corresponding to that of the Royal Danish Academy of Music.

In addition to holding a Bachelor's degree in music, external applicants must also pass an entrance examination. For the specific requirements with regard to the entrance examination, please see the Academy website: www.dkdm.dk. 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.

Applicants shall be considered internal if the student has passed a Bachelor examination at the Academy. Internal applicants are guaranteed a study place in the Master's programme that corresponds to their completed Bachelor's degree.

Applicants who have concluded a Master's or soloist programme (Advanced Postgraduate Diploma) at the Academy or the Royal Opera Academy can only be admitted to a new Master's or soloist programme if a study place is vacant. The same applies to applicants who have been enrolled twice previously in a Master's or soloist programme without having taken the final examination.

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 Master's programme in Music are entitled to use the title Master of Music (MMus) (church music - organ). The title in Danish is: cand.musicae (MMus) (kirkemusik - orgel).

PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the Master's programme in Organ/Church Music is to qualify the student for professional work in the employment market for organ/church music, which for Master's students in Church Music mainly comprises organist positions with the Evangelical Lutheran Church in Denmark, and for Master's students in Organ comprises other organist positions and organ performance in a broader sense.

Knowledge

- In-depth knowledge and understanding of artistic performance on the basis of internationally-recognised artistic practice and artistic research, and the ability to independently reflect on and identify challenges and issues of an artistic nature.
- Thorough understanding of studied works, on the basis of extensive repertoire knowledge, which supports and develops the student's artistic profile.
- Research-based knowledge of fundamental features of music history, as well as basic elements and organisational patterns in music, including part-writing techniques, and the ability to relate this to one's own musical practice.
- Broad knowledge of the music industry and cultural life, together with an understanding of music performance at a high professional level, and the ability to reflect on one's own career possibilities.

Skills

- Mastery, at a high professional level, of instrumental-technical, rehearsal-related and artistic skills associated with employment as a performing musician.
- Skills to convey a comprehensive, reflective and convincing artistic expression with imagination and empathy.
- Skills to apply relevant scientific tools and methods in selected areas, as well as to analyse and assess issues of artistic practice, artistic developmental work or research.
- Skills to communicate and discuss artistic expressions and professional issues with both peers and non-specialists.

Competencies

- Competency to undertake artistic activities in complex and unpredictable work situations with professional discipline, both individually and in ensembles of various sizes.
- Competency to take independent responsibility for one's own professional development and to expand one's own artistic perspective and identity.
- Competency to initiate, implement and lead artistic projects across professional boundaries and styles and, in the encounter with complex challenges, to develop new solutions or artistic expressions.
- Competency to reflect on and communicate one's practice of music in writing and speech, and to place this in a broader social context.
- Competency to apply musical, pedagogical and instrumental knowledge, and to independently undertake teaching on several levels.

STRUCTURE OF THE PROGRAMME

SCHEMA (ECTS AND TEACHING)

CHURCH MUSIC

Subject complex	Subject	1st year	2nd year
Principal study	Organ for church musicians	22 ECTS	22 ECTS
	Liturgical organ and improvisation <i>(including church service practice)</i>	20 ECTS	20 ECTS
	Specialisation: 1. Choir conducting 2. Children's choirs 3. Early music 4. Chamber music 5. Contemporary rhythmic organ	8 ECTS	8 ECTS
Other/ general subjects	Principal study-specific pedagogy	5 ECTS	
	Methodology and reflection assignment	5 ECTS	10 ECTS
	TOTAL	60 ECTS	60 ECTS

ORGAN

Subject complex	Subject	1st year	2nd year
Principal study	Organ	29 ECTS	12 ECTS 20 ECTS
	Extended organ repertoire	5 ECTS	10 ECTS
	Specialisation: 1. Choir conducting 2. Children's choirs 3. Early music 4. Chamber music 5. Contemporary rhythmic organ	8 ECTS	8 ECTS
Other/ general subjects	Principal study-specific pedagogy	5 ECTS	
	Entrepreneurship	8 ECTS	
	Methodology and reflection assignment	5 ECTS	10 ECTS
	TOTAL	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-4th semester)

ORGAN FOR CHURCH MUSICIANS

(1st-4th semester)

Learning content:

The aim of the teaching is to develop the student's maturity and musicality in the principal study of organ, as a basis for the practice of professional work.

The teaching is organised on the basis of each student's capabilities, needs and repertoire knowledge. Emphasis is placed on the student's ability to combine personal artistic expression with a solid technical foundation, so that at the conclusion of studies, the student can meet, to a high standard, the requirements encompassed by an organist position: the performance of appropriate repertoire at religious services, religious ceremonies and concerts.

In the first and second semesters, the student is expected to rehearse 40-45 minutes of new repertoire per semester.

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

Teaching and learning methods:

Individual and class teaching.

**Examination regulations:
Master's project
After the fourth semester**

Learning outcomes

At the conclusion of the subject, it is expected that the student, to a high professional standard, will:

- Be able to independently express artistic intentions with natural authority and take responsibility for initiating, implementing and managing complex artistic projects, both alone and in interaction with others
- Be able to realise musical intentions through the application of instrumental techniques and skills, including theoretical, rhythmic and harmonic understanding
- Possess extensive knowledge of the subject area's repertoire and an in-depth understanding of studied works, and be able to independently seek relevant new knowledge about repertoire and artistic practice
- Be able to convey a coherent and reflective artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination which demonstrates a clear artistic profile and identity
- Be capable of handling the psychological and physiological demands associated with public performance
- Be capable of allocating time and effort in relation to practice, tests and rehearsals independently and with professional discipline
- Be able to reflect on and communicate artistic/technical content and issues to both peers and non-specialists through oral or written presentation and independent programming

Examination form and duration

70-minute practical test, including assessment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The test encompasses a programme of larger works from different periods, with a duration of 45-50 minutes. One of the works must be by J. S. Bach. The programme must be certified by the student's own teacher and submitted to the Study Administration electronically.

The student must also submit a list of repertoire rehearsed in the course of the Master's programme. The list must be certified by the student's own teacher and submitted to the Study Administration electronically.

It is the student's responsibility to ensure that the programme and repertoire list are submitted on time to the Study Administration.

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

Submission to the Study Administration is done electronically.

ORGAN

(1st-4th semester)

Learning content:

The aim of the teaching is to develop the student's maturity and musicality in the principal study of organ, as a basis for the practice of professional work.

The teaching is organised on the basis of each student's capabilities, needs and repertoire knowledge. Emphasis is placed on the student's ability to combine personal artistic expression with a solid technical foundation. The tuition covers a broad solo repertoire from all eras.

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

Teaching and learning methods:

Individual and class teaching.

Examination regulations:

Master's project

After the fourth semester

Learning outcomes

At the conclusion of the subject, it is expected that the student, to a high professional standard, will:

- Be able to independently express artistic intentions with natural authority and take responsibility for independently initiating, implementing and managing complex artistic projects relating to organ playing
- Be able to realise musical intentions through the application of instrumental techniques and skills, including theoretical, rhythmic and harmonic understanding
- Possess extensive knowledge of the subject area's repertoire and an in-depth understanding of studied works, and be able to independently seek relevant new knowledge about repertoire and artistic practice
- Be able to convey a coherent and reflective artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination which demonstrates a clear artistic profile and identity
- Be capable of handling the psychological and physiological demands associated with public performance

- Be capable of allocating time and effort in relation to practice, tests and rehearsals independently and with professional discipline
- Be able to reflect on and communicate artistic/technical content and issues to both peers and non-specialists through oral or written presentation and independent programming

Examination form and duration

70-minute practical test, including assessment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The test encompasses a programme of larger works from different periods, with a duration of 50 minutes. The programme must include works from several stylistic periods. The programming is part of the examination material, and is therefore included in the assessment. The programme must be certified by the student's own teacher and submitted to the Study Administration.

The student submits a list of repertoire rehearsed in the course of the Master's programme. The repertoire list must include works from the pre-Baroque period, the Baroque, Romanticism, the 20th century in general and the most recent period. The list must be certified by the student's own teacher and submitted to the Study Administration.

It is the student's responsibility to ensure that the programme and repertoire list is submitted electronically on time to the Study Administration.

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

LITURGICAL ORGAN AND IMPROVISATION

(1st-4th semester)

Learning content:

The aim of the subject is to develop the student's technical and musical skills in hymn playing and other forms of liturgical organ playing, as well as in improvisation of a high artistic standard. Improvisation is learned in various styles, included free and bound form, as well as on particular themes or hymn tunes. Emphasis is placed on the student's awareness and understanding of the liturgy of the high mass and other religious ceremonies, their location in the liturgical year, etc.

Church service practice is organised in co-operation with the Pastoral Seminary in Copenhagen and has direct relevance to liturgical organ playing. This is a practical co-operative exercise in the preparation and implementation of a church service, and is intended to develop the student's sense of the sequence of a church service, which depends on a finely-tuned interplay between the minister/service leader and the organist.

Teaching and learning methods:

Individual and class teaching.

As a mandatory part of the subject Liturgical organ, students participate in class-based courses in liturgics and hymnology.

As a mandatory part of the subject Liturgical organ, students participate for one semester in a weekly church service at the Pastoral Seminary, where they take turns to perform the role of organist. Preparation for the service and the subsequent evaluation is undertaken in collaboration with students from the Pastoral Seminary. In connection with the examination in Liturgical organ, the Department Head certifies that the church service practice has been completed. In special cases, the Head of Studies may, on the recommendation of the Department Head, award credit for the church service practice.

Examination regulations: After the fourth semester

Learning outcomes

At the conclusion of the subject, it is expected that the student, to a high professional standard, will:

- Be able to convey a coherent and reflective artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination which demonstrates a clear artistic profile and identity
- Possess extensive knowledge of the repertoire, performance tradition and improvisation techniques of the subject area, and an in-depth understanding of the rehearsed works
- Be able to realise musical intentions through the application of instrumental techniques and skills, including theoretical, rhythmic and harmonic understanding
- Be capable of handling the psychological and physiological demands associated with public performance
- Be capable of allocating time and effort in relation to practice, tests and rehearsals independently and with professional discipline
- Possess knowledge of the history of the church service and church service music, the liturgical year, relevant church music repertoire and the history of Danish hymns
- Be able to understand and reflect upon the history of the church service and church service music, the liturgical year, relevant church music repertoire and the history of Danish hymns

Examination form and duration

60-minute practical test, including assessment. A total of two hours of preparation time is given for points a), b) and d) – see Special provisions and the remarks under b) regarding the preparation time for ‘Extended improvisation’.

Moderation and assessment

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

Permitted examination aids

No special aids are permitted.

Special provisions

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

- a) Two choral pieces are played from *Den Danske Koralbog* with Addendum or from *Koralbog til den Den Danske Salmebog 2003*. Both pieces are submitted with their accompanying hymn numbers from *Den Danske Salmebog*, and the submitted number of verses is played, taking account of the lyrics and content of the hymns. The parts from *Den Danske Koralbog* or the Addendum must be utilised in at least one verse, but may be used in all verses. There is thus an opportunity to utilise alternative part types and harmonisations, but this is not obligatory. Trio playing must be included (the melody in the right hand on one manual, the alto and tenor on another manual, the bass in the pedal). Both hymns must include trio playing.

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

- b) Improvisation:
- Prelude to church service (max. 4 minutes) on submitted hymn melody or Gregorian theme (choose between three different church holidays with related themes).
Communion improvisation (max. 5 minutes) on submitted hymn melody (choose between three different melodies).
- c) Prima vista task: Two choral pieces are played from *Den Danske Koralbog* with Addendum or from *Koralbog til Den Danske Salmebog 2003*. The parts are played, firstly as chorale playing (one manual and pedal), and subsequently as trio playing (the melody in the right hand on one manual, the alto and tenor on another manual, the bass in the pedal). The parts are introduced by preludes and linked by modulation.
- d) Transposition: The second of the two submitted chorales is transposed a whole tone or a semitone up or down (up to four key signatures). The transposition is performed as chorale playing, and must not be written down.

EXTENDED REPERTOIRE FOR ORGAN

(1st-4th semester)

Learning content:

The purpose of the teaching is to equip students with knowledge of the repertoire, history, function and cultural context of the organ from the Middle Ages to the present day, and to give students a general knowledge of organ building traditions and performance practice in different national styles, mainly within Europe.

The teaching also aims to develop the student's skills in critical reading of both primary and secondary literature, written presentation, literature searching and stylistically conscious interpretation.

The teaching mainly takes the form of seminars, but there are also workshops on various instruments.

Teaching and learning methods:

Classes, seminars and workshops.

Examination regulations:

After the fourth semester

Learning outcomes

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

- Possess knowledge of the most important composers, genres and instrument types in organ music from the Middle Ages to the present day
- Be able to relate critically to both primary and secondary literature, express himself or herself in writing, and perform literature searches in the subject
- Master the basic principles of performance and be able to translate these into practice
- Be able to communicate on and discuss professional issues

Examination form and duration

The student submits a written assignment on a particular repertoire area of the student's own choice. The assignment must be 10 standard pages in length, including score samples.

Moderation and assessment

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

Permitted examination aids

No special aids are permitted.



Special provisions

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

SPECIALISATION

(1st-3rd semester)

In addition to the principal studies, it will be possible in three semesters for students to focus on a special area. The student may choose between the following four areas:

1. Choir conducting
2. Children's choirs
3. Early music
4. Chamber music
5. Contemporary organ

1. CHOIR CONDUCTING

(1st-3rd semester)

Learning content:

The purpose of the teaching in choir conducting is to equip students with advanced technical, musical and pedagogical skills to conduct, instruct and lead choirs at different levels in various genres.

The teaching encompasses advanced conducting technique, choral voice pedagogy, musical analysis relating to choir conducting, and rehearsal methods, including the use of piano as support.

Teaching and learning methods:

Individual and class teaching.

Examination regulations:

After the third semester

Learning outcomes

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

- Be able to independently express artistic intentions with natural authority and, as choir conductor, take responsibility for initiating, implementing and managing complex artistic projects
- Be able to evaluate artistic challenges and complex technical issues of choral conducting, and justify and select relevant expressions and solutions for the rehearsal of new material, advanced rehearsal and performance of choral pieces
- Be capable of realising musical intentions through the application of advanced conducting techniques and skills in relation to choral conducting and choral singing, including an understanding of theory and harmony
- Possess knowledge of choral repertoire, relevant musical styles and related artistic practice
- Be capable of handling the psychological, physiological and communicational demands associated with public choir performance at a professional level
- Be capable of managing time and effort in relation to practising, learning and rehearsals, independently, with professional discipline, and as rehearsal leader for a choir
- Be able to communicate artistic content and issues to both peers and non-specialists through independent programme planning and oral or written presentation, on the basis of knowledge and skills relating to the general subjects of the study programme

- Be able to identify his or her own learning needs and structure his or her own studies in relation to the chosen specialisation

Examination form and duration

60-minute practical test, including assessment.

Students of the various specialisations may apply at least **six weeks** before the beginning of the test period to take the test in a collaborative test concert. The collaboration may be expressed in both the programme composition and in direct musical interaction. There will be separate moderation for each student. Such collaborations require the academic approval of the department head and the practical approval of the Study Administration.

Moderation and assessment

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

Permitted examination aids

No special aids are permitted.

Special provisions

The student submits a list of six choral pieces **six weeks** prior to the test. Copies of the six choral pieces and the self-chosen piece must be enclosed. The list must be approved by the teacher and submitted.

It is the student's responsibility to ensure that the list is approved and submitted on time. Submission is done electronically.

The submitted pieces must represent stylistic breadth and include works of church music. The list must contain at least one a cappella piece and at least one piece with accompaniment. The list must contain at least one piece with Danish lyrics and at least one piece with foreign lyrics.

The test is conducted as a combined choir practice and concert-like situation, in which work is done on three complementary pieces:

- a)** Concert-like performance of a self-chosen, concert-ready piece (duration between 3 and 6 minutes)
- b)** Partially rehearsed piece: The internal moderator selects a piece from the student's list four weeks before the test. The piece is subsequently rehearsed by the choir before the test, in such a way that it is possible for the student to demonstrate advanced musical instruction/conducting at the test.
- c)** Rehearsal of new material: The internal moderator selects a piece from the student's list four weeks before the test. The piece is not prepared with the choir before the test, but the student should prepare the rehearsal as part of his or her preparation for the test.

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

2. CHILDREN'S CHOIR

(1st-3rd semester)

Learning content:

The purpose of the specialisation in Children's choir is to equip students with the prerequisites for the practice of professional work in relation to choirs for children and young people, primarily in the Evangelical Lutheran Church in Denmark.

The subject builds upon the conducting skills developed in the subject of Choir conducting in the Bachelor programme. Working with children's choirs requires a different social and psychological approach than working with adult choirs, and emphasis is placed on these special skills in the teaching.

The teaching takes the form of lectures, together with visits to and work with children's choirs.

Teaching and learning methods:

Individual and class teaching.

Examination regulations:

After the third semester

Learning outcomes

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

- Possess knowledge of pedagogical practice, repertoire and methods in relation to children's choirs, and be able to evaluate and choose between these on an artistic/pedagogical basis
- Understand and be able to reflect upon pedagogical practice in relation to children's choirs, and identify pedagogical challenges
- Be able to communicate and discuss pedagogical issues in relation to children's choirs
- Be capable of managing work and development situations that are complex, unpredictable, and require new solution models
- Be able to identify his or her own learning needs and structure his or her own studies in relation to the chosen specialisation

Examination form and duration

60-minute practical test, including assessment.

Students of the various specialisations may apply at least **six weeks** before the beginning of the test period to take the test in a collaborative test concert. The collaboration may be expressed in both the programme composition and in direct musical interaction. There will be separate moderation for each student. Such collaborations require the academic approval of the department head and the practical approval of the Study Administration.

Moderation and assessment

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

Permitted examination aids

No special aids are permitted.

Special provisions

The student demonstrates his or her skills in conducting children's choirs, either with the student's own choir or with one of the Academy's children's choirs, according to the student's own choice. Work is done with warming-up/voice training exercises, a self-chosen task and a set piece. In the rehearsal, the student demonstrates his or her knowledge of vocal and aural training/intonation problems, lyrics communication/articulation and piano playing.

The test takes the form of a choir practice, in which work is done with:

1. One or more self-chosen tasks.
2. A task set by the teacher that complements and contrasts with the self-chosen piece(s)

The piece must not have been previously reviewed during the student's studies.

After the test, the student answers any questions from the moderators concerning the progress of the test.

The student brings the scores of the self-chosen pieces for the moderators. The set task may be collected from the Study Administration **three days** before the examination.

3. EARLY MUSIC

(1st-3rd semester)

Learning content:

The purpose of the teaching is to teach the student to work intensively with early music on the organ. Work is done on practical performance issues, and there is emphasis on giving the student a thorough knowledge of the repertoire. Chamber music is included in the teaching, and it will be possible to also work with another instrument, such as harpsichord or clavichord.

Teaching and learning methods:

Individual teaching.

Examination regulations:

After the third semester

Learning outcomes

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

- Possess knowledge of artistic practice, repertoire and methods in relation to work with early music
- Be able to understand and reflect upon artistic practice and methods of solving technical issues in relation to the performance of early music.
- Be able to evaluate artistic challenges and select relevant expressions and solution models, with a sense of style
- Be able to handle musically complex and development-oriented situations independently and in collaboration with others in early music repertoire
- Be able to identify his or her own learning needs and structure his or her own studies in relation to the chosen specialisation

Examination form and duration

45-minute practical test, including assessment.

Students of the various specialisations may apply at least **six weeks** before the beginning of the test period to take the test in a collaborative test concert. The collaboration may be expressed in both the programme composition and in direct musical interaction. There will be separate moderation for each student. Such collaborations require the academic approval of the department head and the practical approval of the Study Administration.

Moderation and assessment

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

**Permitted examination aids**

No special aids are permitted.

Special provisions

In advance of the examination, the student submits a repertoire list, certified by the subject teacher, of works studied during the course. On the basis of the repertoire list, the student compiles a programme of approx. 15 minutes' duration. The programme must be certified by the student's own teacher and submitted to the Study Administration together with the repertoire list.

It is the student's responsibility to ensure that the programme and repertoire list are submitted on time to the Study Administration. Submission is done electronically.

Students present their programmes themselves, with written or oral programme notes.

4. CHAMBER MUSIC

(1st-3rd semester)

Learning content:

The aim of the programme is to further develop the student's ability to participate in chamber music at a high musical, artistic and instrumental level. The chamber music teaching takes place in collaboration with instrumentalists and/or singers from other departments. The repertoire must have a stylistic range, and work is done with the student's ability to lead and participate in a listening and responsive manner in ensemble playing.

The teaching is based on the organ as a chamber music instrument, but the student must also work with at least one other instrument, such as harpsichord or piano. In harpsichord, basso continuo playing is included in the chamber music teaching.

Teaching and learning methods:

Individual teaching.

Examination regulations:

After the third semester

Learning outcomes

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

- Be able to understand and reflect on artistic practice, repertoire and methods in relation to work with chamber music
- Be able to evaluate artistic challenges and practical and theoretical issues, and justify and select relevant expressions and solution models
- Be able to handle musically complex and development-oriented ensemble-playing situations, and independently take part in intradisciplinary and interdisciplinary co-operation with a professional approach
- Be able to identify his or her own learning needs and structure his or her own studies in relation to the chosen specialisation

Examination form and duration

45-minute practical test, including assessment.

Students of the various specialisations may apply at least **six weeks** before the beginning of the test period to take the test in a collaborative test concert. The collaboration may be expressed in both the programme composition and in direct musical interaction. There will be separate moderation for each student. Such collaborations require the academic approval of the department head and the practical approval of the Study Administration.

Moderation and assessment

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

Permitted examination aids

No special aids are permitted.

Special provisions

In advance of the examination, the student submits a repertoire list, certified by the subject teacher, of works studied during the course. On the basis of the repertoire list, the student compiles a programme of approx. 15 minutes' duration. The programme must be certified by the student's own teacher and submitted to the Study Administration together with the repertoire list. Submission is done electronically.

It is the student's responsibility to ensure that the programme and repertoire list is submitted on time to the Study Administration.

Students present their programmes themselves, with written or oral programme notes.

5. CONTEMPORARY RHYTHMIC ORGAN

(1st-3rd semester)

Learning content:

The course aims to further develop the student's ability to arrange and interpret contemporary rhythmic music so that it can be played on the organ – in both liturgical and concert contexts. Work is done with both written works/arrangements and simpler improvisational elements, to provide a basic foundation for the versatile use of the organ in the performance of the many different musical styles that have emerged in the period since 1960.

Teaching and learning methods:

Individual teaching.

Examination regulations:

After the third semester

Learning outcomes

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

- Possess knowledge of general style concepts, artistic practice, repertoire and methods in relation to work with contemporary music
- Be able to understand and reflect upon artistic practice and methods of solving technical issues in relation to the performance of contemporary music
- Be able to evaluate artistic challenges in relation to practical arrangement of music, and select relevant expressions, registrations and solution models, with a sense of style
- Be able to identify one's own learning needs and structure one's own studies in relation to the chosen specialisation

Examination form and duration

Practical examination: 45 minutes, including assessment.

Students in the various specialisations may apply at least six weeks before the beginning of the examination period to take the examination in a joint, collaborative examination concert. The collaboration may find expression in both the programme composition and in direct musical interaction. Separate moderation will be provided for each individual student. Such collaborations require the academic approval of the department head and the practical approval of the Study Administration.

Moderation and assessment

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

**Permitted examination aids**

No special aids are permitted.

Special provisions

In advance of the examination, the student submits a repertoire list, certified by the subject teacher, of works studied during the course.

On the basis of the repertoire list, the student compiles a programme of approximately 15 minutes' duration. Students present their programmes themselves, with written or oral programme notes. The programme must be certified by the student's own teacher and submitted electronically to the Study Administration together with the repertoire list. The student may play from finished arrangements/works, chords or sketches. Improvised parts and solos are expected to be performed in parts of the programme.

2. GENERAL SUBJECTS

PRINCIPAL STUDY-SPECIFIC PEDAGOGY

(1st-2nd semester)

Learning content:

The tuition equips the student with teaching skills with a view to being able to teach at beginner and intermediate level. The programme includes:

- A review of different organ schools
- Basic pedal techniques
- Appropriate practice at various stages of development
- The physiology of organ playing
- Relevant beginner-level repertoire
- Elementary description of the organ as an instrument, etc.
- Teaching of own pupil

As part of the course, the student also attends a series of lectures in learning theory that extends the student's understanding of music pedagogy on the basis of scientific theories and methods.

Teaching and learning methods:

Classes, teaching of own pupil, etc.

Examination regulations:

After the second semester

Learning outcomes

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

- Possess knowledge of pedagogical methods and practice relating to teaching pupils at beginner level
- Be able to use basic pedagogical methods and tools in relation to organ pedagogy
- Be able to evaluate and choose between pedagogical methods and tools in the organisation and implementation of teaching situations in organ pedagogy

Examination form and duration

60-minute practical test, including assessment. The test has a duration of 30 minutes. The interview with the moderators has a duration of 10 minutes.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

Prior to the test, the student submits a report of 5-8 standard pages in length (excluding appendices). The report must contain:

- A description of the student's specific technical-methodological and musical guidance of his or her pupil or class in the form of a logbook of selected teaching sessions with/without supervision by the subject teacher
- Pedagogical reflections on the further development of the pupil(s)
- As an appendix, the student may enclose a progressively ordered list of teaching materials (schools, other collections, independent compositions, rehearsal materials and ensemble repertoire) and literature at both beginner and intermediate level with which the student is familiar
- Further appendices may be enclosed with examples of exercises or repertoire used in the implemented teaching practice

In digital form, the student submits the collection of materials that the student has assembled for his or her teaching.

In the test, the student demonstrates his or her teaching skills by teaching his or her own pupil. The lesson must include both technical and musical guidance. The test concludes with an interview with the moderators, in which the student comments on the progress of the lesson and answers any questions from the moderators in relation to the report.

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

The student is responsible for ensuring the presence of the student's own pupil at the examination.

ENTREPRENEURSHIP

(1st-2nd semester)

Learning content:

The starting-point for the teaching is the student's independent artistic and musical work. The student will gain insight into entrepreneurship as a mindset that supports a viable working life and career planning. The teaching focuses on selected subjects within the field of entrepreneurship, and is based on business models that can be useful in artistic work. In the teaching, the student is introduced to basic tools and knowledge that can be used in professional life as a musician in a non-formalised employment market.

Teaching and learning methods:

Class teaching, presentations and exercises. Parts of the teaching may take the form of project tuition.

Examination regulations: After the second semester

Learning outcomes

At the conclusion of the subject, it is expected that the student will:

- Possess basic knowledge of the field of entrepreneurship, and be able to reflect on the link with one's own work as a musician/entrepreneur
- Be able to analyse and identify artistic innovative and value potential in one's own future work, and develop new solutions in this
- Be able to evaluate and apply selected entrepreneurship tools to act professionally in musical life
- Be able to independently assume responsibility for the development of musical projects and communicate these to peers and non-specialists
- Be capable of taking independent responsibility for one's own professional development and career

Examination form and duration

Written assignment of 10-15 standard pages. **One week** is allowed for the assignment.

Moderation and assessment

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

Permitted examination aids

All examination aids 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.

METHODOLOGY

(1st-2nd semester)

Learning content:

The tuition includes guidance in idea development, critical reflection, documentation and problem formulation. During the course, the student submits a small number of brief written assignments.

Teaching and learning methods:

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

Examination regulations:

After the second semester

Learning outcomes

At the conclusion of the subject, it is expected that the student will:

- Be able to understand and apply critical reflection in an artistic context, and identify artistic issues
- Be able to work in a structured and methodical manner with issues relating to artistic practice
- Possess knowledge of the scientific methods relevant to the chosen subject area
- Be capable of independently and critically identifying project-relevant knowledge as well as assessing and applying relevant methods in relation to the project

Examination form and duration

The student submits a description of the reflection assignment in the form of a topic, problem statement and documentation form, and a proposal for an internal supervisor.

Moderation and assessment

The topic, problem statement and documentation form must be approved by the Head of Studies and the subject teacher.

Permitted examination aids

Not relevant.

Special provisions

The student is responsible for submitting the reflection assignment description to the Study Administration on time. The report description must be submitted electronically.

REFLECTION ASSIGNMENT

(4th semester)

Learning content:

The purpose of the reflection assignment is for the student to demonstrate skills in illuminating the artistic, musical, professional and/or music teaching issues associated with a particular topic. Reflection assignments may vary a great deal in design, but through its documentation form, the assignment must provide an account of the background, assignment formulation, objective, method and procedure, as well as contextualisation.

Teaching and learning methods:

Individual assignment guidance.

Examination regulations:

4th semester

Learning outcomes

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

- Understand and be able to independently reflect on artistic and musical issues
- Be capable of discussing and communicating professional issues with peers and non-specialists
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be capable of applying critical reflection in relation to the chosen topic
- Be able to evaluate and choose between the methods and tools of the discipline, and propose new expressions and solution models within the chosen topic

Examination form and duration

Written assignment and oral examination.

The duration and scope will vary, depending on the type of assignment. A purely written assignment comprises 15-20 standard pages, excluding notes and references. It is possible to include other elements, such as recordings, scores and the like. If the reflection assignment takes the form of a combination of a written part and another form of communication (recording, web-based, teaching materials, documented performance/demonstration, lecture, etc.), the written part may take up less space, depending on the extent of other dissemination. However, the written part must be a minimum of 5 standard pages.

The oral examination normally has a total duration of 30 minutes, including assessment time. If the student wishes to include a performance/demonstration, the examination will be extended to 45 minutes, including assessment. It is the student's responsibility to ensure that the Study Administration is informed of this at least **two months** before the examination.

**Moderation and assessment**

The reflection assignment is assessed by an external moderator, an internal moderator, and the assignment supervisor. A single grade is awarded under the currently applicable marking scale.

Permitted examination aids

All examination aids are permitted.

Special provisions

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

GUIDELINES FOR EXAMINATION AND ASSESSMENT

GUIDELINES FOR HOLDING EXAMINATIONS

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

BEFORE THE EXAMINATION

The 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. All moderators must know 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 curriculum states 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 private examinations where the examinee does not have a teacher employed at the Academy, an internal moderator will be appointed by the head of the department.

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 mandatory examination materials on time, including the examination programme, may risk having the examination in question administratively cancelled and 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 adhered 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 a 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 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 immediately or within a short space of time be replaced by another qualified 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 immediately or within a short space of time be replaced 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

Complaints

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, Academy assessments may be undertaken for private students, i.e. persons who have not during the previous three years been enrolled as students at one of the music academies or the Royal Opera Academy. The Academy may impose a fee on the private student for 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 Royal 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 an element of study and an examination in the Master's programme. Internship may substitute for study elements corresponding to a maximum of 30 ECTS credits.

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, which describe the specific rules for study activity, study registration, examinations and concert activities at the Academy. These may be found on RDAM's intranet.