



THE ROYAL DANISH  
ACADEMY OF MUSIC

# CURRICULUM

## VOICE

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

Approved June 2018, revised July 2022, January 2023, July 2023, September 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 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](http://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. In the case of applicants who wish to take the Master's programme without pedagogy, study places will be allocated by audition, corresponding to the entrance examination for external applicants.

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) (voice). The title in Danish is: cand.musicae (MMus) (sang).

# PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the programme is, on the basis of the individual student's talent and capabilities, to strengthen and further develop the student's competencies with a view to employment as a solo singer and/or choir singer and teacher of singing<sup>1</sup>, and in related professional areas.

At the conclusion of the programme, the graduate will be qualified to undertake a wide range of highly specialised functions in music, and will be able to live up to the professional requirements of not only the institutionalised but also the non-institutionalised employment market in national and international contexts.

## Knowledge

- In-depth knowledge and understanding of artistic practice 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.
- On the basis of extensive repertoire knowledge, the student acquires an in-depth understanding of studied works that supports and develops the student's artistic profile.
- Broad knowledge of music teaching methods and tools to solve artistic and vocal technical challenges.
- Knowledge based on leading research in artistic reflection and music teaching theories.
- 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 vocal-technical, rehearsal-related and artistic skills associated with employment as a performing singer.
- 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

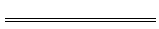
- Competency to undertake artistic activities in complex and unpredictable work situations with professional discipline, both individually and in ensembles of various sizes.
- Competency to take independent responsibility for one's own professional development and to expand one's own artistic perspective 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 cultural and social context.
- Competency to apply musical, pedagogical and vocal knowledge, and to independently undertake teaching on several levels.


# STRUCTURE OF THE PROGRAMME

## SCHEMA (ECTS AND TEACHING)

### VOICE

Subject complex	Subject	1st year	2nd year	
Principal study	Principal study and career-related principal studies <i>(Including rehearsal, ensemble singing, music drama, choir studies, opera history and choral internship)</i>	35 ECTS	10 ECTS	30 ECTS
	Entrepreneurship	8 ECTS		
Other/ general subjects	Principal study-specific pedagogy	9 ECTS	5 ECTS	
	Methodology and reflection assignment	8 ECTS	10 ECTS	
	Elective Subject		5 ECTS	
	<b>TOTAL</b>	<b>60 ECTS</b>	<b>60 ECTS</b>	

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 AND CAREER-RELATED PRINCIPAL STUDIES

(1st-4th semester)

## VOICE

(1st-4th semester)

### Learning outcomes

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

- Possess knowledge of artistic practice, repertoire and methods of solving technical issues within vocal music, and an understanding of the student's own artistic profile
- Have achieved vocal technical and artistic skills at a high professional level, which in combination demonstrate a personal vocal and artistic identity
- Be able to convey independent artistic ideas with natural authority.

### Learning content

Work is done on refining vocal techniques such as equality, flexibility, diction, projection, intonation, harmonic understanding, tonal and dynamic variability, and further developing artistic skills such as musical and linguistic interpretation, phrasing, sense of style, tonal imagination, communication and presentation. Work is done with repertoire that supports and develops the student's personal artistic profile and career possibilities.

## VOCAL COACHING

(1st-4th semester)

### Learning outcomes

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

- Possess knowledge of rehearsal methods and an understanding of the interaction between language and music at a high professional level
- Be able to demonstrate an understanding of style at a high professional level and an in-depth knowledge of the use of the main languages of vocal music in relation to relevant repertoire
- Be capable of working independently and professionally in the rehearsal of repertoire that supports and develops the student's artistic profile.

### Learning content

Work is done with rehearsal methods that enable the student to take independent responsibility for his or her own professional development at a high professional level, and with the further development of artistic skills such as musical and linguistic interpretation, phrasing, sense of style, tonal imagination, communication and presentation in relation to the principal study tuition. Work is done on the interaction between language and music in repertoire, in which the main languages of vocal music are represented.

## **ENSEMBLE SINGING**

(1st-4th semester)

### **Learning outcomes**

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

- Possess comprehensive knowledge of artistic practice and relevant methods in working with ensembles of soloists in various genres and styles
- Be able to profile himself or herself individually, artistically and reflectively at a high professional level as part of a whole
- Be capable of entering independently, committedly and responsibly into professional collaboration to produce a common expression.

### **Learning content**

Ensemble work is done, primarily from operas, focusing on an understanding of style, common musical expression, homogeneity in language processing, and character work.

## **DRAMA**

(1st-4th semester)

### **Learning outcomes**

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

- Possess insight into musical dramatic expressions and an ability to reflect on the relationship between dramatic expression and music
- Be able to develop a character, focusing on the relationship with other characters, and express this in a musical-dramatic whole
- Be capable of engaging independently in complex and unpredictable work situations and of applying imagination, intuition and emotional understanding in a positive and pragmatic approach to problem-solving.

### **Learning content**

Work is done on improvisation, text, body awareness and coordination skills, as well as on specific musical drama tasks selected on the basis of the class composition.

## **CHOIR STUDIES**

(1st and 3rd semester – choral STUNT in 2nd and 4th semester)

### **Learning outcomes**

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

- Possess insight into the vocal technique requirements of choral work at a professional level
- Be familiar with various forms of work and hierarchical structures in professional choral work
- Be capable of translating his or her vocal and musical skills for the purpose of entering into a common expression
- Be able to study a choral part and take relevant vocal technique decisions in the performance of this.

### **Learning content**

Works from the literature are rehearsed, focusing on the development of a common tone, intonation, diction, precision, dynamics and phrasing.

STUNT auditions are held in the second and fourth semesters in order to prepare the student for auditions for professional choirs.

## **OPERA HISTORY**

(3rd-4th semester)

### **Learning outcomes**

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

- Be familiar with major works, librettists and composers from the history of opera
- Possess knowledge of style features and dramaturgical and compositional characteristics in the various historical periods
- Possess knowledge of the historically and culturally relevant features of the relevant periods.

### **Learning content**

Students are taught the main works of opera history and the cultural context from which they arise. The tuition takes place in classes, jointly with Master's programme students in singing with opera as specialisation. Minor assignment submissions are included as a compulsory element of the course.



## **CHORAL INTERNSHIP (EXTERNAL)**

3rd semester

### **Learning outcomes**

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

- Possess insight into the vocal technique requirements of choral work at a professional level
- Be familiar with various forms of work and hierarchical structures in professional choral work
- Be capable of translating his or her vocal and musical skills for the purpose of entering into a common expression
- Be able to study a choral part and take relevant vocal technique decisions in the performance of this.

### **Learning content**

The student participates in a professional choir production. RDAM is responsible for securing a trainee position for the student. The student is responsible for compliance with rehearsal plans and for practising the relevant works.

## **TEACHING AND LEARNING METHODS**

### **Voice**

Individual teaching and, where relevant, tuition in smaller groups.

### **Vocal coaching**

Individual teaching.

### **Ensemble singing**

Class teaching. Participation in the course occurs subject to the Concert Regulations on non-scheduled teaching. Attendance is measured in the number of hours of attendance during the prescribed periods. Assignment of classes takes place with one week's notice; however, in some circumstances changes may be made at a minimum of 24 hours' notice.

### **Drama**

Class teaching. Participation in the course occurs subject to the Concert Regulations on non-scheduled teaching. Attendance is measured in the number of hours of attendance during the prescribed periods. Assignment of classes takes place with one week's notice; however, in some circumstances changes may be made at a minimum of 24 hours' notice.

### **Choir studies**

Class teaching.

### **Opera history**

Lecture series

### **Choir internship**

Participation in productions.

## **EXAMINATION REGULATIONS**

### **ENSEMBLE SINGING**

**After the 1st, 2nd, 3rd and 4th semesters**

#### **Learning outcomes**

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

- Possess comprehensive knowledge of artistic practice and relevant methods in work with ensembles of soloists in repertoire of various genres and styles
- Be able to profile himself or herself individually, artistically and reflectively at a high professional level as part of a whole
- Be capable of entering independently, committedly and responsibly into professional collaboration to produce a common expression.

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

60-90 minute concert submission after each semester. In the case of absence, the student will be required to take a separate examination.

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

In the case of absence, the student will be required to take a separate examination.

## **CHOIR STUDIES**

**After 1st and 3rd semester – choral STUNT in 2nd and 4th semester**

### **Learning outcomes**

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

- Possess insight into the vocal technique requirements of choral work at professional level
- Be familiar with various forms of work and hierarchical structures in professional choral work
- Be capable of translating his or her vocal and musical skills for the purpose of entering into a common expression
- Be able to study a choral part and take relevant vocal technique decisions in the performance of this.

### **Examination form and duration**

Participation in the choir and the associated projects and concerts, as well as in STUNT auditions, is mandatory. In the case of absence, the student will be required to take a separate examination.

### **Moderation and assessment**

The test is assessed with internal moderation, as well as external moderation for STUNT. The examination grade awarded is pass/fail.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

Participation in the choir and the associated projects and concerts, as well as STUNT auditions, is mandatory. In the case of absence, the student will be required to take a separate examination.

## **OPERA HISTORY**

### **After the fourth semester**

#### **Learning outcomes**

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

- Be familiar with major works, librettists and composers from opera history
- Possess knowledge of style features and dramaturgical and compositional characteristics in the various historical periods
- Possess knowledge of the historically and culturally relevant features of the relevant periods.

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

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

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

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

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

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

The length of the assignment is five standard pages, excluding notes and references. The assignment must be submitted electronically. The subject teacher is responsible for compiling the set task. The student is responsible for ensuring that the assignment is collected on time from the Study Administration and submitted on time.

## **CHOIR INTERNSHIP**

### **After the third semester**

#### **Learning outcomes**

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

- Possess insight into the vocal technique requirements of choral work at professional level
- Be familiar with various forms of work and hierarchical structures in professional choral work
- Be capable of translating his or her vocal and musical skills for the purpose of entering into a common expression
- Be able to study a choral voice and take relevant vocal technique decisions in the performance of this

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

The student participates in a professional choir production of one week's duration, including rehearsals and the concluding concert.

#### **Moderation and assessment**

The internship is assessed with an internal moderator. The grade awarded is pass/fail.

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

None.

## **DRAMA**

### **After the fourth semester**

#### **Learning outcomes**

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

- Possess insight into musical dramatic expressions and an ability to reflect on the relationship between dramatic expression and music
- Be able to build up a character, focusing on the relationship with other characters, and express this in a musical-dramatic whole
- Be capable of engaging independently in complex and unpredictable work situations and of applying imagination, intuition and emotional understanding in a positive and pragmatic approach to problem-solving.

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

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

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

If the certificate is not awarded, the student must submit a set written assignment of 5 standard pages. **One week** is allowed for the assignment.

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

The length of the assignment is five standard pages, excluding notes and references. The assignment must be submitted electronically. The subject teacher is responsible for compiling the set task. The student is responsible for ensuring that the assignment is collected on time from the Study Administration and submitted on time.

If the teaching takes place in short courses, the attendances are added together.

## **MASTER'S PROJECT, VOICE**

### **After the fourth semester**

#### **Learning outcomes**

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

- Possess knowledge of artistic practice, repertoire and methods of solving technical issues within vocal music, and an understanding of his or her own artistic profile
- Have achieved vocal technical and artistic skills at a high professional level, which in combination demonstrate a personal vocal and artistic identity
- Be able to convey independent artistic ideas with natural authority.

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

Practical examination in concert form, with public access, of a total duration of 65 minutes, including assessment. The concert has a duration of 45 minutes.

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

Prior to the examination the student submits a repertoire list, certified by the teacher of the principal study, of works studied during the Master's programme.

The repertoire list must mainly consist of works from the classical genres, and must represent as many styles as possible, including the following mandatory elements:

- A number of German lieder, French chansons, English art songs, Nordic romances
- An opera aria
- An oratorio aria
- A secco recitative with Italian text
- A work with Danish text and by a Danish composer
- A modern work containing either atonality, graphic notation, expanded vocal technology, electronics or improvisational elements
- A chamber music work with instrumental accompaniment other than exclusively piano

On the basis of the repertoire list, the student selects a programme for a concert of 45 minutes' duration.



It is the student's responsibility to ensure that the certified repertoire list of works studied during the Master's programme is submitted to the Study Administration on time.

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

The student submits the concert hall programme electronically in PDF format to the Study Administration **one week** prior to the examination.

The student is responsible for printing and distributing the hall programme for the concert.

If works with harpsichord or organ are included, it is the student's responsibility to submit a requisition for these to the Study Administration at least one month before the test. If other special instruments or equipment are included, it is also the student's responsibility to inform the Study Administration of this at least one month before the test.



## **MASTER'S PROJECT, VOCAL COACHING**

**After the fourth semester**

### **Learning outcomes**

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

- Possess knowledge of rehearsal methods and an understanding of the interaction between language and music at a high professional level
- Be able to demonstrate style understanding at a high professional level and an in-depth knowledge of the use of the main languages of vocal music in relation to relevant repertoire
- Be capable of working independently and professionally in the rehearsal of repertoire that supports and develops the student's artistic profile.

### **Examination form and duration**

See special provisions.

### **Moderation and assessment**

Included as part of the assessment of the Master's project.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

Integrated in the Master's project after the fourth semester.

## 2. GENERAL SUBJECTS

(1st-4th semester)

### ENTREPRENEURSHIP

(1st-2nd semester)

#### Learning content:

The starting-point for the teaching is the student's independent artistic and musical work. The student gains insight into entrepreneurship as a mindset that supports a sustainable 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, the student is expected to:

- Possess basic knowledge of the field of entrepreneurship, and be able to reflect on the link with his or her own work as a musician/entrepreneur
- Be able to analyse and identify artistic innovative and value potential in his or her own future work, and develop new solutions for 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 his or her own professional development and career

#### Examination form and duration

Written assignment of 6-10 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 combined 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.

## **VOCAL PEDAGOGY, MODULES 1 AND 2**

(1st-2nd semester)

### **Learning outcomes**

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

- Possess insight into relevant forms of work, pedagogical methods and vocal theory with a view to teaching beginners
- Be able to apply musical and vocal knowledge in the teaching of beginners
- Be capable of choosing relevant repertoire in order to develop and refine expressive capability and musical awareness
- Be able to describe vocal material and musicality on the basis of auditory and visual observations
- Be able to plan relevant exercises and forms of work in order to develop interpretative understanding and vocal technique, and structure an extended course of individualised study.

### **Learning content**

Work is done on identifying relevant focus areas for vocal technique and further developing musical capabilities. The student constructs an exercise repertoire and a musical repertoire for use in the teaching of selected beginners. Relevant literature is also included in the teaching.

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 selected scientific theories and methods.

## **VOCAL PEDAGOGY, MODULE 3**

(3rd semester)

### **Learning outcomes**

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

- Possess insight into relevant forms of work, pedagogical methods and vocal theory with a view to teaching intermediate-level pupils
- Be able to apply musical and vocal knowledge in the teaching of intermediate-level pupils
- Be capable of choosing relevant repertoire in order to develop and refine expressive capability and musical awareness
- Be able to describe vocal material and musicality on the basis of auditory and visual observations
- Be able to plan relevant exercises and forms of work in order to develop interpretative understanding and vocal technique, and structure an extended course of individualised study.

### **Learning content**

Work is done on identifying relevant focus areas for vocal technique and further developing musical capabilities. The student constructs an exercise repertoire and a musical repertoire for use in the teaching of selected intermediate pupils. Relevant literature is also included in the teaching.

## **TEACHING AND LEARNING METHODS**

### **Principal study-related pedagogy, modules 1 and 2**

Class teaching combined with individual supervision.

### **Principal study-related pedagogy, module 3**

Class teaching combined with individual supervision.

## **EXAMINATION REGULATIONS**

### **PRINCIPAL STUDY-RELATED PEDAGOGY, MODULES 1 AND 2**

**After the second semester**

#### **Learning outcomes**

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

- Possess insight into relevant forms of work, pedagogical methods and vocal theory with a view to teaching beginners
- Be able to apply musical and vocal knowledge in the teaching of beginners
- Be capable of choosing relevant repertoire in order to develop and refine expressive capability and musical awareness
- Be able to describe vocal material and musicality on the basis of auditory and visual observations
- Be able to plan relevant exercises and forms of work in order to develop interpretative understanding and vocal technique, and structure an extended course of individualised study.

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

70-minute practical test, including assessment. The test has a duration of 55 minutes (solo teaching: 20 mins., class teaching: 25 mins., interview with moderators: 10 mins.)

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

In the test, the student demonstrates his or her teaching skills by teaching:

1. A small group
2. The student's own pupil.

The teaching should include both technical and musical guidance. The student demonstrates the practical use of the piano as a supportive tool in teaching. The test concludes with an interview with the moderators, in which the student comments on the progress of the lessons and answers any questions from the moderators in relation to the logbook.



The student submits a list of the repertoire studied, and a logbook of the teaching provided to the student's own pupil.

It is the student's responsibility to ensure that the repertoire list and logbook are submitted on time to the Study Administration. The logbook must be submitted electronically.

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

## **PRINCIPAL STUDY-RELATED PEDAGOGY, MODULE 3**

### **After the third semester**

#### **Learning outcomes**

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

- Possess insight into relevant forms of work, pedagogical methods and vocal theory with a view to teaching intermediate-level pupils
- Be able to apply musical and vocal knowledge in the teaching of intermediate-level pupils
- Be capable of choosing relevant repertoire in order to develop and refine expressive capability and musical awareness
- Be able to describe vocal material and musicality on the basis of auditory and visual observations
- Be able to plan relevant exercises and forms of work in order to develop interpretative understanding and vocal technique, and structure an extended course of individualised study.

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

80-minute practical test, including assessment. Teaching of 1) the student's own pupil: 30 minutes, and 2) the assigned pupil: 20 minutes. The interview has a duration of ten minutes.

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

In the test, the student demonstrates his or her teaching skills by teaching:

1. The student's own pupil
2. An assigned pupil

The task for the assigned pupil will be supplied on the weekday before the examination. The test concludes with an interview with the moderators, in which the student comments on the progress of the lessons and characterises the student's own pupil, as well as providing a possible prognosis for the pupil's further development. The student submits a list of the repertoire studied during the tuition.



It is the student's responsibility to ensure that the repertoire list is submitted on time to the Study Administration. The student is responsible for ensuring the presence of the student's own pupil at the examination.

The student may obtain information on the task chosen for the assigned pupil from the Study Administration on the weekday before the examination.



### 3. METHODOLOGY AND REFLECTION ASSIGNMENT

(1st-4th semester)

#### **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

(3<sup>rd</sup>-4<sup>th</sup> 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.

## 4. ELECTIVE SUBJECT

(3<sup>rd</sup> -4<sup>th</sup> semester)

### Learning content:

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

Elective subjects can be attained from RDAM or on other educations. The possible elective subjects will be described in the Catalogue of Elective Subjects.

### Teaching and learning methods:

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

### Learning outcomes

By the end of the module the student is expected to

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

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

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

It is also possible to take a course through Global Conservatoire or through other merit giving activities.

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

### Examination form and duration

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

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

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

## **Grading and assessment**

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

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

The course is graded as Pass/Fail.

## **Permitted aids**

Not applicable.

## **Special regulations**

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

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

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

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

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

# GUIDELINES FOR EXAMINATION AND ASSESSMENT

## EXAMINATION GUIDELINES

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

### BEFORE THE EXAMINATION

#### Examination basis

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

#### Examination papers

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

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

#### Prima vista tasks and set tasks

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

#### Definition of a standard page

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

#### Other participants at the examination

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

#### Transfer and private student examinations

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

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

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

## **DURING THE EXAMINATION**

### **Duration of the examination**

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

### **Access for observers**

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

### **Factual errors**

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

### **Absence of the examinee**

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

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

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

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

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

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

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

### **Absence of a performer**

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

### **Notification of assessment**

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

## **AFTER THE EXAMINATION**

### **Appeals**

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

## **GRADING**

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

## **ASSESSMENT OF PRIVATE STUDENTS**

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

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

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

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

### **CREDIT RULES**

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

### **RULES FOR INTERNSHIP**

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



## **TRANSITIONAL PROVISIONS**

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

## **EXEMPTIONS**

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

## **OTHER REGULATIONS AND DISCIPLINARY MEASURES**

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