



# CURRICULUM

## VOICE

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

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

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

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## **GENERAL RULES**

### **AUTHORITY**

The curriculum for the 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. <sup>1</sup>

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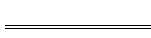
<sup>1</sup> Applies only to students with pedagogy

# 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
Other/ general subjects	Entrepreneurship	8 ECTS		
	Principal study-specific pedagogy*	9 ECTS	5 ECTS	
Profiling	Methodology, professional profile and reflection assignment: <ol style="list-style-type: none"> <li>1. Repertoire-related (e.g. early music, Artistic Development Work)</li> <li>2. Extended pedagogy (e.g. large-class teaching, classroom pedagogy)</li> <li>3. Performance culture (entrepreneurship)</li> <li>4. Performance psychology and musician health</li> <li>5. Interdisciplinary work</li> </ol>	8 ECTS	15 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.

\*Students enrolled without pedagogy take the course *Danish and Nordic Repertoire* (certificate subject).

# 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)

### 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.



## **DANISH AND NORDIC REPERTOIRE\***

(1st-3rd semester)

*\* This subject is an option for international students, and is not offered as part of an ordinary course of study.*

### **Learning content:**

The course is intended to give the student a historical and stylistic overview of Danish and Nordic music and cultural life, including developments in other art forms.

The teaching covers the history of Danish and Nordic music from the 17th century onwards, with the emphasis on the past 200 years. The focus is on representative works of the major genres, and on the forms used by the most important composers of the various periods. The works are examined stylistically, biographically and analytically, on the basis of an overall cultural perspective. During the course, the student rehearses a number of works on his or her instrument from within the Danish and Nordic repertoire.

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

Lectures and classes. Parts of the teaching may take the form of project tuition and rehearsal of repertoire in the students' departments.

### **Examination regulations:**

#### **After the second semester and third semester**

#### **Learning outcomes**

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

- Possess a basic knowledge of the development of music in Denmark and the other Nordic countries, including key composers and their works, as well as insight into the cultural history of the times
- Possess broad knowledge and stylistic understanding of Danish and Nordic repertoire and the studied works, and be able to independently seek relevant new knowledge about repertoire and artistic practice in the Nordic countries
- Be able to communicate and discuss both technical music issues and broader cultural issues with various audiences, including peers and non-specialists

### **Examination form and duration**

The subject is a certification subject. 80% attendance is required to achieve the certificate, together with active participation in the study of Danish and Nordic works. If the certificate is not awarded, the student must submit a written assignment of 5-10 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**

None.

### 3. PROFESSIONAL PROFILE

(1st-4th semester)

#### LEARNING CONTENT

##### Methodology

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.

##### Reflection assignment

The reflection assignment gives the student an opportunity to specialise in a relevant topic of the student's own choice. The professional profile course concludes in a reflection assignment in which the student illuminates artistic, musical and/or music teaching issues within a defined topic.

The student chooses from among the following professional profiles:

1. Repertoire-related
  - a. Period music
  - b. Contemporary music
  - c. Artistic development work/work focus
2. Extended pedagogy
3. Performance culture and entrepreneurship
4. Performance psychology and musician health
5. Interdisciplinary work

#### TEACHING AND LEARNING METHODS

##### Methodology course

Lectures and classes. Minor assignment submissions are included as a mandatory element of the course.

##### 1. Repertoire-related profiling

Students working with this profile explore an artistic topic that is relatively closely related to their principal study. Students may choose between a), b) or c):

- a) Early music.** Students in this group explore early music from the Renaissance to the Baroque and the Early Classical period. This may include work with instruments from the period. Students learn about historical performance practice in collaboration with the Academy's consort students. The student is expected to participate in the Academy's baroque ensemble when possible (based on instrument, etc.).
- b) Contemporary music.** Students in this group explore music from modern times and the present, including new notation techniques and aesthetic theory. In collaboration with the Academy's composition department, students are encouraged to participate in or create projects with a contemporary repertoire focus, and to actively participate in the prestigious Pulsar Festival (based on instrument, etc.).
- c) Artistic research work.** Students in this group study a particular work, composer, style or other topic in depth in relation to the principal subject (however not from the early music or contemporary periods), under the supervision of one of the Academy's teachers. This will include a focus on

methods/theories in relation to artistic research.

## **2. Profile in extended pedagogy**

Students working within this profile further explore and build upon the pedagogical studies they have undertaken at the Academy in order to gain more specific knowledge of and experience with particular areas of didactics and pedagogy in relation to their principal study. For orchestral musicians this might involve a focus on large groups/school orchestras, while for pianists it might involve working with small groups, and for singers an emphasis on working with children/young voices. The student may choose either:

- a) Course activities and reflection assignment at the Academy, or
- b) Enrolment in a course offered by the Danish School of Education (*more details to follow*), where the examination is held.

In both cases, participation in internship is to some extent expected of the student.

## **3. Profile in performance culture and entrepreneurship**

Students working within this profile explore topics and create projects that further develop the student's entrepreneurial knowledge and mindset, under the guidance of one of the Academy's teachers. The aim is to broaden the student's possibilities of creating and realising projects with greater skill. The weighting of a business-related or artistic angle may vary, depending on the project. Possible topics include new concert formats aimed at various potential target groups, innovation and project realisation, etc.

## **4. Profile in performance psychology and musician health**

Students working within this profile explore more general areas within performance psychology and/or musician health under the supervision of one of the Academy's teachers. This might be in relation to the student's own performance, but could also include several general projects or topics relating to teaching. Topics will probably encompass coaching techniques, mental preparation for concerts/competitions, etc., and techniques for physical training/relaxation, etc.

## **5. Profile in interdisciplinary work**

Students working within this profile carry out interdisciplinary work in collaboration with students/teachers from other departments and/or artistic study programmes in Denmark under the guidance of one of the Academy's teachers. This may include attending courses/seminars at partner institutions, as well as several project-based activities. A high degree of initiative and professionalism is expected on the part of the student.

## **EXAMINATION REGULATIONS**

### **METHODOLOGY**

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

##### **Learning outcomes**

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

- 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 related 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, assignment formulation and documentation form, and a proposal for an internal supervisor.

##### **Moderation and assessment**

The topic, assignment formulation 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.

## **1. REFLECTION ASSIGNMENT IN REPERTOIRE-RELATED A/B/C**

### **After the fourth 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 relevant partners
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be able to apply critical reflection in relation to the selected profile
- Be able to evaluate and choose between the discipline's methods and tools, and propose new expressions and solution models within the selected profile

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

Written assignment and oral examination.

The duration and scope will vary, depending on the type of reflection 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 is submitted on time. The assignment and documentation must be submitted electronically.

## 2. REFLECTION ASSIGNMENT IN EXTENDED PEDAGOGY

### After the fourth semester

#### Learning outcomes

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

- Be able to understand and independently reflect on issues of music teaching
- Be capable of discussing and communicating professional issues with peers and relevant partners
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be able to apply critical reflection in relation to music pedagogy
- Possess knowledge of new methods and leading research in music pedagogy/didactics, and knowledge of music teaching theory and methodology in relation to teaching large classes
- Be capable of reflecting on, selecting and applying relevant methods in his or her own teaching practice
- Be able to initiate, organise and manage long-term and complex teaching courses, alone and in cooperation with others, and develop new solutions in unpredictable teaching situations

#### 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 is submitted on time. The assignment and documentation must be submitted electronically.

If the student chooses the professional profile in extended pedagogy, it is possible to obtain credit for participating in and passing the subject 'Musico-pedagogical problems in the Practice of Music Education' at Aarhus University, DPU, on the basis of the cooperation agreement between RDAM and DPU.



### **3. REFLECTION ASSIGNMENT IN PERFORMANCE CULTURE AND ENTREPRENEURSHIP**

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

#### **Learning outcomes**

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

- Be able to understand and independently reflect on issues in entrepreneurship
- Be capable of discussing and communicating professional issues with peers and relevant partners
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be able to apply critical reflection in relation to entrepreneurship
- Possess broad knowledge of entrepreneurship and entrepreneurial tools, methods and forms of work, such as marketing, finance, project management, social entrepreneurship and outreach
- Be capable of independently launching, implementing and leading musical projects of an entrepreneurial character

#### **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 is submitted on time. The assignment and documentation must be submitted electronically.

## **4. REFLECTION ASSIGNMENT IN PERFORMANCE PSYCHOLOGY AND MUSICIAN HEALTH**

### **After the fourth 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 relevant partners
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be able to apply critical reflection in relation to performance psychology and musician health
- Be able to evaluate and choose between the discipline's methods and tools, and propose new expressions and solution models within performance psychology and musician health
- Possess fundamental knowledge of performance psychology in relation to musical learning and performance
- Possess fundamental knowledge of musician health, including physical issues in relation to his or her own artistic and/or pedagogical practice.
- Be able to identify and handle his or her own learning needs in relation to rehearsal and performance

#### **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 is submitted on time. The assignment and documentation must be submitted electronically.

## **5. REFLECTION ASSIGNMENT IN INTERDISCIPLINARY WORK**

### **After the fourth semester**

#### **Learning outcomes**

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

- Understand and be able to independently reflect on interdisciplinary issues
- Be capable of discussing and communicating professional issues with peers and relevant partners
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be able to apply critical reflection in relation to interdisciplinary work
- Be able to evaluate and choose between the discipline's methods and tools, and propose new expressions and solution models within interdisciplinary work
- Possess fundamental knowledge of selected interdisciplinary forms of expression and of their potential in a musical context
- Be capable, on a musical basis and with artistic empathy, of contributing in interdisciplinary forms of expression

#### **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 is 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](http://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.