



Elective courses – Master's programme 2025/26

Dear Student,

It is time for you to choose elective courses for the upcoming academic year.

The Study Board, in collaboration with the teachers, has developed an elective course catalogue consisting of 33 courses, 15 at the bachelor's level and 18 at the master's level.

The Study Board has compiled the elective course catalogue to offer elective courses within general subjects, pedagogical subjects, and subjects related to the main subject area.

The deadline for choosing elective courses is Friday 25 April 2025 at 12:00 pm.

Points to consider before choosing:

1. You must choose 5 courses prioritized from 1 to 5. DKDM will strive to give you your highest priorities as much as possible. You cannot choose an elective course that you have previously taken in your master's program.
2. If you do not choose by 25 April 2025, the Study Administration will assign you to a course with available spots.
3. You can apply for credit transfer for elective courses if you believe you have completed courses or modules at RDAM or another educational institution that can replace an elective course. Please note that you must prioritize 1-5, even if you are applying for credit transfer in case you do not obtain the credit transfer. Read more about credit transfer at the bottom of this catalogue. The deadline to apply for credit transfer and dispensation regarding elective courses is 25 April 2025. You must indicate in the form if you wish to apply for credit transfer.
4. You have the option to choose 3 Global Conservatoire courses instead of an elective course. If you choose this option, it means that you apply for credit for these courses. In the elective course registration, you must therefore choose that you apply for credit for elective courses and then choose the 3 Global Conservatoire courses you want. You must still prioritize the elective courses from 1 to 5 in case you do not get a spot in the Global Conservatoire courses.
5. Make sure to read the content and exam descriptions for each course before making your choice.

If you have any questions, feel free to contact Vibeke Madsen in the Study Administration at vsm@dkdm.dk

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

Best regards,

The Study Administration



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1. Elective Subject: Advanced Piano Skills

Teacher:

Emil Gryesten

Offered in:

Master 's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2025/2026, with 1 hour of teaching per week.

LEARNING CONTENT:

The elective is an advanced piano course designed for non-pianists.

This elective is an adaptation of the piano workshop subject, so that non-pianists can also benefit from developing their piano skills beyond the mandatory instruction in secondary subject piano.

We further develop piano skills that can be useful in well-rounded musicianship, but not necessarily focused on artistic performance.

In the elective, we work with:

- Prima vista and secunda vista
- Transposition
- Chord playing
- Score reading
- Reduction
- Arrangement for piano

TEACHING AND LEARNING METHODS:

The teaching will take place in group sessions with both board and piano instruction.

The teaching will alternate between group work and individual work at each student's own piano.

The lessons will be held in room 221, where electric pianos are available for all participants.

Occasionally, during the elective course, lessons will take place in a setting where Steinway grand pianos are available, giving students the opportunity to develop their skills acoustically.

Expected Study Time:

The student should expect 1-2 hours of preparation for each class.



EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the elective subject, it is expected that the student:

- Has knowledge of chordal playing and methods of reduction and transposition.
- Can apply skills in chordal playing, reduction, and transposition
- Can coherently explain a short solo piano piece of a difficulty level equivalent to Bach's *Kleine Präludien* as prima vista and a piece of difficulty equivalent to a work from Schumann's *Kinderszenen* as seconda vista.
- Can coherently explain a chordal song of a difficulty level equivalent to a song from the *Wilhelm Hansen Songbook* in both classical and various rhythmic styles.
- Can reduce an orchestral transcription, such as an aria by Mozart, to basic musical structures for pedagogical and other professional purposes.
- Can transpose a choral-like movement and a simpler accompaniment part up or down by a second or third.
- Has skills in reading various clefs and transposing instruments and can grasp a simpler score, which can be transcribed in a simplified form for the piano.
- Has skills in arranging for piano across a wide range of both classical and rhythmic styles.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Prepare and submit an arrangement for piano of a piece for another ensemble.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical exam lasting 50 minutes, including preparation and evaluation, where the student is tested in the disciplines listed under the learning objectives.

Prior to the examination, the student draws a secondary vista task, after which 30 minutes of preparation time is given. 15 minutes are allocated for the actual exam.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

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

In the case of a practical re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

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



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Special provisions:

The teacher is responsible for registering whether the student has obtained certification within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



2. Elective Subject: General Music Pedagogy

Teachers:

Kirsten Juul Seidenfaden and Per Bundgård

Offered in:

Master´s programme

COURSE:

The teaching extends over the spring semester in the academic year 2025/2026, with two hours of teaching per week. To ensure both teachers can be present for part of the teaching, 1,5 hours of weekly teaching is scheduled throughout the semester.

LEARNING CONTENT:

The elective course includes teaching in various music pedagogical areas centered around musical understanding, musical performance, and musical creation. Based on the main trends and methodologies in music pedagogy, the course covers teaching organization and pedagogical communication aimed at teaching larger groups.

TEACHING AND LEARNING METHODS:

Classroom teaching

Expected Study Time:

Expect a minimum of 30 minutes of weekly preparation during certain periods.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Have knowledge of a broad, diverse repertoire related to the subject, including selected parts of classical music literature.
- Have knowledge of various music pedagogical methods and traditions.
- Be able to organize and conduct structured teaching situations for larger groups.
- Be able to communicate music and musical content (including the basic musical elements) in a musically credible and meaningful way.
- Be able to reflect on their own practice.



ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Presenting 2 assignments.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through an practical exam in music pedagogical communication.

For the exam, the student must prepare and conduct a teaching session of 20 minutes, where the examiners act as the "student group."

The student receives the assignment 1 week before the exam.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of practical re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



3. Elective Subject: An Interdisciplinary Approach to Musicians' Mental Health

Teacher:

Jørn Ravnholt

Offered in:

Master 's programme

COURSE:

The course is only in English.

The teaching extends over 2 semesters in the academic year 2025/2026, with 2 hours of teaching every other week.

The lessons will contain theoretical presentations and require active participation in discussions regarding reviewed topics and theories in relation to the student's focus area for mental health.

LEARNING CONTENT:

What are musicians' mental health and performance psychology? How is it developed, enhanced, and maintained?

This elective subject will explore the development and maintenance of mental health and optimal performance across the disciplines of music. Using theoretical perspectives and research findings from mental health and performance psychology, this dynamic field will be supplemented with Scandinavian and European case examples as regards application.

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

The first half of the elective subject topics and theories will be covered and discussed.

During **the second half** of the course the student will begin to prepare "**an applied study presentation**". During classes the students will present their progress and receive guidance.

"Applied Study Presentation" - involves a 20–30-minutes oral presentation (March/April)

– either individual or in groups of max. 2 students,

- Before the **oral presentation** of your "Applied Study", you must turn in a **minimum 5-page synopsis** and (if working in a group) attach a log on individual responsibilities with the assignment.
- **The synopsis should include.**
 - An introduction, including a statement of purpose.
 - A Hypothesis: Your best "educated" guess as to the results, and what will be found.



- Definitions of important words.
- The scope and delimitations of your project.
- A description of your methods.
- Your findings (data).
- Conclusions and implications regarding personal future mental health approach.
- Reflections on your role as a researcher.

TEACHING AND LEARNING METHODS:

The course extends over 2 semesters in the academic year 2025/2026 with 2 hours of teaching every other week. The lessons will contain theoretical presentations and require active participation in discussions regarding reviewed topics and theories in relation to the student's focus area for mental health.

To most classes / readings there will be questionnaires that you are required to have answered. These answers should be brought into the class discussion, so perspectives on the topic of the day are expanded.

The first half of the course, topics and theories related to musicians' mental health will be covered and discussed. During the second half of the course the student will begin to prepare the "an applied study presentation". During classes the students will present their progress and receive guidance regarding their research.

Expected Study Time:

It is expected that the student will have done all the readings (approx. 20 pages) for each class and is prepared to actively participate in class discussions.

EXAMINATION REGULATIONS:

Learning outcomes:

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

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



ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.

Attendance counts as the 1st of 3 examination attempts. If attendance is not achieved, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a written exam, with a 2-week deadline for completing the assignment.

The reexamination, a future action plan paper. A future action plan where students synthesize theoretical perspectives and practical approaches from all the readings to cultivate a new set-up for future Peak Performance in self-chosen performance area.

Minimum 10 pages, 12 pt font and db. spaced - excluding title and reference page – APA style. References should be specified with type and amount.

<http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx>

- Choose your preferred model of Peak Performance and mental health and forward your motions (reasons) for your choice. (Keep this short, max. 1 normal page).
- Apply your model to a self-chosen performance and mental health area (or case), where you focus on topics important to you, to cultivate your set-up for peak performance and mental health.
- Define and apply the core concepts in focus.
- Conceptualize your plan and present the plan of actions.
- Support your plan of actions with theoretical perspectives from covered material **and** research articles outside of syllabus.
- Conclude with your new perspective on Peak Performance and mental health for your future.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

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

In the case of a written re-examination, the examination is assessed by 1 internal examiner.

The course is assessed as passed/not passed.

Permitted examination aids:

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



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Special provisions:

The teacher is responsible for registering whether the student has obtained certification within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

A **normal page** is defined as 2400 characters, including spaces. Unless otherwise specified, the cover page, bibliography, table of contents, and any appendices are not included in the count. Footnotes are included.



4. Elective Subject: Baroque Orchestra

Teacher:

Peter Spissky

Offered in:

Master´s programme for string players, woodwind players, percussionists, harpsichordists, singers, and guitarists, as well as AM students with a main instrument in one of the mentioned instruments.

COURSE:

The teaching extends over 2 semesters in the academic year 2025/2026, with 2 hours of teaching every other week. The classes are held on Tuesday evenings.

LEARNING CONTENT:

DKDM workshop in baroque orchestra with violinist Peter Spissky as the teacher. These workshops (which we have chosen to call baroque Tuesdays) are important for all activities related to the performance of historical music and culminate in the annual orchestra concert with Concerto Copenhagen and harpsichordist Lars Ulrik Mortensen.

The workshops include practical "jam sessions." A classical baroque repertoire is played (concerti grossi and dance suites by, among others, Corelli, Handel, Vivaldi, and Bach). Students receive a practical introduction to various historical styles, ornamentation, bowing techniques, phrasing, and articulation. Students gain practical knowledge of different historical styles, ornamentation, bowing techniques, phrasing, and articulation.

The goal is to improve the students' playing skills and challenge their musical imagination and creativity. The purpose of teaching historical music performance is not to impose historical rules on the students but rather to encourage them to think outside the box and broaden their horizons.

Orchestra rehearsals are conducted on modern instruments, but there is an opportunity to participate in separate baroque ensemble rehearsals with historical instruments.

These workshops culminate in a final joint concert in the spring with members of Concerto Copenhagen and harpsichordist Lars Ulrik Mortensen.

TEACHING AND LEARNING METHODS:

Workshop sessions.

EXPECTED STUDY TIME:

All tasks for the students are achieved and learned through participation. Theoretical tasks (all), basso continuo preparation (guitarists and pianists), and repertoire (singers) will have a preparation time of a maximum of 20 minutes per week.



EXAMINATION REGULATIONS:

Learning outcomes:

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

- Understand and reflect on the practical and theoretical understanding of different styles within historical music, ornamentation, bowing techniques, phrasing, and articulation.
- Incorporate the historical aspects of music performance into a live musical performance.
- Present important aspects of historical music performances and discuss variations of historical knowledge about baroque styles.
- Independently plan a concert with a classical baroque repertoire and perform the content for an audience.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Participating in the final concert.
- Completing a simple research assignment on historical music performance during the elective course.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a written exam by completing a simple research assignment on historical performance practice. The assignment is 3-4 normal pages, and 1 week is given for completion.

Students must demonstrate that they have knowledge and an overview of linking historical sources to their musical interpretation.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of a written re-examination, the examination is assessed by 1 internal examiner.

The course is assessed as passed/not passed.

Permitted examination aids:

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



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Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

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5. Elective Subject: Ensemble Conducting

Teacher:

Unknown

Offered in:

Master´s programme

COURSE:

The teaching extends over 2 semesters in the academic year 2025/2026.

LEARNING CONTENT:

The elective course in ensemble conducting aims to provide the student with a basic introduction to conducting techniques. Additionally, the elective serves as a general musical education course. All elements of the course, such as musical leadership, basic conducting techniques, rehearsal considerations, and knowledge of instruments and scores, are intended to strengthen the students' main subject. The elective also aims to broaden the students' musical horizons and deepen their understanding of musical elements such as phrasing, harmony, form, dynamics, and instrumentation. Furthermore, the elective provides an understanding of the conductor's role in various musical contexts.

TEACHING AND LEARNING METHODS:

Classroom teaching. The specific organization of the teaching depends on the teacher.

Expected Study Time:

To be announced when the teacher is found.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Have theoretical knowledge of conducting techniques and be able to apply this in their own conducting practice.
- Have knowledge of musical leadership, rehearsal considerations, and knowledge of instruments and scores, as well as an understanding of musical elements such as phrasing, harmony, form, dynamics, and instrumentation.
- Reflect on their role as a conductor in various musical contexts.
- Realize musical intentions using conducting techniques and based on basic score analysis.



ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Conducting at least once per semester in the teaching.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical oral exam lasting 20 minutes, including grading.

The student conducts an assigned piece for either a string quartet or a wind quintet. The student assembles the ensemble themselves and informs the exam office 14 days before the examination which ensemble has been chosen, after which the assigned piece is provided.

Along with the piece, a sheet with reflection questions is provided, which the student must answer in writing and submit in 2 copies to the exam leader at the start of the examination. The answer should be 1 normal page. The questions will focus on conductor-related considerations for the assigned piece.

The examination lasts 15 minutes, divided into 10 minutes of conducting the assigned piece, split into 7 minutes of rehearsal and 3 minutes of performance. This is followed by a 5-minute conversation based on the reflection questions.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of oral/practical re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

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6. Elective Subject: French

Teacher:

Thomas Feer

Thomas is bilingual in French and Danish and writes and speaks fluent English. He works at a high school and has previously taught singers at the bachelor's level in French.

Offered in:

Master´s programme in singing, piano, and ensemble conducting, as well as AM students with a main instrument in one of the mentioned instruments.

COURSE:

The teaching extends over 1 semester in the academic year 2025/2026, with two hours of teaching per week.

LEARNING CONTENT:

In the elective course, students will receive a basic introduction to the French language (equivalent to level A1-A2), grammar, sentence structure, and normal pronunciation/prosody with the aim of being able to translate and read aloud with the correct intonation. Differences in pronunciation between stage/singing French and spoken language will also be addressed.

TEACHING AND LEARNING METHODS:

Classroom teaching. There will be both homework assignments and practical pronunciation training through reading and singing.

Expected Study Time:

Expect 1,5 hours of weekly preparation.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Pronounce French correctly according to the aesthetic ideals of the classical vocal tradition.
- Have knowledge of the basic structure of the language.
- Be able to translate relevant texts using aids.



ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting assignments regularly and participating in practical exercises during the classes.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through an oral re-exam lasting 90 minutes, including preparation and grading, where the student must:

- Draw a French text. 1 hour of preparation is given for reading and translating.
- Perform a reading and corresponding translation of the provided text.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



7. Elective Subject: Free Improvisation

Teacher:

Carsten Dahl

Offered in:

Master 's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2025/2026 in a workshop format.

The classes will take place on 6 Saturdays, each lasting 4 hours; 3 sessions in the fall semester and 3 in the spring semester.

LEARNING CONTENT:

The elective course focuses on improvisation as an independent discipline, where the student explores their own language in a state of being a creative, composing, and arranging musician. The idea is that the student cannot remember any repertoire and suddenly loses the ability to read music.

What kind of music emerges, and what is the student's relationship to their instrument in a raw, creative, and communicative setting, where concepts such as tone, rhythm, skills, dynamics, cultural origin – suddenly take on an entirely different meaning?

Music as a personally creative tool in a composing context requires a stance on the entire concept of music, but also a stance on the individual's personality, motivation, and communication abilities. The immediate situation and vulnerability also create space for a more personal approach as an arranging and composing interpreter in the classical repertoire. By developing a deeply rooted foundation in the student's own composing voice, psychological, social, and liberating potentials are also challenged. In particular, the ability to orchestrate and organize ideas from a collective conscience and a sharpened attentive listening approach to the world as a grand polyphonic symphony.

In this elective, the student is taught to experience the always unknown and surprising field we call Free Improvisation, or Music of the Moment. Music that arises before the eyes and ears of the audience in a radically unpredictable creative act. Music that lies beyond notes, genres, and styles – beyond the familiar.

It is no simple art to create music on the spot. Besides boldness and a well-developed creative sense, it requires experience in listening in the moment, a broad musical repertoire of possibilities, harmonic understanding, listening into scales, the ability to create melodies, and a strong sense of rhythm. In other words, it covers topics that support major subject areas, chamber music and ensemble teaching, orchestra training, and also all theoretical subjects – briefly, all the subjects we work with daily at the Danish National Academy of Music (DKDM).

The elective teaches the student to experience every musical moment as uniquely important, thereby (hopefully!) contributing to making classical music even more authentic and holistic.



TEACHING AND LEARNING METHODS:

Group teaching.

Practical and theoretical elements appear dynamically.

The course culminates in 2 final concerts in the fall and spring semesters.

Expected Study Time:

Students are expected to continue working with free improvisation between classes, but there are no specific requirements regarding how much time this work should take.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Produce and shape freely improvised music with an independent and personal musical expression, as well as creatively and nuancedly engage in an improvised musical collaboration
- Actively participate in deep reflections on free improvisation and its relation to their own artistic practice and musicianship
- Explain and discuss relevant methods for developing a free improvisatory practice

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical oral exam.

The student must perform a free improvisation lasting 5-15 minutes based on the lessons as presented in the recorded teaching sessions.

Afterwards, the student will engage in a reflective dialogue with the examiners for approximately 10-15 minutes.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of oral/practical re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.



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Permitted examination aids:

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

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



8. Elective Subject: Gregorian Chant - The Musical Foundation of The West

Teacher:

Stephen Yeseta

Offered in:

Master's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2025/2026, with 1 hour of teaching per week.

Additionally, there are 2 small concerts consisting of choral arrangements (1 concert per semester).

The teaching sessions are structured as integrated lectures and miniature workshops, where students are expected to sing under direction. 2 of the teaching sessions per semester will be dedicated to rehearsals for the concerts.

LEARNING CONTENT:

This elective course is offered to all students, not only voice students.

The subject is Gregorian chant, its performance, history, rationale, and its connections to modern forms of music in the West, including emotional expression and motifs.

There will also be an exploration of how to create dynamics in the music performed and interpretation using text and melodic interpretation in light of the origins of Gregorian chant. Students will learn to read and sing with the old square neumes and sing together in a choir, including in an antiphonal manner and in polyphony using cantus firmus.

The following topics will be covered:

- The 8 church modes and the 8 psalm tones (including tonus peregrinus)
- Music does not have to be in major scale to be joyful, and there are other emotions that can be better expressed using the church modes.
- The Old Hebrew connection
- The reasons for the development of massing and Gregorian chant
- Tonal language
- Emotional and text interpretation and communication of it
- Word painting
- Listening to various forms of Gregorian chant and distinguishing between them, cantus firmus, etc.
- The Anatomy of Chant (Parts of this concept can easily be seen in all forms of Western music in later periods)
- Dynamics and flow
- Performance



- Polyphony and cantus firmus (and drone)

TEACHING AND LEARNING METHODS:

Lectures, listening, choral singing, individual work, and possibly group work.

- The student is required to write at least half a normal page – preferably before the first lecture - describing their knowledge or experiences with Gregorian chant and possible personal goals.
- After receiving a PDF of Liber Usualis (1961) with a few pieces, the student will work on these pieces using the tools, understanding, and knowledge gained through the elective course.
- The students will sing in a choir. This may involve Gregorian chant and other types of music related to Gregorian chant.
- 2 mini-concerts with the students featuring various choral arrangements related to Gregorian chant.
- Final submission: This could be an audio recording, a video, a performance, or an essay on a topic (from a list determined by the teacher – however, an agreement can be made between the teacher and the student if the student has a particular request, with the final decision lying with the teacher) – or a combination of these.

Expected Study Time:

In addition to active participation, a minimum of 30 minutes of weekly preparation is expected, which consists partly of reading and practicing the singing material, both individually and in small groups.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Understand the history, rationale, and connections in Western music
- Communicate texts through melodic setting and dynamics
- Improve the quality of interpretation of musical movement in performance and theory, both in old music and from other periods at an advanced level.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Participating in group preparation for demonstrations in class
- Demonstrating professionalism in the choir

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.



Examination form and duration:

The student will be assessed in the re-examination through a practical oral exam.

Before the re-exam, the student must choose a topic, which must be approved by the teacher.

The re-exam will consist of an oral presentation and a practical demonstration.

The student must prepare a 15–20-minute presentation on a topic from the syllabus, which will include a practical performance demonstrating an understanding and application of Gregorian chant principles on their own instrument or voice.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of oral/practical re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

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9. Elective Subject: Chamber Music Across Departments

Teachers:

3 teachers: Depending on the composition of the ensembles, teachers will be selected across different departments.

The elective is organized by Henrik Bay Hansen, Per Pålsson, Ejnar Kanding, Max Artved, Jesper Sivebæk, Bjarke Mogensen, Jesper Juul Wiindahl, and Philip Schmidt-Madsen.

Offered in:

Master's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2025/2026, with 2 hours of teaching every other week. In consultation with the students, the lessons can be combined as needed.

LEARNING CONTENT:

Chamber Music Across Departments is an elective where students from different disciplines come together in a creative community with the goal of creating a concert. With the help of the teachers, the students will explore which repertoire options are available, create a program, and develop an overarching framework for the concert. This framework may include various elements: communication, performance, site-specific techniques, etc.

The repertoire can come from any period, and the final program does not need to consist solely of works where all musicians participate throughout. The concert should be seen more as a collective expression, where the audience's experience becomes a result of the creative process that has taken place and the artistic decisions that have been made.

The focus is on repertoire for mixed ensembles and unconventional constellations, rather than traditional formations.

A concert program might include:

- A piece where everyone participates
- A duo
- A piece for 7 musicians
- A piece for 5 musicians

During rehearsals, multiple rooms will be available, allowing students to split into smaller groups as needed.

Each semester culminates in a concert at DKDM, and this concert will, as far as possible, be repeated at another location with one of our partner organizations.

In this elective, the students will:

- Develop their skills as chamber musicians
- Expand their networks and become part of new musical and creative communities
- Explore new concert formats



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- Gain experience in concert planning, including idea development and collaboration methods

TEACHING AND LEARNING METHODS:

Chamber music rehearsals with and without teachers, as well as workshops related to the development and communication of the concerts.

Expected Study Time:

The student is expected to prepare their individual parts as preparation for lessons and rehearsals. In the lead-up to the concerts, the student should expect to set aside time for 2-3 extra rehearsals outside of scheduled teaching hours.

Additionally, there may be extra tasks related to the preparation of the concert hall and post-concert clean-up.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Strengthened their skills as a chamber musician
- Gained experience in creating and realizing concerts in collaboration with others
- Gained experience with alternative chamber music ensembles and repertoires

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Participating in the final concerts
- Preparing and rehearsing parts
- Taking an active role in the planning process

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through an oral exam based on a case of 80 minutes duration, including preparation time, presentation, questions, and voting.

- The student will have 1 week to prepare a written case of 2 normal pages, describing a concert program based on the ensemble for that semester, as well as sketching a plan for how this concert can be staged (lighting, direction, performance, etc.).
- The student will present a 5-minute oral presentation of this case, including thoughts behind the program, as well as how the described concert format brings together the various works and creates a cohesive experience.



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- An extemporaneous task where the student must plan a concert program targeted at middle school classes. The student will be provided with a ready-made repertoire list, including the ensemble, and the task will then be to:
 - Determine and justify the order of the program
 - Consider and justify a number of communicative approaches, such as instrument presentation, storytelling, performance, audience involvement, etc.

Preparation: 60 minutes

Presentation including questions from the examiners: 15 minutes.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of a written re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

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10. Elective Subject: Composition

Teacher:

Jeppe Just Christensen

Offered in:

Master's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2025/2026, with 2 hours of teaching every other week.

LEARNING CONTENT:

We will explore composers' methods and examine their various composition techniques. Topics will include, for example, structural and systematic composition, programmatic composition, conceptual composition, intuitive composition, DIY composition, and we will try to answer several questions such as: How do I get started? How do I develop material? How do I move forward? and What do I do if I get stuck?

We will also explore how to use the computer as a compositional aid, such as with programs like Logic Pro, and discuss different notation possibilities and notation in general as a means of communication between musician and composer.

TEACHING AND LEARNING METHODS:

There will be various compositional assignments/exercises, and we will also examine the students' own compositions and review them in class.

Expected Study Time:

Students should prepare for writing small assignments/compositions that utilize the techniques and ideas discussed in the lessons. The study time is approximately 2 hours weekly.

Additionally, students are expected to compose a longer work (for the spring semester), which we will work on over several lessons.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Understand and reflect on knowledge of composers' methods and identify artistic challenges in the composition process.
- Be able to use various methods for composition.



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- Be able to independently initiate and complete a composition, as well as communicate the thoughts behind it.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Completing assignments/exercises as part of the course. The student is required to compose 5-6 works/assignments, as well as a longer piece of music, which we will work on continuously over several lessons.
- Presenting their own assignments/compositions to the rest of the class during the course.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a written exam, with a 2-week deadline for completing the assignment.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of a written re-examination, the examination is assessed by 1 internal examiner.

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

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11. Elective Subject: Lied Class

Teacher:

Christian Westergaard

Offered in:

Master's programme in voice, piano, and guitar (including AM students with an instrumental major in voice, piano, or guitar).

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, with two hours of teaching per week.

LEARNING CONTENT:

The subject of the elective course is the art song repertoire in its primary languages: German, French, English, and the Nordic languages (Danish, Swedish, and Norwegian). Students will work on the musical and textual characteristics of the repertoire, written resources and methodology, and the chamber music collaboration between singer and pianist/guitarist. As a special advanced element, students will also work on program planning and reflection on the potential of the Lied genre and its communication in a late modern concert culture.

By the end of the course, students will have systematically built knowledge of the repertoire, along with tools for working with repertoire, rehearsal, concert preparation, and the performative situation. The elective course operates with a framework syllabus, ensuring fundamental and broad repertoire knowledge.

This has a career-oriented relevance concerning singers' future performance and pedagogical work and pianists' and guitarists' qualifications as professional accompanists and répétiteurs. MA students will also gain experience in program planning and written communication of thematic concepts within a program.

TEACHING AND LEARNING METHODS:

The Lied class is conducted as group instruction, along with occasional lectures by the instructor.

The elective includes a series of internal concerts, where students present their repertoire in their own thoughtfully planned programs.

EXPECTED STUDY TIME:

Approximately 2 hours of weekly preparation is expected.

Students are expected to allocate time for musical and textual study of a number of lieder for active musical work in class, as well as for reading/orienting in the contextual materials provided by the teacher.



EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, students should have acquired systematic and practically tested knowledge of the art song repertoire's main branches. They should also have developed familiarity with the vocal chamber music methods and the special chamber music collaboration between singer and pianist/guitarist.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Actively engaging in the course, both musically and in the collective discussions during classes

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical oral exam lasting 25 minutes, including grading.

The examination consists of 20 minutes, divided into 15 minutes of musical performance and 5 minutes of discussion, focusing on the candidate's program and underlying thoughts about repertoire choices, program concept, etc.

The student performs a program of about 15 minutes, selected from the studied repertoire of lieder. The program can form a complete unit in itself or be part of a larger concept. The program must be accompanied by a written program note, presenting the repertoire, the thematic concept of the program, and any additional reflections. The student is responsible for engaging a fellow student for the musical execution of the program. The written note should be approximately 1 normal page in length. The program note must be brought to the exam and will be part of the assessment.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of the oral/practical re-examination, the exam is evaluated by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

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



Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

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The student is responsible for engaging a fellow student for the musical execution of the program.



12. Elective Subject: Melody

Teacher:

Martin Lohse

Offered in:

Master's programme

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, with 2 hours of teaching per week. It is taught alongside the bachelor-level elective course Melody.

LEARNING CONTENT:

The elective course is open to all students with an interest in melody.

How to create good melodies – what does it take?

Gain insight into melody from the Renaissance to the present day, including the distinctive stylistic features that characterize melody in different musical periods. Using tonal, modal, or other harmonic approaches – including personal harmonic frameworks – students will compose new melodies. These compositions will be reviewed and receive feedback from both the instructor and fellow students.

How to phrase a melody – what are the possibilities?

Using concepts such as musical 'energies' and 'emotions,' students will examine anonymity versus melodic distinctiveness, exploring how both can be used actively in composition and performance.

TEACHING AND LEARNING METHODS:

Lectures and group instruction with weekly assignments and collective feedback.

This elective course is attended by both bachelor's and master's students. Assignments and/or their level of complexity are adjusted accordingly to reflect the different study levels.

Expected Study Time:

Students are expected to study the provided materials and complete assignments given in class. Approximately 1–2 hours of weekly preparation is required.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Compose melodies based on both self-selected and assigned material.
- Acquire methods for working independently with melody on a reflective and structured basis.



ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

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

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination an assigned written 24-hour exam.
The student is expected to submit:

- The assignments that should have been submitted during the course.
- An assigned task. 24 hours are given for the completion.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of a written re-examination, the examination is assessed by 1 internal examiner.

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

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13. Elective Subject: Music Dramatic Pedagogy and Direction

Teacher:

Peter Bäckström

Offered in:

Master´s programme vocal students, and AM students with a principal instrument in voice.

COURSE:

The teaching extends over 2 semesters in the academic year 2025/2026, with one hour of teaching per week.

LEARNING CONTENT:

The student will acquire a fundamental understanding and skills in music dramatic pedagogy and direction. The elective course formulates and practices methods of communication and dialogue within a music theater process. The teaching aims to develop the student's ability to lead an artistic and pedagogical stage production.

Upon completing the elective course, the student should be able to teach music drama at a beginner level, e.g., in amateur theater for youth and adults, through evening school courses or similar settings. The student should also be able to formulate and realize artistic visions in the form of music theater productions outside of institutions.

The supervising pedagogue acts as a mentor, providing continuous feedback and being present throughout the process.

TEACHING AND LEARNING METHODS:

Group lessons.

If possible, collaboration may be established with piano students who have a particular interest in accompaniment for singers.

- **Course Presentation**

The teacher presents the prerequisites and schedules for the elective course. The teaching takes place in a group setting.

- **Formulation of Artistic and Pedagogical Goals**

The student, in consultation with the teacher, selects one or more scenes from a music dramatic work to work with. The teacher is responsible for ensuring that the chosen material offers good performance possibilities. The student decides whether to work alone or together with a fellow student. The teacher presents the fundamentals of dramaturgy. Selection of practice students ("kaniner") is carried out.



- **Preparations. Score Study**
Review of drama exercises and improvisations, as well as various methods for pedagogical and directing work. In consultation with the teacher, the student selects images, texts, and/or other dramaturgical material that can comment on and illuminate the scenic work. Review of piano and orchestral scores.
- **Teaching Practice with Practice Students ("Kaniner"); Exercises and Improvisations**
The student leads exercises, improvisations, and music dramatic scene rehearsals, both with and without an accompanist. After each lesson, the teacher evaluates the student's work. The work is based on the individual student's artistic and pedagogical prerequisites and potential.
- **Music Dramatic Scene Study and Work with an Accompanist**
Here, the student collaborates with an accompanist in a music dramatic context. The accompanist may advantageously be a piano student. The teacher is responsible for facilitating dialogue between the piano and voice departments.
- **Submission of Reflection Paper**
Toward the end of the course, a reflection paper must be submitted. The paper must include the student's reflections on pedagogical and artistic work challenges and clearly demonstrate that the student has drawn their own conclusions from the work. The paper must correspond to 1 normal page.

Expected Study Time:

Students are expected to prepare for each class with an equivalent of 1 hour of study per lesson.

EXAMINATION REGULATIONS:

Learning outcomes:

The singer and pianist collaborate. As a pedagogue and director in a music dramatic stage production, the singer must adopt and develop a leadership role.

Great emphasis is placed on how music is motivated and functions within a stage performance, and how the pedagogue, singer, and accompanist find motivation for the phrasing, text, structure, and form of the score.

The elective course also encourages reflection on how to establish an artistic vision, such as creating a new music dramatic ensemble outside institutional frameworks. It provides tools for working with vocal stage performances in evening schools, music schools, and semi-professional theater settings.

Taking on a leadership role also means that students must engage with society and formulate their vision for the future of music dramatic stage art. The course encourages artistic reflection, social critique, and ultimately serves as a defense of democracy.



ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting a written assignment, which must:
 - Reflect on pedagogical and artistic challenges.
 - Clearly demonstrate the student's personal conclusions.
 - Be 1 normal page in length.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination consisting of a practical exam lasting 30 minutes, including evaluation.

- The student teaches an ensemble in 20 minutes, where the student addresses previously unresolved challenges.
- The exam session is part of a creative process, culminating in a short 5-minute performance that stands as an independent artistic work.

The student, in consultation with the teacher, selects the material and assembles the ensemble.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of oral/practical re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

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14. Elective Subject: Music Technology

Teacher:

Jesper Andersen

Offered in:

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

COURSE:

The teaching extends over the spring semester in the academic year 2025/2026, with 2 hours of teaching per week.

LEARNING CONTENT:

The course introduces various aspects of music technology, with a special focus on audio and video recording. Students will learn to create and evaluate their own recordings and obtain tools for producing good audio and video files using simple equipment. Additionally, participants will obtain insights that can enhance their collaboration with professional sound and video engineers.

The main topics covered in the course include:

- Microphone techniques and recording equipment
- Editing, mixing, and mastering
- Audio quality assessment
- Basic acoustics
- Video
- Live streaming

Furthermore, the course touches on aspects of being a digital musician and digital music educator, covering topics such as:

- Distance Learning
- Social Media
- Content Creation
- Artificial Intelligence

TEACHING AND LEARNING METHODS:

The course consists of a combination of lectures and practical workshops held in DKDM's studios and halls.

Throughout the course, students will be required to complete 5 assignments.



Expected Study Time:

In addition to attending classes, students are expected to spend approximately 1 hour preparing for each of the 12 lessons. Additional time is required for the 5 assignments, particularly assignments 2, 4, and 5.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Demonstrate basic knowledge of and practical experience in producing their own audio and video recordings and evaluating their technical quality.
- Apply fundamental recording techniques to create satisfactory recordings with limited equipment.
- Effectively participate in productions with professional sound engineers and music technicians.
- Reflect on general knowledge of digital musicianship.
- Assess the technical quality of their own recordings, referencing published recordings of similar repertoire or instrumentation.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting the following 5 assignments:
 1. The student completes a document describing their experience with music technology and their motivation for taking the course.
 2. The student submits a homemade audio or video recording with a description of how it was made, as well as a brief assessment of the technical quality
 3. The students evaluate the technical quality of each other's recordings on the basis of criteria that have been reviewed during the course
 4. The students make a recording, drawing upon experience gained from the course. In addition to the recording, a short report is submitted describing the technical setup, assessing the result and suggesting how the technical quality could be improved. The report must also describe at least two reference recordings in relation to the student's own recording.
 5. Concluding submission of a recording by the student, with a short report describing the technical setup, assessing the result and suggesting how the technical quality could be improved.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.



Examination form and duration:

The student will be assessed in the re-examination through a written exam, with a 1-week deadline for completing the assignment.

The student must submit:

- The 5 assignments required during the course
- An exam project, consisting of:
 - A self-produced recording (3-8 minutes in length)
 - A written report (3-5 standard pages) describing and evaluating the production

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

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

In the case of a written re-examination, the examination is assessed by 1 internal examiner.

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

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15. Elective Subject: Polyrhythms

Teacher:

David Hildebrandt

Offered in:

Master 's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2025/2026, with 1 hour of teaching per week.

LEARNING CONTENT:

This elective course provides an in-depth introduction to polyrhythms – a technique that involves simultaneous, independent tempo layers. The course focuses on building both theoretical knowledge and practical skills by combining rhythm theory with motor exercises.

We will explore how polyrhythms are used by different composers and how they appear across various genres and musical traditions worldwide. Additionally, we will examine the creative possibilities that polyrhythmic techniques offer in both composition and improvisation.

Topics covered include:

- Pulse: The foundation of all rhythmic structure
- Tuplets and regroupings: The key to fundamental polyrhythms
- Phase shifting: Rhythmic independence
- Nested polyrhythms: Polyrhythms within polyrhythms
- Simultaneous polyrhythms: Multiple rhythmic layers that are NOT played over the same time span

This elective offers the students the opportunity to expand their musical horizons by developing a deep understanding of polyrhythms. Through structured guidance, students will acquire the necessary skills to comprehend and apply these techniques in practice. Choose this elective if you wish to expand your rhythmic vocabulary and add an extra dimension to your musical expression.

TEACHING AND LEARNING METHODS:

The course primarily consists of group lessons but will also include smaller group activities where students work practically with different rhythmic structures. Additionally, students will use their instruments to test techniques in a collective musical setting.

Expected Study Time:

To ensure maximum benefit from the course, students are recommended to spend approximately 20 minutes per day on preparation. Additionally, 3 smaller written assignments must be submitted.



EXAMINATION REGULATIONS:

Learning outcomes:

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

- Understand the fundamental principles of polyrhythms
- Strengthen their rhythmic awareness and coordination skills
- Understand the theory behind complex rhythmic patterns
- Master methods for independently performing advanced polyrhythms

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting 3 smaller assignments, in which their own polyrhythms are created and tested based on techniques covered in the course

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The re-examination consists of a practical oral exam lasting 40 minutes, including preparation and grading.

At the beginning of the exam, the student will receive a rhythmic étude, which they will have 15 minutes to prepare. The assignment must be sung or spoken while keeping the pulse by clapping.

Next, the student will be tested on selected polyrhythms using numerical ratios from 2 up to 9 (e.g., 7:4, 5:7, etc.).

Finally, the student will be presented with a more complex rhythmic example from the music literature. While there is no requirement to perform the rhythm, the student must explain the methods that could be used to learn and perform the example.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

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

In the case of oral/practical re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

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



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Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



16. Elective Subject: Post-Instrumental and Multimedia Performance

Teacher:

Lorenzo Colombo

Offered in:

Master's programme

The elective subject is aimed at all master's students who wish to undertake research in the field of new music with a focus on recent technological and post- instrumental implications.

COURSE:

The course is only in English.

The teaching extends over 2 semesters in the academic year 2025/2026, with 1 hour of teaching every week.

LEARNING CONTENT:

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

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

The elective subject has multiple objectives:

- To learn about technology and its application to music as an artistic medium: exploration of new performance practices that may benefit musical awareness.
- Searching for singular performance potential and one's own artistic voice, moving away from canonical performance practice.
- Creation of working groups where creativity and artistic research are at the forefront.
- Search for a new language.
- Generating greater openness towards the world of the arts collaborations with other artistic disciplines.

Examples of works that could be proposed:

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



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- Alexander Schubert, serious smile <https://www.youtube.com/watch?v=JKd-ILVvizA>
- Stefan Prins, generation kill <https://www.youtube.com/watch?v=d81iHfCDBMg&t=615s>
- Igor C Silva, smart alienation <https://www.youtube.com/watch?v=hXIROI6Rous>

First semester:

The first semester will be articulated on specific cases where the students will approach with the new technologies applied to music and will have the chance to learn about their historical and theoretical background. We will explore together body sensors, video and audio manipulation, sound manipulation principals, solenoids, concepts of AI applied to music.

During this phase the students will be asked to engage in first person with said material improvising or creating small improvisation drafts as well as producing small works such as field recordings or small audio-visual sketches.

Second semester:

The students will be divided in groups working simultaneously on different pieces. The pieces will be chosen according to the nature of the class and the instrumentation, or the curiosities arose during the first semester. During this semester the students will practice and prepare the pieces that will be presented at the final concert.

TEACHING AND LEARNING METHODS:

The course will be held in group lessons.

The course will mostly be practical where the students will play pieces/repertoire during the sessions.

Expected Study Time:

The students are not asked to prepare for the lesson; however, some exceptions are made. During the year there will be cases where the students will have to produce simple works such as field recordings, small improvisation drafts or analyze some material.

In the second half of the semester the students will be asked to practice 1 piece that will be worked together during the lesson time. It is important to check the material before the lesson in order to use the time during classes in the best way as possible.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Have gained knowledge about new performance practices and be able to reflect on it.
- Master competencies within new technologies in music and be able to use them independently in a classical music setting.
- Be able to plan and perform a concert that will connect different elements of new technology as well as the classical music traditions.
- Explain the main elements of the course.
- Make a description of a make-believe performance where elements of new technology from the course is clear. Include a description of the performance could happen on a practical level.
- Discuss how an audience would receive the performance.



ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Attend the group lessons.
- Prepare sporadic homework such as improvisation sketches, field recordings and small audio-visual exercises.
- Analyze the pieces and get ready for the rehearsals (only second semester)
- Attend the final concert (as part of the curricula): the students will present the pieces that have been prepared during the second semester in a public concert. The concert will be part of the curricula and organized in the frame of the second semester 12 hours lessons.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a written exam, with a 1-week deadline for completing the assignment.

The student is expected to submit a short paper (3 normal pages) and 1 practical work.

- The paper will consist in a reflection on the themes discussed and explored during the year such as the impact of technologies in the music field or the post-instrumental approach. The paper is thought as reflection assignment where students are asked to reflect with critical approach on themes related to our present and the topics studied during the year.
- The practical work will consist in a short exercise based on the material studied during the year. This could be a short audio-visual work, a short audio manipulation sketch or a short improvisation sketch based on the technologies analyzed during the academic year.

Moderation and assessment:

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

In the case of a written re-examination, the examination is assessed by 1 internal examiner.

The course is assessed as passed/not passed.

Permitted examination aids:

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



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Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

A **normal page** is defined as 2400 characters, including spaces. Unless otherwise specified, the cover page, bibliography, table of contents, and any appendices are not included in the count. Footnotes are included.



17. Elective Subject: Practical Arrangement

Teachers:

Martin Lohse, Ejnar Kanding, Anders Brødsgaard and Thomas Solak

Offered in:

Master 's programme

COURSE:

The teaching extends over 1 semester in the academic year 2025/2026, with 2 hours of teaching per week.

LEARNING CONTENT:

This elective course primarily focuses on smaller, mixed ensembles and working creatively with arrangements for the available instruments. The course supports the development of repertoire across instrument groups. Based on students' needs, basic instrumentation and/or transcription by ear may also be included.

Throughout the course, various techniques and methods will be introduced, and students will receive ongoing feedback on their individual work. Examples of techniques include:

- How to incorporate non-pitched percussion into a Bach Prelude and Fugue
- How to write a three- to four-part fugue for two string instruments
- How to arrange Beethoven's 2nd movement from Pathétique for piano and violin or piano trio
- How to create a solo instrumental part in collaboration with an organ
- How to write a cadenza for a concerto for soloist and orchestra
- How to arrange a folk melody for an ensemble

TEACHING AND LEARNING METHODS:

Group lessons.

The lessons will focus on the students' instruments and the ensemble's collective instrumentation. Course materials will consist of both examples and the students' own works. The course will conclude with a joint concert across elective course groups, where students will perform their own arrangements.

Expected Study Time:

Students are expected to prepare by studying assigned materials and developing arrangements or parts thereof for in-class review.

- Approximately 1 hour of weekly preparation is expected.
- In addition, students are expected to work on their own arrangements for a total of 15–20 hours throughout the semester.



EXAMINATION REGULATIONS:

Learning outcomes:

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

- Understand and reflect on knowledge related to arranging for smaller ensembles.
- Master techniques and methods related to creating arrangements.
- Independently create arrangements at a professional level.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Creating at least one arrangement during the course.
- Participating in a joint concert where the created arrangements are performed.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The re-examination consists of a written exam with an assigned task.

The student has 24 hours to complete the assignment.

The student is expected to submit:

- An arrangement task assigned by the instructor, corresponding to the scope and instrumentation covered in the course.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

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

In the case of a written re-examination, the examination is assessed by 1 internal examiner.

The course is assessed as passed/not passed.

Permitted examination aids:

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



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Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

A **normal page** is defined as 2400 characters, including spaces. Unless otherwise specified, the cover page, bibliography, table of contents, and any appendices are not included in the count. Footnotes are included.



18. Elective Subject: Advanced Aural Training

Teacher:

Per Bundgård

Offered in:

Master´s programme

COURSE DURATION:

The teaching extends over 2 semesters in the academic year 2025/2026, with 1 hour of teaching per week.

LEARNING CONTENT:

Using relevant musical works as a foundation, the course focuses on advanced ear training. Additionally, defined musical topics are explored to enhance the student's understanding of music.

TEACHING AND LEARNING METHODS:

Group lessons

EXPECTED STUDY TIME:

A minimum of 30 minutes of weekly preparation is expected.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Perform complex rhythmic sequences from sheet music with conducting
- Perform complex melodic sequences, both tonal and atonal, vocally
- Analyze a played musical excerpt and describe its harmonic and formal structure
- Identify challenging passages in sheet music and suggest relevant learning methods, demonstrating them



ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student is re-examined via a practical examination with a duration of 30 minutes including assessment.

An assignment is sent to the student 24 hours prior to the examination. At the request of the moderator, the student performs excerpts from the work, either vocally or on piano. The student is examined in rhythm, melody and score reading/score playing, as well as harmonic analysis.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

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

In the case of oral/practical re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



Credit transfer for elective courses

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

What can you apply for credit transfer for?

You can base your application for credit on 2 different grounds:

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

Generally, RDAM aims to credit:

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

How to apply for credit transfer for elective courses:

You must indicate that you wish to apply for credit when registering for elective courses. Remember to choose your top 5 priorities even if you are applying for credit.

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

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

Relevant documentation must be sent to studieadm@dkdm.dk with the subject line "Credit transfer for Elective Courses" **no later than 25 April 2025 at 12 pm**. If we have not received documentation by the deadline, the credit application will be annulled.

You must submit relevant documentation in the form of:

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



Global Conservatoire

Below you will find an overview of the Global Conservatoire courses you can choose from, and the description of each course.

Each course gives 2 ECTS, which means that if you want full credit for an elective course, which is 4 ECTS, you need to choose 3 Global Conservatoire courses.

Remember, you still need to prioritize the elective courses from 1 to 5 in case you do not get a spot in the Global Conservatoire courses.

You also have the option to choose both elective courses and Global Conservatoire. If you wish to do this, you need to write your Global Conservatoire wishes to Tuan Hao Tan on Tuan.Hao-Tan@dkdm.dk

Course Title	Institution	Course Leader	Semester
Songs that Shaped a Nation	RDAM	Søren Schauser	Spring 2026
Tradition With A Twist - a portrait of Carl Nielsen's instrumental music	RDAM	Søren Schauser	Autumn 2025
Contemporary Ideas in Music Education	RCM	Mary Stakelum	Spring 2026
Creative Productivity: From Idea to Completion	CvA	Anna Maria Nitchke	Autumn 2025
Improvisation Techniques	CVA	Yaniv Nachum	Spring 2026
Music, Sound and Environment	RCM	Nicholas Moroz	Autumn 2026
Performers (back) in the Spotlight	MDW	Elisabeth Reisinger	Autumn 2025

Global Conservatoire Course template for 2021/22

Course title	The songs that shaped a nation – a portrait of Danish composer Carl Nielsen’s vocal music
Course summary (c. 50-100 word non-specialist summary for use in Global Conservatoire catalogue)	<p>This course includes 1-2 online masterclasses on interpretation of a song by Carl Nielsen – chosen from a list to be released on 1 October 2025.</p> <p>Outside of Denmark, Carl Nielsen is one of the most fascinating figures in European musical culture in the early 20th century. In his homeland, a large part of his song oeuvre of more than 300 songs has been known by virtually every Danish citizen, making him extremely influential in creating a unique style of music.</p> <p>But what is the background of these songs? We will start by examining the political landscape in Denmark after the country’s disastrous defeat to Germany in 1864 that gave rise to longing for national pride through artistic expressions.</p> <p>We will discuss the benefits and challenges of performing these songs in their original language, studying the music from the performers’ perspective and learning about the experiences of singers and pianists. And finally, we’ll have a look at Carl Nielsen’s controversial label as a "national" composer and at the common critique of such labelling as wrong and abusive.</p>
Teaching institution	RDAM
Course tutor	Søren Schauser
URL to course tutor bio	https://www.dkdm.dk/en/employee/soren-schauser
Contact email	Soeren.Schauser@dkdm.dk
Course level	Undergraduate and Postgraduate
Credit size	2 ECTS
Delivery period	Spring 2026
Maximum no. of students	30
Learning Outcomes	
Assessment/examination Information	
Communicate key concepts related to the history, music, and interpretation of Nielsen’s music through different formats chosen by the student. Detailed information will be provided at course start.	
Delivery Information and course requirements	
<i>What can a student expect from the course delivery e.g., asynchronous vs. synchronous time, teaching methods etc.? What do you expect of students in terms of independent study or groupwork?</i>	

Topics/Syllabus
Support for transnational students
<i>How do you plan to build an effective and inclusive online and transnational learning community? Will students have access to tutorial support? What will your contact policy be, for instance for feedback on draft work?</i>
Other information
<i>Please use this space to identify any special requirements, resource needs etc.</i>

Version 1.1
Last updated 18 December 2020 (DS)

Global Conservatoire Course template for 2021/22

Course title	Tradition with a twist – a portrait of Carl Nielsen’s instrumental music
Course summary (c. 50-100 word non-specialist summary for use in Global Conservatoire catalogue)	<p>Join the Nielsen Experience online and maybe visit Copenhagen? Explore the musical legacy of Carl Nielsen. Selected candidates will be invited to Copenhagen to connect with fellow GC students and be part of a celebration of Nielsen’s music in 2026!</p> <p>One of the most fascinating figures in early 20th century European music culture, his choice to reject both musical tradition and modernism left him with an extremely interesting reputation – equally hated by both camps.</p> <p>Through the course, we explore Carl Nielsen’s life from unassuming military musician to director of the Copenhagen music academy and examine his position amongst contemporaries such as his life-long antagonist Rued Langgaard.</p> <p>How did Carl Nielsen navigate between tradition and modernism? We will examine that question through a selection of representative instrumental works, such as the world-famous Wind Quintet and Flute Concerto, chamber music, piano pieces, and one of his most well-known organ works - Commotio.</p> <p>You will also receive 1-2 online masterclasses on interpretation of one of the above pieces – or to be chosen from a list to be released on 1 March 2025.</p>
Teaching institution	RDAM
Course tutor	Søren Schauser
URL to course tutor bio	https://www.dkdm.dk/en/employee/soren-schauser
Contact email	Soeren.Schauser@dkdm.dk
Course level	Undergraduate and Postgraduate
Credit size	2 ECTS
Delivery period	Autumn 2025
Maximum no. of students	30
Learning Outcomes	
Assessment/examination Information	
Communicate key concepts related to the history, music, and interpretation of Nielsen’s music through different formats chosen by the student. Detailed information will be provided at course start.	

Delivery Information and course requirements
<i>What can a student expect from the course delivery e.g., asynchronous vs. synchronous time, teaching methods etc.? What do you expect of students in terms of independent study or groupwork?</i>
Topics/Syllabus
Support for transnational students
<i>How do you plan to build an effective and inclusive online and transnational learning community? Will students have access to tutorial support? What will your contact policy be, for instance for feedback on draft work?</i>
Other information
<i>Please use this space to identify any special requirements, resource needs etc.</i>

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Course Template for 2025-26

Course title	Contemporary Ideas in Music Education
Course summary (c. 50-100 word non-specialist summary for use in Global Conservatoire catalogue)	<p>This module is for performers and composers who want to develop their critical understanding of contemporary ideas in music education, and explore the impact of tradition and innovation on their own creative practice and that of others.</p> <p>We will work with ideas from philosophy, sociology, psychology and human geography, and draw on the scholarship of leading contemporary thinkers such as Biesta, Koza, Monbiot, Murriss, Voegelin and Westerlund.</p> <p>Topics include World Centred Music Education; Conceptions of Musicality; Rewilding Music Education; Developing the Musician; Soundworlds; Partnership Pedagogy in Theory and Practice; Understanding the Learner: Voice, Agency and Lived Experience.</p>
Course level	<input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Postgraduate
Credit size	All GC courses are credited as 2 ECTS, 2 US credits and either 10 (UG) or 15 (PG) RCM credits.
Delivery period	<input type="checkbox"/> Autumn <input checked="" type="checkbox"/> Spring
Maximum no. of students (Note: the minimum number of GC students is 20: 4 spaces per GC institution)	25
Lead teaching institution	<input type="checkbox"/> CvA <input type="checkbox"/> MDW <input type="checkbox"/> MSM <input type="checkbox"/> RDAM <input checked="" type="checkbox"/> RCM
Course leader	Dr Mary Stakelum
URL to course leader bio	https://www.rcm.ac.uk/research/people/details/?id=05248
Contact email	mary.stakelum@rcm.ac.uk
[For collaborative delivery only]	
Collaborating teacher	
Collaborating teacher's institution	<input type="checkbox"/> CvA <input type="checkbox"/> MDW <input type="checkbox"/> MSM <input type="checkbox"/> RDAM <input type="checkbox"/> RCM
Collaborating teacher email	

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Strategic Statement for 2025-26

Please indicate how this course aligns with one or more of the Global Conservatoire priorities for 2025-26: 1) cross-institutional collaborative teaching, 2) sustainability, 3) diversifying repertoire and programming

Sustainability

This module critically engages with the apparently opposing discourses of tradition (cultural sustainability) and innovation (social change) in music education; and the relationships and tensions between them.

When seen in this way, in opposition to each other, both tradition and innovation allow very little scope for moving away from risk averse practices in search of new and emerging soundworlds. The focus on training and schooling to the exclusion of education in its widest sense provides us with only a partial account of what can be imagined.

By drawing on the current interest in music education research on engaging with new materialist and posthuman thinking, we can explore tradition and innovation not in isolation, but together as a network of interdependent relationships involving human, sound and environment. In this reading, education is about how what happens in the world shapes, and is shaped by, human experience of a sense of place, and of belonging. This allows us to conceptualise music education as the sustainable act of imagining soundworlds that do not yet exist.

This course directly interacts with the RCM's Education for Sustainable Development Strategy in the areas of curriculum content, extra curricular activity and learning outcomes; and aligns with the Global Conservatoire priorities for 2025-26 by:

- 'Empowering students... to enact positive societal change through their musical practices
- ... rais[ing] awareness and offer[ing] commentary on environmental and social issues
- ... research[ing] and study[ing] music/sound and its meanings.' (p.2)

One of the overall Learning Outcomes is a critical thinking competency which is enhanced by specific topic outcomes including systems thinking (Westerlund) and future thinking in education (Murriss, Biesta) with particular reference to [sound]worlds that do not yet exist (Monbiot, Voegelin).

Collaborative working and integrated problem solving will be a bedrock of the course.

Diversifying repertoire and programming

These re-imagined soundworlds open up new opportunities for repertoire and programming.

Learning Outcomes

By the end of this course students will be able to:

- Apply this interdisciplinary knowledge base and understanding to their own creative practice
- Critically engage with, and demonstrate an understanding of, contemporary ideas in music education
- Consider the wider implications of these ideas for practice, policy and research, including the impact they have on debates around inclusion, ownership and voice, and value(s) in music education

Assessment/examination Information

Portfolio (50%)

15-minute recorded presentation on a freely-chosen topic arising from, and reflecting on, their practice and in response to the course content; or

10-minute documentary, field recording, or composition arising from, and reflecting on, their practice and in response to the course content, with an accompanying 5-minute presentation

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Continuous Assessment (50%)

Attendance and assignments including practical tasks and evidence of engagement in collaborative work when responding to the provocations presented

Delivery Information and course requirements

The course is designed to be delivered as 3 synchronous sessions and 6 asynchronous units.

We begin with a 1.5 hour synchronous session outlining expectations. This is followed by a series of three units presented asynchronously. We come together for a 1.5 hour synchronous session at the mid point of the module to check in on progress towards meeting the learning outcomes. Three more asynchronous units follow and the course ends with a third synchronous session to review the module.

Topics/Syllabus

World Centred Music Education
Conceptions of Musicality
Rewilding Music Education
Developing the Musician
Soundworlds
Partnership Pedagogy in Theory and Practice
Understanding the Learner: Voice, Agency and Lived Experience

Support for transnational students

Intercultural communication is integral to the concept and design of the course. Students will be encouraged to reflect on their positionality when engaging in class discussions and in group work in breakout rooms during the synchronous classes. The asynchronous sessions are designed as a series of short provocations which use metaphor, visual imagery and audio artefact. These are intended to stimulate optimal levels of response to tasks, support full engagement in group activities, transcend language barriers and take account of diverse global contexts and cultural environments.

Written and verbal feedback will be provided throughout the course. Students will have access to tutorial support during office hours (one hour per week) and one hour of individual tutorials at a times arranged by mutual consent.

Other information

Please use this space to identify any special requirements, resource needs etc.

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Course Template for 2025-26

Course title	Creative Productivity: From Idea to Completion
Course summary (c. 50-100 word non-specialist summary for use in Global Conservatoire catalogue)	<p>This course is designed to help creatives navigate the journey from idea to completion by equipping them with insights, tools and strategies to manage their personal projects effectively. Through a mix of practical exercises, self-reflection, and interactive workshops, participants will discover how to integrate meaningful projects into their everyday lives, work through challenges, and establish sustainable routines.</p> <p>Content:</p> <ul style="list-style-type: none">o Identifying, prioritizing and committing to meaningful projects.o Planning and time-management essentials tailored for creatives.o Fundamentals of habit-building and strategies for overcoming procrastination.o Developing a personalized framework for productivity and self-care.o Case studies, Examples and peer discussions to share challenges and solutions.o Sources for further learning and self-study.
Course level	<input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Postgraduate
Credit size	All GC courses are credited as 2 ECTS, 2 US credits and either 10 (UG) or 15 (PG) RCM credits.
Delivery period	<input checked="" type="checkbox"/> Autumn <input type="checkbox"/> Spring
Maximum no. of students (Note: the minimum number of GC students is 20: 4 spaces per GC institution)	20
Lead teaching institution	<input checked="" type="checkbox"/> CvA <input type="checkbox"/> MDW <input type="checkbox"/> MSM <input type="checkbox"/> RDAM <input type="checkbox"/> RCM
Course leader	Anna Maria Nitchke
URL to course leader bio	
Contact email	anna-maria.nitschke@ahk.nl
[For collaborative delivery only]	
Collaborating teacher	
Collaborating teacher's institution	<input type="checkbox"/> CvA <input type="checkbox"/> MDW <input type="checkbox"/> MSM <input type="checkbox"/> RDAM <input type="checkbox"/> RCM
Collaborating teacher email	
Strategic Statement for 2025-26	

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Please indicate how this course aligns with one or more of the Global Conservatoire priorities for 2025-26: 1) cross-institutional collaborative teaching, 2) sustainability, 3) diversifying repertoire and programming

The **Creative Productivity: From Idea to Completion** course aligns with the Global Conservatoire priorities for 2025-26 by development cross-institutional collaboration through its blended format, which combines asynchronous lessons, live workshops, and peer review opportunities. It promotes sustainability by equipping creatives with tools to develop long-term productive habits and personalized frameworks for self-care, ensuring they can maintain their artistic practice effectively. Additionally, the course supports the diversification of repertoire and programming by guiding participants in identifying and committing to meaningful projects while incorporating a broad range of creative approaches through case studies and peer discussions. By addressing the challenge of structured creative project management, this course complements existing Global Conservatoire offerings and benefits students across various disciplines.

Learning Outcomes

Participants will:

1. **Identify** ideas and **goals** that matter most to them and turn them into projects.
2. **Develop** realistic vision on how to **integrate** these projects into their **creative** lives.
3. **Understand** their **optimal** working conditions and how to **cultivate** them.
4. Learn **strategies** for **embracing** and **overcoming challenges**.
5. **Foster** constructive **habits** and **routines** that support **long-term** productivity and creativity.

Assessment/examination Information

- **Project-Based:** Participants will create and present a detailed road map for one of their (creative) projects, applying the tools and strategies learned throughout the course.
- **Reflective:** Regular entries documenting their progress, insights, and questions.
- **Peer Review:** Opportunities for participants to share intermediate results and receive constructive input from peers and instructor.

Delivery Information and course requirements

Format: A blend of asynchronous lessons and live interactive workshops complemented with reflection exercises, readings, written assignments, and collaborative work.

Duration: 10 weeks, with weekly modules and a live session (4 synchronous sessions).

Topics/Syllabus

Content:

- o Identifying, prioritizing and committing to meaningful projects.
- o Planning and time-management essentials tailored for creatives.
- o Fundamentals of habit-building and strategies for overcoming procrastination.
- o Developing a personalized framework for productivity and self-care.
- o Case studies, Examples and peer discussions to share challenges and solutions.

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o Sources for further learning and self-study.

Support for transnational students

*The course fosters an inclusive and transnational learning community through **Absorb Learning's collaboration activities** and **four scheduled Zoom sessions (late afternoon CET) to accommodate time zones**. Students engage asynchronously via LMS-based collaboration, supported by **weekly online modules** with videos, readings, and interactive content.*

***Tutorial support** is available through the LMS, with **recorded sessions, captions, scripts, and instant translation for accessibility**. Feedback on draft work will be provided promptly via LMS messaging and scheduled office hours, ensuring continuous support in a structured, interactive learning environment.*

Other information

Please use this space to identify any special requirements, resource needs etc.

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Global Conservatoire Ableton sessions

Course title	Improvisation techniques
Course summary (c. 50-100 word non-specialist summary for use in Global Conservatoire catalogue)	Exploring the art of spontaneous musical creation in ' Free Improvisation techniques ' This course covers foundational exercises, instrumental possibilities, and advanced methods in free improvisation. Engaging in live collaborative sessions, drawing insights from classical and jazz examples. Develop personalized improvisational skills through diverse practices and examples, bridging theory, analysis, and practical application in a dynamic learning environment. <u>*The course puts special emphasis on performance analysis, synchronous sessions and collaborative work</u>
Teaching institution	Conservatorium van Amsterdam
Course tutor	Yaniv Nachum
URL to course tutor bio	https://www.conservatoriumvanamsterdam.nl/en/study/studying-at-the-cva/faculty/jazz/yaniv-nachum/
Contact email	Yaniv.nachum@ahk.nl
Course level	Postgraduate
Credit size	2 ECTS
Delivery period	Spring 2025
Maximum no. of students	25
Learning Outcomes	
Upon completing this course, students will: 1. Master foundational exercises , instrumental possibilities, and advanced methods in free improvisation . 2. Enhance collaborative skills through synchronous online sessions and dynamic musical dialogues .	

3. Cultivate **personalized improvisational skills**, bridging theory with practical application.
4. Emphasize performance analysis, **synchronous** sessions, and collaborative work for **practical** proficiency.
5. Navigate instrumental dynamics, explore harmonic possibilities, and **creatively** craft within **improvisational contexts**.
6. Engage in an in-depth exploration of improvisational **methodologies** and avant-garde practices.
7. Utilize **historical** insights from classical composers and modern perspectives from jazz musicians.
8. Explore **diverse** improvisational **practices**, incorporating **expressive** techniques and graphic notation.
9. Develop analytical skills through the examination of classical and contemporary examples, fostering a deeper understanding of free improvisation.

Assessment/examination Information

Students will be required to complete quizzes, engage in a collaborative activity, and submit several performance recordings

Delivery Information and course requirements

- Online lessons
- pre-recorded videos
- Interactive content
- Collaboration and discussion activities
- synchronous video meetings in group session for performance and performance purposes

Topics/Syllabus

1. Establishing Musical Foundations in Free Improvisation
2. Dynamic Roles and Phrasing in Musical Dialogue
3. Navigating Instrumental Dynamics for Collective Improvisation
4. Deconstructing harmony and modal applications
5. Analysis and review of Advanced Methods in Improvisation: A Comprehensive Exploration
6. Exploring Avant-Garde Practices and Artistic Concepts
7. Analyzing Classical and Contemporary Examples in Free Improvisation
8. Synchronous Sessions: Real-Time Interaction and Collaborative Performance
9. Multidimensional Approach: Historical Insights and Philosophical Guidance
10. Diverse Practices in Free Improvisation

Support for transnational students

Other information

Please use this space to identify any special requirements, resource needs etc.

GLOBAL CONSERVATOIRE

AMSTERDAM COPENHAGEN LONDON NEW YORK VIENNA

Global Conservatoire Course Information 2025-26

Course title	Music, Sound, and Environment
Course summary	Aimed at both performers and composers, this course explores themes of Sound and Environment in music through recent scholarship and a diverse array of musical practices, from the twentieth century through to contemporary cultures, including examples from popular music, sound art, modernism, and experimental music. Students will encounter a range of perspectives that will enable them to critically and creatively engage with and reflect on topics including the aesthetics, techniques, and reception of site-specific artworks, modern spatial audio production practices, ecological thinking, soundscape, and field-recordings. Practical and creative tasks will also develop students' listening skills while exploring their own experience of sound in different environments.
Teaching institution	Royal College of Music
Course tutor	Nicholas Moroz
URL to course tutor bio	rcm.ac.uk/composition/professors/details/?id=96271
Contact email	nicholas.moroz@rcm.ac.uk
Course level	UK FHEQ Level 7 (PG, but open to advanced UGs at CvA, MSM, MDW, RDAM)
Credit size	2 ECTS / 2 US credits / 15 UK credits
Delivery period	Spring 2026
Maximum no. of students	25

Learning Outcomes
<p>By the end of this course students will be able to:</p> <ul style="list-style-type: none"> • Reflect on a range of musicological perspectives that engage with themes of sound and space in music, and develop their own critical frameworks applied to subjects of their choice. • Reflect and critically engage with a range of examples from music and sound art from the twentieth and twenty-first centuries. • Apply their knowledge to their own creative practice including but not limited to composition, sound art, soundscapes, field recording, digital storytelling, and sound walks.
Assessment/examination Information
<p>Portfolio (50%) 15-minute presentation on a freely-chosen topic related to the course content; or, a 10-minute documentary, field recording, or composition related to the course content, with an accompanying 5-minute presentation.</p> <p>Continuous Assessment (50%) Attendance and assignments including listening and research tasks</p>
Delivery Information and course requirements
<p>The course consists of eight units comprising four 120-minute online video seminars and six pre-recorded lectures. Between each unit, students will work independently and use digital materials to explore set readings, musical works, and learning resources.</p>
Topics/Syllabus
<p>Please refer to the detailed week-by-week course information on RCM Learn.rcm</p>
Support for transnational students
<p>The course will encourage sharing and discussion of sonic experiences in different global and cultural environments, through field recordings, reflection and group activities.</p>
Other information

GLOBAL CONSERVATOIRE

AMSTERDAM COPENHAGEN LONDON NEW YORK VIENNA

Course Template for 2025-26

Course title	Performers (back) in the Spotlight
Course summary (c. 50-100 word non-specialist summary for use in Global Conservatoire catalogue)	For a long time, the thinking and writing of music history has focused on the written "work" and its creator. But what if we shift the perspective and conceptualize music as a social sonic event? In this course, we will focus on the people who make music sound: the performers. We will approach music history by examining their role in processes of musical creation and repertoire formation, as well as their impact on the distribution and reception of compositions. We will explore how this offers a more diverse and nuanced picture of the various individuals that have shaped music history.
Course level	<input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Postgraduate
Credit size	All GC courses are credited as 2 ECTS, 2 US credits and either 10 (UG) or 15 (PG) RCM credits.
Delivery period	<input checked="" type="checkbox"/> Autumn <input type="checkbox"/> Spring
Maximum no. of students (Note: the minimum number of GC students is 20: 4 spaces per GC institution)	20
Lead teaching institution	<input type="checkbox"/> CvA <input checked="" type="checkbox"/> MDW <input type="checkbox"/> MSM <input type="checkbox"/> RDAM <input type="checkbox"/> RCM
Course leader	Elisabeth Reisinger
URL to course leader bio	https://globalconservatoire.com/faculty/elisabeth-reisinger/
Contact email	reisinger-e@mdw.ac.at
[For collaborative delivery only]	
Collaborating teacher	
Collaborating teacher's institution	<input type="checkbox"/> CvA <input type="checkbox"/> MDW <input type="checkbox"/> MSM <input type="checkbox"/> RDAM <input type="checkbox"/> RCM
Collaborating teacher email	
Strategic Statement for 2025-26	
Please indicate how this course aligns with one or more of the Global Conservatoire priorities for 2025-26: 1) cross-institutional collaborative teaching, 2) sustainability, 3) diversifying repertoire and programming	
Addressing aspects of canon criticism and diversifying the repertoire is central to this course, and thus it aligns with priority 3). One focus will be on how we can bring visibility to marginalized groups and individuals and their music. In doing so, we will engage in a self-reflexive process of examining our own artistic practices.	
Learning Outcomes	

GLOBAL CONSERVATOIRE

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Students will gain an overview of the field based on current research. They will acquire skills in the differentiated and critical comprehension of the various contents, as well as in working with literature and historical sources. The use of digital resources will be particularly integrated. Creative approaches to the assignments are explicitly encouraged.

Assessment/examination Information

Assignments in the work packages (50%): Short written reflections related to the topics and material of the work packages have to be completed during the semester.

Final project (50%): During the course of the semester, students develop a final project on a topic of their own choice.

Engagement during the live sessions on Zoom, such as discussions and group work, will be included in the assessment.

Details will be provided at the beginning of the course.

Delivery Information and course requirements

There will be four synchronous online sessions, for which students will prepare themselves with the material provided via Moodle (readings, listening exercises, and videos).

It is important to note that the workload for the course is equivalent to a weekly seminar over the whole semester (2 ECTS by EU standards). Students are expected to show an adequate level of commitment and responsible time management.

Topics/Syllabus

The main topics will be notions of music as a profession and of career profiles, the distribution of resources and power, and the politics of historical narratives and their manifestations in our everyday (musical) lives. Geographically, the focus will be on Europe and North America; temporally, on the nineteenth century to the present. After a broad historical overview, we will delve into case studies of influential performers such as Wanda Landowska, Marian Anderson, or Benny Goodman.

Support for transnational students

Written and verbal feedback will be provided throughout the course. For individual feedback and questions, online office hours will be offered. Group works in break-out rooms during the synchronous classes will allow students to engage in exchange and networking with each other.

Other information

Please use this space to identify any special requirements, resource needs etc.

Version 3.0

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