

CURRICULUM

MUSIC TEACHER

Bachelor i musik (BMus) / Bachelor of Music (BMus)

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

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GENERAL RULES

AUTHORITY

The curriculum for the Bachelor study programme in Music is laid down under the authority of Executive Order no. 122 of 24.01.2025 concerning the Danish Academies of Music and the Royal Opera Academy in the area of the Danish Ministry of Culture. This curriculum applies to all current students enrolled after 01.08.2018. Students enrolled at an earlier time may be subject to transitional rules.

ECTS CREDITS

The Bachelor programme in Music is a full-time course of study corresponding to 180 ECTS credits. 60 points in the European Credit Transfer System (ECTS) corresponds to one year of full-time studies. The programme is organised as a full-time study programme within a three-year timeframe.

ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION

The entrance requirement for the Bachelor study programme in Music is a passed entrance examination.

The entrance examination consists of an audition in the applicant's main subject and supplementary prohibitive examinations (i.e. examinations which must be passed). The applicant may apply for admission to several academies of music at the same time, in prioritised order. The decision on whether to admit an applicant is taken by the Academy on the basis of a concrete assessment of the applicant's abilities and skills. The requirements of the music profession are also taken into consideration, as well as the need to attain an appropriate balance of instruments and voices.

The common rules of the academies of music on admission procedures:

- The requirements, procedures and forms for admission are available on the common website of the academies of music.
- Applicants indicate on the application form the academies to which they wish to apply for admission, in prioritised order.

It is a prerequisite for admission that the applicant master's Danish both orally and in writing and can use the language in a teaching context. A CEFR level of B1 or higher is required. Foreign applicants must enclose documentation of their Danish language skills.

INTERNATIONAL FEE-PAYING STUDENTS

Prior to the commencement of studies, a legally binding agreement must be entered into between the Royal Danish Academy of Music and the student. ('Contract determining the Conditions set for the Provision of Education for International Students at the Royal Danish Academy of Music'.)

TITLE AWARDED

Graduates of the Bachelor programme in Music are entitled to use the title Bachelor of Music (BMus) (general music teacher). The title in Danish is: Bachelor i musik (BMus) (almen musiklærer).

EXAMINATION GUIDELINES

Reference is also made to the applicable examination guidelines in force at any given time, which can be found on the intranet.

PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the Bachelor programme as general music teacher is to prepare the student for employment in the broad and complex labour market of music education and music performance, for example in music schools, folk high schools, continuation schools, primary schools, etc. and/or as conductor of an adult or children's choir, band or ensemble leader, performing musician, etc.

The Bachelor programme is a discrete study programme that provides students with a foundation for further studies at Master's level. The Bachelor programme can also provide the basis for the practice of professional work functions.

Knowledge

- On the basis of their own work, students learn to understand and reflect on the artistic and pedagogical practices and methods of the profession.
- Artistic and pedagogical knowledge of a wide repertoire, important musical styles and related traditions of practice in the field, as well as in-depth knowledge of individual works and more specialised repertoire.
- Research-based knowledge in relevant areas of fundamental features of music history, as well as basic elements and organisational patterns in music, including part-writing techniques, and the ability to relate this to one's own musical performance and music teaching practice.
- Research-based knowledge of basic pedagogical and music teaching theory and teaching methods.
- Fundamental knowledge of the music industry, the employment market in music teaching, cultural life, and an understanding of music teaching and music performance in a broader context.

Skills

- Skills to create good relations with the student's pupils, and to organise and implement teaching situations and coherent courses for small or large groups of pupils.
- Skills to express oneself artistically within a variety of relevant styles with imagination and empathy.
- Skills to evaluate pedagogical and music pedagogical challenges, and to justify and select relevant solutions.
- Skills to communicate about artistic expressions and professional issues with peers, pupils and non-specialists.
- Skills to apply aural training and other general skills associated with the field in solution-oriented practice and private study in relation to music teaching and other professional work.
- Skills to apply relevant scientific methods and assess theoretical issues in selected areas.

Competencies

- Competency to reflect on one's own musical pedagogical practice and develop and vary the teaching.
- Competency to identify and assess one's own learning needs and structure one's own learning and that of others in connection with music performance and music teaching.
- Competency to handle the psychological, physiological, planning and communication demands of public performance and the prior rehearsal and practice.

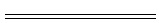
- Competency to communicate the student's practice of music in writing and speech and place it in a broader context.
- Competency to interact musically and lead ensembles of various sizes, and to engage independently and professionally in musical collaborations.
- Competency to apply musical, pedagogical and instrumental/vocal knowledge in teaching.

STRUCTURE OF THE PROGRAMME

SCHEMA (ECTS AND TEACHING)

GENERAL MUSIC TEACHER

Subject group	Subject	1st year	2nd year	3rd year	
Principal study	Music pedagogy, ensemble conducting and choir conducting	30 ECTS	30 ECTS	10 ECTS	20 ECTS
	Instrument/Singing	10 ECTS	10 ECTS	10 ECTS	
Principal study-related subjects	Children's choir			3 ECTS	
	Practical voice	3 ECTS	3 ECTS	3 ECTS	
	Practical piano	3 ECTS	3 ECTS	3 ECTS	
	Theory, arranging and instrumentation	6 ECTS	6 ECTS		
	Popular/contemporary music theory				3 ECTS
General subjects	Aural training	5 ECTS	5 ECTS		
	Music history/cultural studies	3 ECTS	3 ECTS		
	Entrepreneurship			4 ECTS	
	Elective Subjects			4 ECTS	
	TOTAL	60 ECTS	60 ECTS	60 ECTS	

The marking  indicates that the ECTS credits are triggered by certificate.

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The marking  indicates the duration of the teaching.

PARTICIPATION IN ORCHESTRA AND ENSEMBLE PROJECTS AND UNSCHEDULED ACTIVITIES

Requirements for Participation in Unscheduled Teaching and Projects

All students at the Royal Danish Academy of Music (RDAM) are required to participate in relevant orchestral and ensemble activities, as well as other professionally relevant projects organised by the Academy.

To support the students' broader academic and artistic development, the Academy places emphasis on student participation in teaching and projects that form part of RDAM's overall educational mission.

Accordingly, students are obliged to:

- Take part in RDAM's orchestral schools, orchestra projects, and other collaborative projects.
- Participate in RDAM choir, chamber choir, chamber opera, etc.
- Contribute to the PULSAR Festival and RDAM's in-house new music projects, including participation in the sinfonietta and various chamber ensembles.
- Participate in the institution's chamber music teaching, group classes, and chamber concerts organized by the relevant teacher.

The head of the subject area determines which projects each student is required to participate in.

Students enrolled in soloist programmes are additionally required to be available as soloists in relevant projects, such as those involving orchestras or other ensembles. This may also include leading sectional rehearsals, when necessary, either at the request of the conductor, the head of the subject area, or on their own initiative.

Students who have completed their coursework and have postponed their last examination are required to participate in the above-mentioned projects to a limited extent.

Based on the nature of the project and the student's academic profile, the head of the subject area decides which projects the student must participate in.

Failure to participate may result in sanctions. For further details, please refer to the relevant rules and regulations at www.dkdm.dk/intra.

1. PRINCIPAL STUDY

(1st-6th semester)

LEARNING CONTENT

Music Pedagogy

In the subject of music pedagogy, the student develops practical methodological skills and tools, and acquires pedagogical and theoretical knowledge, enabling them to teach music to children aged 0–12 years, in both larger and smaller groups.

Throughout the course, the student builds a broad repertoire, including both contemporary and traditional children's songs, rhymes, and singing games, as well as selected relevant parts of the classical music repertoire. The student learns to develop and create their own teaching materials for the purpose of conveying the aforementioned content.

The course includes work with, among other things:

- Various music pedagogical traditions and methods
- Planning of progressive teaching sequences
- Structured and varied lesson planning
- The teacher's own role and the creation of a safe and trust-building learning environment
- Meaningful communication of musical content, including work with the fundamental elements of music (pulse, rhythm, form, melody, and harmony)
- Pedagogical and psychological theory related to children's development and learning processes
- Reflection on and evaluation of one's own teaching practice

During the course of the program, shorter modules are also conducted with the aim of providing music education students with a basic insight into – and understanding of – the professional competencies of primary school teachers and early childhood educators.

Ensemble Leadership

Instruction is provided in classical ensemble conducting and ensemble leadership (rhythmic).

Ensemble leadership is further divided into two parts:

- Rotation and Instrument Studies (semesters 1–3)
- Ensemble Playing for Children (semesters 4–6)

In Rotation/Instrument Studies, the student acquires, through the ensemble method known as rotation, basic performance skills on rhythmic instruments (singing with microphone, electric bass, drums, electric guitar, keyboard, percussion, etc.). The instruction also includes ear training exercises, arrangement exercises, guidance, and exercises in methodological instruction and leadership.

In Ensemble Playing for Children, various ensemble methods are explored using both similar and different instruments. The student receives guidance in planning, conducting, and evaluating ensemble teaching. Relevant music didactic theory is incorporated into the instruction, and a range of relevant teaching materials is reviewed and tested. Under supervision, the student develops, and tests ensemble arrangements primarily aimed at music education in primary schools. There will be 1–3 teaching practice placements.

Choir conducting

The teaching in choir conducting aims both to equip students with the technical, musical and pedagogical skills to conduct, instruct and lead choirs at different levels in various genres, and to develop the student's skills and experience as a chorister. The teaching includes conducting technique, practising and rehearsal technique (including the use of the piano as a supportive tool), choral voice pedagogy and musical analysis relating to choral direction and rehearsal methods (including awareness of the relationship between lyrics and music, technical vocal challenges in the score, stylistic characteristics and performance practice). Work is also done to develop the student's musical, vocal and stylistic sense and leadership skills.

As part of the teaching, the student participates in choir activities. Every year, a course in popular choral music is held.

Rhythmic training

During the first year of studies, as part of the principal study, the student is provided with rhythmic training. The purpose of the subject is to work methodically with pulse, subdivisions, grounding, coordination and motoric skills, thereby building up a bodily and intellectual understanding of pulse and rhythm. The aim is to give the student a stronger rhythmic foundation for use in work as a musician and teacher, where it is important to have a strong inner sense of pulse and rhythmic energy. The rhythmic training tuition includes the use of body and voice when practising rhythms and movement patterns, polyrhythms and poly periods, complex rhythmic structures in, for example, African and classical Indian music, rhythm notation and the analysis of processed rhythms, the processing of notated rhythms with body and voice, and tools for the communication of pulse and rhythm.

TEACHING AND LEARNING METHODS

Music pedagogy

Class teaching, observation and class practical training, internal practical training and guidance.

Ensemble conducting

Classes, practical training, observation internship, individual guidance.

Choir conducting

Class teaching.

In addition, students participate in practice choirs of various sizes and in the Common Choir. Together, GM students and church music students form the Practice Choir (primarily for the more advanced students), the Training Choirs (for students' first experiences with choral direction) and the Common Choir, which performs in projects under the leadership of the most experienced students and teachers in choir conducting.

Rhythmic training

Classes and workshops.

EXAMINATION REGULATIONS

1ST YEAR PROFICIENCY TEST, MUSIC PEDAGOGY

After the second semester

Learning outcomes

The purpose of the test is to examine the student's basic skills regarding musical clarity and pedagogical organization in a communication situation, in order to assess whether the student is likely to be able to complete the study programme.

At the first-year proficiency test, the student is expected to:

- Possess knowledge of a certain repertoire and certain didactic methods in relation to music pedagogy
- Have knowledge of certain music teaching approaches
- Be able, under supervision, to reflect on his or her own practice, communicate simple pedagogical issues, and choose relevant solution models
- Be capable of creating flow and music in the teaching
- Appear present in the teaching situation
- Be able to present a clear and concise expression in their mediation

Examination form and duration

Practical test, the total duration of which depends on the number of students in the year group. Each student must do a team-teaching demonstration in 15 minutes followed by a short conversation in 5 minutes. 10 minutes is provided for assessment per student. In total the duration is 30 minutes per student. No preparation time is given.

Moderation and assessment

The test is assessed by an internal moderator and the student's own teacher. The assessment awarded is pass/fail and is supplemented by a short conversation in which the student is provided with guidance for their future teaching.

Permitted examination aids

Not relevant.

Special provisions

The student will begin – along with the rest of the class – the study of a song/movement or a part of it. During the studying some of the basic elements of the music (pulse, rhythm, form, melody, harmony) are made subjects of closer investigation and practice.

The studying must include vocal work on the melodical studying, and a body movement aspect must be included as well (a small dance, choreography etc) which will be descriptive for the musical content (phrasing, form etc). This will support the studying of the song/movement.

The Study Administration is responsible for ensuring that an extra room is available for the assessment process.

BACHELOR PROJECT, MUSIC PEDAGOGY

After the sixth semester

Learning outcomes

The purpose of the Bachelor project is to document that the student has achieved a fundamental maturity and musicality in the principal study, as a basis for further studies in the Master's programme and professional work.

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

- Be familiar with a wide and versatile repertoire in relation to the subject, including selected parts of the classical music literature
- Possess knowledge of various musical pedagogical methods and traditions, fundamental pedagogical and learning theory, and children's psychological development
- Be able to organise and implement structured teaching situations and coherent, progressive courses of teaching for large and small classes
- Be able, through a secure teaching space and a good relationship with the pupils, to communicate music and technical content (including the fundamental musical elements) in a trustworthy and meaningful manner
- Be capable of developing and varying his or her own teaching and reflecting on his or her own practice
- Be able to assess challenges and problems in the teaching situation and justify and select relevant solution models, possibly on the basis of or against the background of pedagogical and psychological theory
- Possess knowledge of the music teaching employment market, and be able to participate appropriately in collaborations with, amongst others, primary school teachers and educators

Examination form and duration

Practical test of 1 hour and 15 minutes' duration, including assessment. The examination consists of a practical test and the submission of a written report.

Moderation and assessment

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. The test is assessed as a whole, in accordance with the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

Report:

In the course of the Bachelor programme, the student keeps a logbook of his or her practical teaching in all three years. On the basis of this logbook, the student submits a report in four copies 14 days prior to the examination.

The report must contain:

- A description of the student's work as a music teacher during the study programme, including reflections on the student's own development and knowledge of musical pedagogical methods and traditions, as well as pedagogical and psychological theory.
- A description and documentation of self-developed teaching materials that demonstrate the student's ability to organise and communicate a particular subject area to a specific age group.
- A description of the practical teaching course in the sixth semester, including the class, relevant pupil descriptions, age group, physical surroundings, level of proficiency and learning readiness, as well as considerations of the goals, content and methodology of the teaching and a provisional evaluation of the course.
- A comprehensive overview (repertoire and literature list, digital links, etc.) of the repertoire and literature studied during the Bachelor programme, including various songbooks, literature on music pedagogy, methodology, general pedagogy, psychology, etc.
- The complete logbook for the practical teaching courses in the Bachelor study programme (appendix)

The report should be 8-10 standard pages in length, excluding bibliography and any appendices.

Practical examination:

The practical examination is held in three parts:

Part 1 is a practical teaching demonstration with an examination class, of approximately 25 minutes' duration. The student prepares a lesson plan with accompanying appendices for the moderators, which the student brings to the examination in three copies.

Part 2 of the examination consists of a 10-minute presentation of a self-selected topic within the student's musical pedagogical practice, preferably based on the student's report.

Part 3 of the examination consists of a 5–10-minute conversation with the moderators, in which the moderators have an opportunity to ask questions about the teaching demonstration, the topic presentation and the report.

No preparation time is given.

It is the student's responsibility to ensure that the report is submitted on time. The report is submitted in four copies.

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1st of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination.

The student is responsible for ensuring the presence of the student's own practical teaching class.

The student is responsible for ensuring that various examination aids, including instruments, are present in the examination room.

The Study Administration is responsible for ensuring that an extra room is available for the assessment process.

BACHELOR'S PROJECT, BAND TEACHING PRACTICE

After 6th semester

Learning Objectives

The bachelor project aims to demonstrate that the student has achieved fundamental maturity and musicality within their principal subject, forming the basis for further studies at the master's level and for professional practice.

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

- Have acquired methods and skills to plan and conduct ensemble situations in primary school and/or music school
- Be able to assess and evaluate their own practice in relation to the above
- Have acquired knowledge and tools to create simple arrangements for ensemble playing
- Be familiar with relevant teaching materials within the subject
- Be familiar with relevant music didactics related to the subject

Examination Form and Duration

45-minute practical exam including deliberation (20 minutes of practical ensemble leadership, 10-minute discussion, 15-minute deliberation).

The exam consists of a practical and a written component.

The written component consists of a synopsis (3–4 pages), which must include at minimum:

- A description of a short teaching sequence in a primary or music school with students, including a rationale for didactic/methodological choices and progression
- 1–2 ensemble arrangements for larger groups, created by the student in connection with the teaching sequence with the exam practice group
- A bibliography

The practical component consists of a teaching demonstration followed by a discussion with the examiners.

Based on the student's synopsis, an ensemble situation with a larger group of students is conducted for approximately 20 minutes. This is followed by a 10-minute discussion, during which the examiners and the student's teacher may ask questions about the synopsis and the teaching demonstration.

Moderation and assessment

The exam is assessed by an external examiner, an internal examiner, and the student's own teacher.

The exam is graded as a whole according to the current grading scale.

Permitted examination aids

Not applicable.

Special Provisions

The student demonstrates rehearsal and leadership of a self-selected task with an ensemble consisting of fellow students, external participants, or a combination thereof. The exam concludes with a discussion in which the student answers questions regarding the structure and planning of the lesson, choice of method and rehearsal technique, problem-solving, and leadership.

The student is responsible for obtaining approval of the self-selected pieces from their teacher and for bringing any sheet music for the examiners and other participants.

The student must provide one copy of all sheet music and text materials used in the rehearsal to the examiners and teacher before the exam begins. If no materials are distributed to the ensemble, none will be distributed to the examiners or teacher.

The student is responsible for ensuring the presence of their own practice group. The teacher must approve the suitability of the practice group prior to the exam. The written material must be submitted electronically.

Submission of the written material on time and approval of the self-selected pieces and the suitability of the practice group by the teacher are prerequisites for taking the exam.

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1st of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination.

The Study Administration is responsible for providing an additional room for deliberation.

BACHELOR PROJECT, CLASSICAL ENSEMBLE CONDUCTING

After the sixth semester

Learning outcomes

The purpose of the Bachelor project is to document that the student has achieved a fundamental maturity and musicality in the principal study, as a basis for further studies in the Master's programme and professional work.

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

- Be able to initiate and implement pedagogically well-organised and effective rehearsal and teaching situations within classical music, and motivate the ensemble to give a good performance and realise the musical intentions
- Be capable, through commitment and feeling for the music and the pedagogical situation, of creating the necessary concentration and contact to both the ensemble and the individual musicians, and have knowledge of and the ability to apply elementary conducting skills with preparations, conclusions, phrasings, pauses/ caesuras, dynamics and articulation
- Have knowledge of and be able to use elementary beat techniques clearly and efficiently, and, on the basis of an understanding of the structures of the music, be able to express phrases from a melodic sequence
- Possess knowledge of a certain repertoire in classical music ensemble conducting and of the capabilities of the individual instruments, as well as musical insight into and awareness of the effective characteristics of the music (e.g. tone, mood, dynamics, harmony) and the ability to communicate these to both peers and non-specialists
- Be able, with a sense of balance, rhythm and tone, to correct errors and provide relevant and clear instructions, with an understanding of the ensemble's capability in relation to the level of difficulty of the music

Examination form and duration

45-minute practical test, including assessment. (25 minutes for conducting and rehearsal, 5 minutes for the interview, 10 minutes for the assessment process and 5 minutes for notification of the result to the student.)

Moderation and assessment

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher. The examination is assessed as a whole, in accordance with the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The student demonstrates the ability to rehearse and conduct an ensemble consisting of fellow students and/or an external ensemble. The test concludes in an interview, at which the student comments on and answers questions about the test.

The student, in co-operation with the teacher, is responsible for ensuring the presence of a suitable ensemble.

The student is responsible for providing all score materials, i.e. orchestra parts for the ensemble and a score for each of the moderators.

BACHELOR PROJECT, CHOIR CONDUCTING

After the sixth semester

Learning outcomes

The purpose of the Bachelor project is to document that the student has achieved a fundamental maturity and musicality in the principal study, as a basis for further studies in the Master's programme and professional work.

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

- Be able to plan, initiate and conduct a well-organised choir practice with simple to medium-level choral pieces, with appropriate rehearsal, progression and positive development, and motivate the choir to perform well and realise the musical intentions
- Through commitment and feeling for the music, be able to create the necessary concentration and contact with the whole choir, and listen to and react to the choir's musical performance, thereby playing a positive and constructive role as conductor
- Possess knowledge of and the ability to utilise elementary choral conducting techniques (e.g. preparations, beats, caesuras, pauses) and as well as knowledge of rehearsal methods and elementary vocal technique, and the ability to correct obvious errors in the choral singing with conducting and/or verbal instructions
- Have knowledge of a certain repertoire in the field of choral singing and a particular knowledge of individual works
- Be able to analyse choral works on the basis of, for example, vocal technique, stylistic characteristics, musical structures and contexts, and possess musical insight into and awareness of the effective characteristics of the music (e.g. tone, mood, balance, dynamics, harmony) and the ability to communicate these to both peers and non-specialists
- Be able to use the piano at a basic level as an appropriate tool in the rehearsal process
- Be able to reflect critically on his or her own performance during the test, and justify and choose relevant solution models

Examination form and duration

The test takes the form of a 60-minute practical test, including assessment. (30 minutes for the choir practice, 15 minutes for the interview with the student, and 15 minutes for the assessment process.)

Moderation and assessment

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. The test is assessed as a whole, in accordance with the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The student submits a repertoire list of five choral pieces six weeks prior to the examination. Copies of the five choral pieces and one self-chosen piece must be attached. The pieces must be from a variety of genres and include pieces in Danish and other languages.

The list and the pieces are approved by the teacher, and all of the material is submitted in four copies. It is the student's responsibility to ensure that the material is submitted on time.

The test takes the form of a choir practice with the Common Choir, or part of the Common Choir. At the test, work is done with two complementary pieces:

- 1) One self-selected, concert-ready piece (duration: 3-5 minutes)
- 2) One piece that the teacher, in consultation with the external moderator, selects from the student's list. This piece is forwarded to the student **four weeks** prior to the test. The student is responsible for collecting this from the Study Administration. The piece is then given a basic rehearsal with the choir, so that the choir achieves 'secunda vista' level for the test.

Two weeks prior to the test, the student submits a report of 4-8 standard pages containing the student's reflections on the whole process, starting with the choice of repertoire, the analytical and practical preparation of the selected pieces, the compilation of a plan for the entire process (including choir practices before the test) and a brief projected view of what could be worked on after the test (as a reflection on what worked as intended, and what could be approached differently next time). It is the student's responsibility to ensure that the report is submitted on time. The report is submitted in four copies.

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1st of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination.

If the practice choir does not sing at the test, the student is responsible for providing scores for the choir and moderators.

INSTRUMENT/VOICE

(1st-6th semester)

Learning content:

The teaching develops and strengthens the student's individual musical identity on the solo instrument, with regard to both technical skills and musical expression. On the basis of the student's musical capabilities and stylistic identity, the teaching encompasses the development of the student's technical skills through work on instrumental/ vocal technique(s) and the development of the student's musical expression skills in relation to basic principles such as form/structure, tone, pulse, phrasing, improvisation, rhythmic/melodic paraphrasing and text comprehension – primarily in relation to the student's own music-making, but also with a focus on strengthening the student's musical communication within the principal studies Music Pedagogy, Choir Conducting and Ensemble Conducting.

Teaching and learning methods:

Individual teaching.

Examination regulations:

After the third semester

After the 3rd semester, an internal test is held, where the student performs a program of 10-12 minutes duration. The test is attended by the student's teacher in the subject as well as the Head of Department or a representative of this. The test is followed by an oral evaluation for the student with a view to further education in the instrumental subject. The exam is planned outside the exam office.

Examination regulations:

After the sixth semester

Learning outcomes

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

- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, accurate intonation, equality, flexibility and tonal/dynamic variation, in both solo and ensemble performance
- Be able to convey a basic artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination in both solo and ensemble playing
- Be capable of handling the basic psychological and physiological demands associated with public performance
- Be capable of independently managing time and effort in relation to practising, learning and rehearsals
- Be able to evaluate artistic challenges and technical instrumental issues, and justify and select relevant expressions and solutions

Examination form and duration

30-minute practical test, including assessment.

Moderation and assessment

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. The test is assessed as a whole, in accordance with the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

At the examination, the student presents a self-selected programme of 20 minutes' duration, compiled in co-operation with the teacher. The programme must contain musical/stylistic variation. At least one of the tasks must be an ensemble playing or ensemble singing task. In the case of popular music instrument playing or singing, improvisation/paraphrasing must be included in at least one of the numbers. One of the tasks is defined as a solo/unaccompanied task (e.g. a classical étude, a standard number, a transcribed solo, the student's own composition or an interpretation of a song). It is the student's responsibility to ensure that the programme is submitted on time to the Study Administration.

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1st of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination.

The student is responsible for ensuring the attendance of any other participants at the test.

2. PRINCIPAL STUDY-RELATED SUBJECTS

(1st-6th semester)

CHILDREN'S CHOIR CONDUCTING

(4th-5th semester)

Learning content:

The purpose of the teaching in children's choir conducting is to give the student an opportunity to learn about the conducting and leadership of children's choirs. The teaching includes observation internship and visiting internship with children's choirs on several levels, voice production for children's voices, instruction techniques, methodology and the organisation of practice sessions.

Teaching and learning methods:

Class teaching, observation internship and guidance.

Examination regulations:

After the fifth semester

Learning outcomes

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

- Possess knowledge of a certain repertoire in the field of children's choral singing, and a particular knowledge of individual works
- Be able to plan and conduct a well-organised children's choir practice with appropriate rehearsal, progression and positive development, and motivate the choir to perform well and realise basic musical intentions
- Be capable of developing and varying his or her own teaching and creating flow and music in the choir practice
- Possess knowledge of voice production in children (including vocal and aural/intonation problems), methodologies and music pedagogical approaches in relation to children's choirs
- Possess knowledge of and be able to apply elementary conducting techniques for children's choirs, auditively and visually illustrate and control the mood/energy, dynamics, rhythm and tempo, and correct obvious errors through conducting and/or verbal instructions

Examination form and duration

30-minute practical test, including assessment, with set task.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The student demonstrates his or her skills in conducting children's choirs, either with the student's own choir or with one of the Academy's children's choirs, according to the student's own choice. Work is done with warming-up/voice training and a set task/piece. The task must not have been previously reviewed during the student's studies. The student's own teacher, in consultation with the internal moderator, is responsible for the set task. The set task can be collected from the Study Administration **three days** before the examination.

If time permits, the student may supplement this with a brief self-chosen piece which has been reviewed earlier with the choir.

The student and the teacher are jointly responsible for ensuring the presence of the choir.

The student is responsible for supplying scores for the moderators and ensuring the attendance of other participants at the test.

PRACTICAL VOICE

(1st-5th semester)

Learning content:

The purpose of the subject is to develop and strengthen the voice in speech and singing for appropriate use in teaching contexts, and to provide the student with stylistic vocal experience and insight into a broad repertoire that will qualify him or her for voice teaching and leadership within the programme's pedagogical principal studies. Work is done on vocal training and ensemble singing, repertoire rehearsal, including singing with own accompaniment and teaching in prima/secunda vista tasks.

The aim is for the teaching in practical voice to be linked throughout the Bachelor programme with the principal studies of Music Pedagogy, Choir Conducting and Ensemble Conducting, together with joint repertoire study. The solo singing repertoire ranges from Danish songs and folk songs to children's songs and classical and popular music repertoire.

Teaching and learning methods:

Classes and individual teaching.

Examination regulations:

After the fifth semester

Learning outcomes

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

- Possess knowledge of the possibilities and limitations of the singing voice, and the ability to use his or her singing voice as an appropriate tool in teaching contexts
- Possess musical insight into and awareness of the effective characteristics of the music (e.g. tone, mood, dynamics, harmony) and a sense of style and stylistic means, and be able to communicate these to both peers and non-specialists
- Be able to accompany his or her own singing
- Be capable of independently managing time and effort in relation to practising, learning and rehearsals
- Be able to evaluate basic artistic challenges and issues of vocal technique, and justify and select relevant expressions and solutions

Examination form and duration

30-minute practical test, including assessment. 30 minutes' preparation time is allowed for the secunda vista task.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The student submits a programme list of twenty solo songs, representing the reviewed repertoire. Five of the twenty solo songs are submitted as accompaniment to the student's own singing.

At the examination, the student presents two self-chosen and two to three moderator-chosen tasks from the programme list. A song performed to the student's own accompaniment must be included in the examination. All of the tasks are performed from memory. The student may obtain information on the moderators' choice of tasks from the Study Administration **one week** before the examination.

The student also performs a secunda vista song to his or her own accompaniment. The internal moderator is responsible for supplying the secunda vista tasks.

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

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1st of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination.

The student is responsible for ensuring the attendance of any other participants at the examination.

PRACTICAL PIANO

(1st-5th semester)

Learning content:

The teaching enables the student to use the piano both as an aid to learning music theory, acquiring practical skills and repertoire, and in the student's future teaching activities as a tool to illustrate musical phenomena, and as an instrument for accompaniment and ensemble performance. The teaching encompasses a number of disciplines such as pitch playing and melody playing according to chords, accompaniment to notes and chords, development of preludes (and the like) and improvisation over simple forms, harmonisation – both to melodies without harmonic indications and in the form of harmonious processing of a given original (reharmonisation), transposition, prima vista playing, reduction and simple score playing. Simple piano pieces are also played. Work is done with a broad repertoire (children's songs, ballads, folk music, popular music, classical music, etc.). The student is introduced to the various piano voicing and accompaniment models that characterise the above genres.

Teaching and learning methods:

Classes, individual teaching and workshops

Examination regulations:

After the fifth semester

Learning outcomes

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

- Possess an understanding of the uses of the piano in teaching, rehearsal and communication contexts
- Be able to identify his or her own learning needs and use the piano as a tool, for example in ensemble playing or accompaniment, and as an aid in learning and exemplification of basic music theory
- Be capable of applying fundamental piano skills such as chord notation and repertoire with chords, especially with a view to teaching/communication
- Be capable of independently managing time and effort in relation to practising, learning and rehearsal
- Be able to convey a coherent musical expression in a simple piano piece with the application of basic piano techniques
- Be able to evaluate basic artistic challenges and issues of vocal technique, and justify and select relevant expressions and solutions

Examination form and duration

30-minute practical test, including assessment. 45 minutes are allowed for preparation in the secunda vista tasks.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The student submits a programme list of ten songs/pieces which represent the reviewed repertoire, with variation in style, rhythm and tempo. The following is submitted:

- a) Three titles in twelve keys. Transposition is done on the basis of one score original (melody with chord notation)
- b) Three easy piano pieces in two keys. The piece may also be a piano accompaniment to a *lied*
- c) Four optional titles. Maximum duration per title: two minutes

The moderator selects one task and key from points a) and b), respectively. One self-chosen task and one moderator-selected task are played from point c). The student is told of the moderator's choice at the examination preparation.

In addition to this are the d) secunda vista tasks:

- One piano piece at a simple level of difficulty
- Harmonisation to a set melody, performed either as a piano piece or as accompaniment to the student's own singing
- Reduction/chord notation task: Piano accompaniment to a song, *lied* or the like (solo voice with accompaniment), played as written or as a reduced chord accompaniment.

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

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1st of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination.

The student and the teacher are jointly responsible for ensuring the presence of other participants at the examination.

The moderator is responsible for supplying the secunda vista tasks.

The Study Administration is responsible for ensuring that there is a piano available in the preparation room.

THEORY, ARRANGING AND INSTRUMENTATION

(1st-4th semester)

Learning Content:

The purpose of the subject is to contribute to the student's understanding of the classical music tradition and, based on this, to strengthen the foundation for the productive element in their future work as a music educator/communicator. The teaching aims to provide familiarity with the fundamental harmonic and compositional principles of Western music culture, stimulate creative abilities, musical imagination, and a sense of compositional craftsmanship, as well as ensure the technical prerequisites for composing, arranging, and orchestrating smaller pieces for pedagogical use. The teaching includes basic harmony and compositional technique, harmonic analysis, analysis of contrapuntal compositions, contrapuntal composition work, and elementary arrangement and orchestration. Work may include vocal arrangements with a broad stylistic range and also contrapuntal compositional technique, basic arrangement for piano and small ensembles.

Teaching and Learning Methods:

Group teaching. Weekly assignment submissions are a mandatory element of the course.

Examination Regulations:

After the 2nd semester

With at least 80% attendance:

The student receives a certificate.

With less than 80% attendance:

Should the student fail to obtain a certificate of attendance, the first examination attempts out of three possible will be considered as used, and the student will be automatically enrolled for the re-examination in the forthcoming examination period.

The student must take an exam in a four-period chorale under exam conditions. The student is given 4 hours to complete the task. The exam is assessed by an internal examiner and the student's own teacher as pass/fail. The teacher is responsible for preparing the exam task.

After the 4th semester

Learning Objectives

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

- Have research-based knowledge of compositional techniques in various styles and thorough knowledge of different types of compositions, both homophonic and polyphonic
- Have a well-developed understanding of classical music notation practices

- Be able to analyze different types of compositions and apply musical analysis in compositional work
- Be able to understand and reflect on music theory tools and methods based on practical/productive work
- Be able to handle and incorporate music theory challenges in their own compositional work based on artistic and stylistically sound choices and evaluations
- Be able to act on a technically well-founded and stylistically appropriate basis in their productive/pedagogical work

Examination form and Duration

With at least 80% attendance:

Tasks 1–3: Assigned take-home assignments: 1 week

Task 4: Final assignment

With less than 80% attendance:

Tasks 1–3: Written exam under exam conditions:

- Task 1 (harmonization/setting): 6 hours
- Task 2 (harmonic analysis): 4 hours
- Task 3 (counterpoint): 6 hours
- Task 4: Final assignment

Moderation and assessment

The exam is assessed by an internal examiner and the student's own teacher. The exam is graded as a whole according to the current grading scale.

Permitted examination Aids

During written exams under exam conditions: No aids permitted.

Special Provisions

During the exam, the student will be tested in the following disciplines:

1. Harmonization/setting of a folk melody as a four-part vocal composition (SATB) with text setting. The student is given 2–3 melodies to choose from. The response may be stylistically broad and is expected to be predominantly homophonic, though polyphonic elements may be included.

2. Harmonic analysis of a piano piece or equivalent (1–2 pages of sheet music). Stylistically, the task may originate from a period between the Baroque and Late Romantic eras. The student is given 2 tasks to choose from.
3. Counterpoint: Composition of a canon based on a given beginning and a text template. The response must be for a minimum of 3 voices and have a length of at least 12 bars. The composition may be a cappella or accompanied (in which case chord symbols or written-out accompaniment must be provided).
4. Arrangement/instrumentation
Additionally, 4 assignments completed during the course must be submitted for assessment:
 - A choral composition for equal voices or mixed choir
 - A piano composition
 - An instrumental composition for a homogeneous ensemble (string quartet, woodwind quintet, or brass quintet)
 - A composition of the student's own choice. This may fall within the areas mentioned above.

For tasks under items 1–3: The student is presented with a set of tasks consisting of the three task types upon receiving the exam assignment from the Study Administration.

For tasks under item 4: The student selects the 4 assignments to be assessed. It must be clearly indicated which assignments are intended to be assessed as choral composition, piano composition, instrumental composition, and the assignment of the student's own choice.

All submission of written material is done electronically.

POPULAR/CONTEMPORARY MUSIC THEORY

(6th semester)

Learning content:

The purpose of the course is to provide the student with knowledge of the basic theory underlying popular/improvisational music. Through analyses and small assignments, the student's awareness of harmony, melody, rhythm and part types is strengthened. The teaching covers bass part writing, accompanying voices and voicing, overlying triads, scale/chord contexts and simple block harmonisation.

The teaching is intended to provide the necessary tools to compile small arrangements for small ensembles and secure the necessary theoretical foundation for possible further studies in the Master's programme in arranging popular music.

Teaching and learning methods:

Class teaching.

Examination regulations:

After the sixth semester

Learning outcomes

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

- Possess knowledge of fundamental theory behind popular and improvisational music, and knowledge of the various part types
- Possess knowledge of how popular and improvisational music can be written down in notation
- With a starting-point in the practical work of arranging, issues of basic harmonic and part-writing principles are evaluated, and on this basis, the student can justify and choose relevant expressions and solution models

Examination form and duration

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

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

Should the student fail to obtain a certificate of attendance, the first examination attempt out of three possible will be considered as used, and the student will be automatically enrolled for the re-examination in the forthcoming examination period.

If the certificate is not awarded, the student must take a four-hour written examination. A piano will be made available.

Moderation and assessment

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

Permitted examination aids

None.

Special provisions

On the basis of a chorded melody of up to 32 measures, the student compiles a small arrangement for a self-chosen ensemble complement. The arrangement must demonstrate one or more of the techniques that have been studied in the teaching.

The internal moderator is responsible for ensuring the task is selected and prepared. The teacher approves the tasks before the examination.

3. GENERAL SUBJECTS

(1st-6th semester)

AURAL TRAINING

(1st-4th semester)

Learning content:

The object of the teaching is to develop and sharpen the student's musicianly awareness and skill. The principal features of the subject's method comprise the development of inner pitch and the acquisition of skills in appraising, acquiring and realising a printed score. The teaching in aural studies encompasses exercises and literature examples, for example in melody and harmony, rhythm, including both traditional and more recent forms of notation, auditory and visual analysis, score playing, transposition and reduction. Work is done in major/minor keys, free tonal and atonal styles, and *prima vista* and *secunda vista* singing and playing.

Teaching and learning methods:

Class teaching. 8 assignments are included as a mandatory element of the course.

Examination regulations: After the fourth semester

Learning outcomes

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

- Be able to independently study and learn music on the basis of a score
- Be capable of reproducing both monophonic and polyphonic rhythms as well as tonal and atonal melodic sequences
- Be able to perform score playing, reduction, transposition and accompaniment on the piano for use in rehearsal and teaching in the main instrument
- Possess knowledge of auditory analysis and, on the basis of a pre-played piece of music, be able to describe the sequence in terms of harmony and form

Examination form and duration

After the second semester

Written submission. 4 assignments worked on during the course are submitted. The assignments must be handed in to the teacher before the end of the course and approved by the teacher.

The written submission serves as the first of three exam attempts.

If the student does not submit the four assignments before the end of the course, the first exam attempt is used, and a re-examination is scheduled in the next available exam period.

If the assignments are not submitted, a substitute assignment equivalent to the 4 course assignments will be given.

Moderation and assessment

The exam are approved by the student's own teacher.

Permitted examination aids

Not applicable

Special provisions

The student's own teacher is responsible for setting the exam assignments.

The student is responsible for collecting the assignment on time from the Study Administration and submitting it on time. The assignment is submitted electronically.

After the fourth semester

Written submission and practical exam.

Submission of 4 assignments from the 2nd semester and 4 new assignments from the 4th semester is a prerequisite for taking the exam after the 4th semester. The assignments must be handed in to the teacher before the end of the course and approved by the teacher.

If the student does not submit the four assignments before the end of the course, the first exam attempt is used, and a re-examination is scheduled in the next available exam period.

If the assignments are not submitted, a substitute assignment equivalent to the 4 course assignments will be given. One week is allowed for completion.

Moderation and assessment

The exam is approved by the student's own teacher.

Permitted examination aids

Not applicable

Special provisions

The student's own teacher is responsible for setting the exam assignments.

The student is responsible for collecting the assignment on time from the Study Administration and submitting it on time. The assignment is submitted electronically.

Practical examination.

The examination has a duration of 30 minutes, including assessment. 30 minutes' preparation time is allowed, with a piano.

The student is examined in:

Rhythm	• One monophonic task, performed with time marking for guidance
	• A two-part combination task. The task takes the form of both a sung/clapped task and a two-handed rhythm
	• An instrumental/vocal score sample from the musical literature, reproduced with time marking for guidance
	<i>If the student's main instrument is the voice (also applies to AM):</i> • A vocal score sample from the musical literature is spoken in text, with accompanying conducting patterns.
	• A task prepared for the occasion with special emphasis on polyrhythms. The task is performed on the student's main instrument. The examination task may involve ensemble playing, and is set one week before the examination.
	<i>If the student's field of study is composition or recording director:</i> • A task prepared for the occasion with special emphasis on polyrhythms. The task is performed on the piano or on another instrument, according to the student's own choice. The examination task may involve ensemble playing, and is set one week before the examination.
Melody	• An accompanied song
	<i>If the student's main instrument is the voice (also applies to AM):</i> • An accompanied song, sung with lyrics
	• An unaccompanied free tonal or atonal melodic task
	<i>If the student's main instrument is organ:</i> • An unaccompanied free tonal or atonal melodic task that may be scored in alto or tenor clef
	<i>If the student's main instrument is the voice (also applies to AM):</i> • An unaccompanied free tonal or atonal melodic task, sung with lyrics
	• A sung/played two-part piece
	<i>If the student's field of study is composition or church music:</i> • A sung/played three-part polyphonic piece
	<i>If the student's field of study is piano:</i>

	A song or lied is performed with piano accompaniment. The melody line is sung and the piano accompaniment is played as written
Score playing/	According to the choice of the moderator, <i>either</i>
Reduction/	Performance on the piano or own instrument of a melody scored in the treble, alto, tenor and bass clefs, <i>or</i>
Figuration/	Performance on the piano or own instrument of a melody scored in the key of B, A and/or F.
Transposition	<i>If the student's field of study is church music:</i> - Performance of a four-part choral piece scored in the treble and bass clefs <i>If the student's field of study is singing:</i> - Reduction/figuration playing: An extract from a song or lied is performed with piano accompaniment. The piano accompaniment is played as written, or performed as a reduced figuration accompaniment <i>If the student's field of study is piano:</i> - Transposition of a piano accompaniment
Auditory analysis	According to the student's own choice, the student is examined in <i>either</i> - Aural analysis of a pre-played piano piece or recorded instrumental music, <i>or</i> - Functional harmony analysis of a homophonic part <i>If the student's field of study is church music:</i> - Functional harmony analysis of a Bach chorale or another advanced homophonic part.

Moderation and assessment

The test is assessed by an internal moderator and the student's own teacher. The examination is assessed as a whole, in accordance with the currently applicable marking scale.

Permitted examination aids

The student may bring a metronome.

Special provisions

It is the joint responsibility of the teacher and the internal moderator to formulate the examination assignments. The polyrhythm assignment will be available from the Study Administration **one week** prior to the examination.

MUSIC HISTORY/STRATEGIC MEDIATION

(1st-4th semester)

Learning content:

The subject is an introduction to musical main currents in the western culture and to strategies within mediation of music. The music is put into perspective along with historic and analytical angles as well as examples on ordinary thoughts of the time. The student will also develop their skills in oral and written presentation of music and debate the norms and patterns of musical life.

Teaching and learning methods:

Lectures and classes. Minor oral and written presentations are included as a compulsory element in the teaching.

The teaching covers

- Oral introductions by the teacher
- Reading of a series of texts, equivalent to 250 normal pages in total
- Practical exercises in mediation of music in a competent and easily accessible way.

Examination regulations:

1.-4. semester

Learning outcomes

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

- Possess knowledge about and be able to explain about the progression of music history in highlights.
- Be able to include relevant knowledge about historic relations in own musicianship as well as in pedagogical connections.
- Be able to identify own needs of learning within music history and mediation.
- Be able to seek out, gather and acquire relevant professional knowledge.
- Be able to mediate the knowledge about music, both oral and written, towards a broader audience and furthermore put into words the value of a living cultural life.

Examination Form and Duration

The subject is a certification course and is passed through active participation. To obtain certification, the student must:

- Have attendance of at least 80% of the lessons on average over an academic year
- Deliver at least one oral or written presentation per semester

Should the student fail to obtain a certificate of attendance, the first examination attempt out of three possible will be considered as used, and the student will be automatically enrolled for the re-examination in the forthcoming examination period.

If certification is not obtained due to lack of attendance or insufficient presentations, an oral examination of 30 minutes duration will be held. The exam will first focus on **a)** presentation and then on **b)** music historical knowledge.

a) One week before the exam, 10 pieces will be made available for the student to prepare. 30 minutes before the exam, the student will draw one of the pieces for further preparation with all aids permitted. During the exam, the student must present the selected piece for 15 minutes, standing as if giving a concert introduction to an audience of adults with no prior knowledge.

b) Immediately after the presentation part, the student will draw a topic from the music history syllabus with the aim of giving an account of the topic for 10 minutes without preparation.

Parts **a)** and **b)** are assessed together with a pass/fail grade.

Extent

Sufficient attendance means 80% of the lessons on average over an entire academic year. If the student cannot obtain certification, they will under a) be given 10 pieces from the relevant year to choose from, and under b) draw a music historical topic from the syllabus for the relevant year.

Moderation and assessment

The certificate is assessed by the student's own teacher. The certificate is awarded pass/fail. In the event of an oral exam the test is assessed by internal moderator and the student's own teacher. The exam is awarded pass/fail

Permitted examination aids

At the oral examination after the fourth semester all aids are permitted to prepare.

Special provisions

Not relevant.

ENTREPRENEURSHIP

(5th semester)

Learning content:

The course develops the student's awareness of the complex working life of a professional musician, and provides the student with knowledge of entrepreneurship.

Topics covered include project development and project management for the realisation of concert activities and festivals, etc., including budgeting and financial management for basic fundraising, as well as basic knowledge of collective agreements and rights in the field of music. The student also acquires basic knowledge of marketing and communication in, for example, the social media and websites, as well as elevator pitches. Practical experience with entrepreneurship from the students' own concert activities and projects both inside and outside the Academy may also be drawn upon on an ongoing basis in the teaching.

Teaching and learning methods:

Class teaching. Parts of the teaching may take the form of project tuition.

Examination regulations:

After the fifth semester

Learning outcomes

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

- Possess basic knowledge of important financial, commercial and communicative aspects of the music business and cultural life
- Be able to understand and reflect upon one's own musical practice in relation to other actors and audiences in music life
- Be capable of assessing professional challenges and issues in connection with project work, concert activity or entrepreneurship

Examination form and duration

The course is a certificate course. To obtain a certificate, the student must show active participation by:

- Attending at least 80% of the teaching.
- Actively participate in the teaching and in project work, which should result in a concrete project/event/concert. Additionally, the students must submit a report documenting significant aspects of project management, production, economics, business, and communication related to the project. The work can be done in smaller groups in agreement with the instructor.

Should the student fail to obtain a certificate of attendance, the first examination attempt out of three possible will be considered as used, and the student will be automatically enrolled for the re-examination in the forthcoming examination period.

If a certificate is not obtained, the student must submit an assigned written home assignment of 5-8 standard pages. **One week** is given for the completion of the home assignment.

Moderation and assessment

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

Permitted examination aids

None.

Special provisions

The student is responsible for ensuring that the assignment is collected on time from the Study Administration and submitted on time. The assignment must be submitted electronically.

ELECTIVE SUBJECT

(5TH semester)

Learning content:

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

Elective subjects can be attained from RDAM or on other educations. The possible elective subjects will be described in the course catalogue.

Teaching and learning methods:

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

Learning outcomes

By the end of the module the student is expected to

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

The following elements can be considered as an elective subject:

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

It is also possible to take a course through Global Conservatoire or through other credit awarding activities.

Other credit awarding activities must be preapproved by the study board at RDAM.

Examination form and duration

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

Should the student fail to obtain a certificate of attendance, the first examination attempt out of three possible will be considered as used, and the student will be automatically enrolled for the re-

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

Grading and Assessment

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

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

The course is graded as Pass/Fail.

Permitted Aids

Not applicable.

Special Regulations

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

Should the student fail to obtain a certificate of attendance, the first examination attempt out of three possible will be considered as used, and the student will be automatically enrolled for the re-examination in the forthcoming examination period.

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

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

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

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

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1st of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination.

CREDIT, INTERNSHIP AND TRANSITIONAL PROVISIONS

CREDIT RULES

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

RULES FOR INTERNSHIP

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

TRANSITIONAL PROVISIONS

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

EXEMPTIONS

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

OTHER REGULATIONS AND DISCIPLINARY MEASURES

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