



THE ROYAL
DANISH
ACADEMY OF MUSIC

CURRICULUM

RECORDER/ HARPSICHORD/ VIOLA DA GAMBA

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

Approved August 2018, revised July 2022, January 2023, September 2023, August 2024, June 2025, August 2026

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.

GENERAL RULES	3
AUTHORITY	3
ECTS CREDITS	3
ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION	3
INTERNATIONAL FEE-PAYING STUDENTS	3
TITLE AWARDED	3
EXAMINATION GUIDELINES.....	3
PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME.....	4
STRUCTURE OF THE PROGRAMME.....	5
PARTICIPATION IN ORCHESTRA AND ENSEMBLE PROJECTS AND UNSCHEDULED ACTIVITIES ...	6
1. PRINCIPAL STUDY AND CAREER-RELATED PRINCIPAL STUDIES.....	7
LEARNING CONTENT	7
TEACHING AND LEARNING METHODS	8
EXAMINATION REGULATIONS	9
BASSO CONTINUO, CHORDS AND HARPSICHORD ACCOMPANIMENT	11
BACHELOR PROJECT, PRINCIPAL STUDY AND CHAMBER MUSIC	14
2. GENERAL SUBJECTS	16
AURAL TRAINING	16
HARMONY AND PARTS WRITING.....	20
ANALYSIS/COMMUNICATION	23
MUSIC HISTORY/STRATEGIC MEDIATION	25
ENTREPRENEURSHIP	27
3. PRINCIPAL STUDY-SPECIFIC DIDACTICS	29
LEARNING AND PERFORMANCE.....	29
GENERAL MUSIC PEDAGOGY	31
PRINCIPAL STUDY-RELATED PEDAGOGY.....	33
4. ELECTIVE SUBJECT	35
CREDIT, INTERNSHIP AND TRANSITIONAL PROVISIONS.....	37
CREDIT RULES.....	37
RULES FOR INTERNSHIP	37
TRANSITIONAL PROVISIONS.....	37
EXEMPTIONS.....	37
OTHER REGULATIONS AND DISCIPLINARY MEASURES.....	37

GENERAL RULES

AUTHORITY

The curriculum for the Master's 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.

The academies recognise the results of each other's entrance examinations, such that grades obtained at a particular academy of music may be used as the basis for admission to a different academy. The individual academies may however hold supplementary tests if so required by special circumstances.

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). The title in Danish is: Bachelor i musik (BMus).

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 programme is, on the basis of the individual student's talent and capabilities, to strengthen and develop the student's competencies with a view to employment as a musician and teacher of instrumental music, and in related professional areas. The programme provides special competencies in the field of period music and, in the case of students of the recorder, also in contemporary music.

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 some professional work functions.

Knowledge

- On the basis of their own work, students learn to understand and reflect on the artistic practices and methods of the subject.
- Artistic knowledge of relevant 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 practice.
- Research-based knowledge of basic pedagogical theory and teaching methods.
- Fundamental knowledge of the music industry and cultural life, as well as an understanding of music performance in a wider context.

Skills

- Skills to express oneself artistically within a variety of relevant styles with imagination and empathy, particularly within period music, and in the case of students of the recorder, also in contemporary music.
- Skills to evaluate artistic challenges, and, on the basis of knowledge of historical performance practice, justify and select relevant musical expressions and interpretation possibilities.
- Skills to communicate about artistic expressions and professional issues with both peers and non-specialists.
- Skills to apply aural training and other general skills associated with the field in solution-oriented rehearsal and private study in relation to professional practice.
- Skills to apply relevant scientific methods and assess theoretical issues in selected areas.

Competencies

- Competency to realise an artistic expression, identify one's own learning needs, and structure one's own learning in connection with musical practice.
- Competency to handle the psychological, physiological, planning and communication demands of public performance and the prior rehearsal and practice.
- Competency to communicate one's practice of music in writing and speech, and to place it in a broader context.
- Competency to interact musically in ensembles of various sizes, and to engage independently and professionally in collaborations across the boundaries of different disciplines.
- Competency to apply musical, pedagogical and instrumental knowledge in teaching.

STRUCTURE OF THE PROGRAMME

SCHEMA (ECTS AND TEACHING)

CONSORT: RECORDER/ HARPSICHORD/ VIOLA DA GAMBA

Subject group	Subject	1st year	2nd year	3rd year	
Principal study	Principal study and chamber music incl. performance practice	30 ECTS	30 ECTS	20 ECTS	20 ECTS
	Basso continuo, chords and accompaniment on harpsichord	5 ECTS	5 ECTS		
General subjects	Aural training	5 ECTS	5 ECTS		
	Harmony and parts writing	4 ECTS	4 ECTS		
	Analysis/communication	4 ECTS	4 ECTS		
	Music history/cultural studies	3 ECTS	3 ECTS		
	Entrepreneurship			4 ECTS	
Didactic subjects	Learning and Performance	9 ECTS			
	General Music Pedagogy		9 ECTS		
	Principal study-related pedagogy			12 ECTS	
	Elective subjects			4 ECTS	
	TOTAL	60 ECTS	60 ECTS	60 ECTS	

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

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

The marking indicates the duration of the teaching.

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 organised 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 section leader/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.

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 AND CAREER-RELATED PRINCIPAL STUDIES

(1st-6th semester)

LEARNING CONTENT

Principal study

The teaching is organised on the basis of each student's capabilities, needs and repertoire knowledge. The teaching aims to equip the student with the necessary tools to master the instrument in both artistic and technical terms, together with knowledge of the historical performance practice that underlies various choices of repertoire and artistic expressions.

Chamber music

The aim of the teaching is to enable the student to participate in ensembles, and to develop the student's repertoire knowledge and capacity for interpretation. Students from other departments may also participate in the teaching, as well as students from one's own department. The size of the individual ensemble will depend on the instruments, available repertoire, etc.

The head of the department is responsible for the overall organisation of the chamber music teaching and for ensuring that all students in the department are regularly involved in relevant chamber music/ensemble activities. Students should as far as possible also establish relevant ensemble activities as part of their independent professional specialisation. Students are expected to make themselves available for relevant projects with the Academy's ensembles, the Royal Opera Academy, and collaborative projects with external ensembles.

Performance practice

The aim of the subject is to equip the student with knowledge of historical performance practice and the historical function of music, in order to support the student's work of making his or her musical interpretation as convincing, complete and informed as possible. This is done by giving the student insight into a range of areas, including improvisation, ornamentation, rhetoric, and dance. The student becomes familiar with sources that are central to our knowledge of the performance practice of former times.

Basso continuo, chords and accompaniment on harpsichord

1st-4th semester

As the harpsichord is associated with all historical instruments as the stylistically appropriate accompaniment/basso continuo instrument, it is important that students get to know the instrument. For harpsichord, recorder, and viola da gamba students, harpsichord is the generally mandatory instrument, instead of piano. The entrance examination is taken in piano, but the harpsichord is automatically assigned from the first academic year.

The purpose of the course is to enable students to use the harpsichord, both as an aid in learning repertoire and music theory skills, and in the student's future teaching activities as a tool to accompany and illustrate musical phenomena.

The teaching provides an introduction to the theoretical basis as well as the practical performance of basso continuo on the harpsichord.

On the basis of the student's individual level of proficiency, and taking into account the objective of the course, students, in consultation with the teacher, may choose which of the following areas they wish to give highest priority in their studies.

- Basso continuo - practical and written, in German, French and Italian style
- Chords
- Knowledge of historical keyboard instruments – positive organ, fortepiano, etc.
- Accompaniment in relation to the principal study – including own basso continuo arrangements

For the student with harpsichord as principal study, one of the most important aspects is in-depth knowledge of and unimpeded skill in continuo playing. For the principal study harpsichord player, the subject therefore also includes the following additional skills:

- Practical performance of basso continuo in relevant ensemble combinations
- Coaching – training in problem-solving in connection with scores and piano excerpts

TEACHING AND LEARNING METHODS

Principal study

Individual teaching.

Chamber music and performance practice

Seminar/ class teaching. The teaching takes the form of chamber music instruction, seminars, auditive analysis, and practical exercises, and can, depending on the composition of the class, be integrated into the principal study where applicable. Participation in the teaching elements of performance practice is mandatory.

Basso continuo, chords and accompaniment on harpsichord

Either individual or class teaching, depending on the size of the year group and the distribution of proficiency levels among the students. Other instrumentalists and singers may participate in the teaching in order to give the student an opportunity to accompany others.

EXAMINATION REGULATIONS

1ST YEAR PROFICIENCY TEST, PRINCIPAL STUDY

After the second semester

Learning outcomes

The purpose of the test is to examine the student's basic technical and artistic abilities and progression, 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:

- Evaluate certain artistic challenges and technical instrumental issues, under supervision, and select relevant expressions and solutions on the foundation of a basic knowledge of historical performance practice
- Be capable of expressing musical intentions through the application of certain instrumental techniques and skills, such as rhythmic/harmonic understanding and dynamic variation
- Display knowledge of a certain selection of relevant repertoire and styles, and a more thorough knowledge of individual works
- Be able to convey an artistic expression with a beginning sense of style, phrasing ability and empathy
- Be capable of organising his or her time appropriately in a rehearsal context.

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 principal subject teacher. A grade is awarded according to the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

Pursuant to the applicable Education Order, the student must register for the first-year proficiency test prior to the end of the second semester after commencing the Bachelor programme, and must pass the first-year proficiency test before the end of the fourth semester.

At the examination, the student will be examined in the following disciplines:

- Solo playing, with or without accompaniment
- All major and minor scales, from which the moderator will select one or two scales
- Sight reading (*prima vista*)

Under the teacher's guidance, the student compiles a programme that is certified by the teacher and submitted to the Study Administration. The programme must have a duration of approximately 15-20 minutes.

The internal moderator is responsible for selecting and preparing the sight reading and transposition tests.

It is the student's responsibility to ensure that the programme list is certified by the principal study teacher and 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 Study Administration will provide an accompanist. It is the student's responsibility to make an agreement with an accompanist approved by the Academy.

BASSO CONTINUO, CHORDS AND HARPSICHORD ACCOMPANIMENT

After the fourth semester

Learning outcomes

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

- Be able to identify his or her own learning needs and use the harpsichord as a tool in relation to the rehearsal of works within the principal study and in the acquisition/presentation of basic music theory
- Possess knowledge of accompanied repertoire in the principal study area, basso continuo and chord notation
- Be able to convey a coherent musical expression in a simple piece with the application of basic technical instrumental skills
- Be capable of applying fundamental harpsichord skills in principal study-related ensemble playing or accompaniment, especially in relation to teaching/communication
- With principal study in harpsichord, utilise bass continuo in all relevant contexts, professionally and with a high degree of artistic freedom

Examination form and duration

Students with recorder or viola da gamba as principal study: Practical or written examination

Students with harpsichord as their principal study: Practical test and written examination

The written examinations have a duration of one hour. No preparation time is given.

The practical tests have a duration of 30 minutes, including assessment. No preparation time is given.

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.

Students with harpsichord as their principal study are assessed with a single combined grade for the written examination and the practical test.

Permitted examination aids

Not relevant.

Special provisions

Recorder and viola da gamba

The student submits a repertoire list, which is certified by the teacher, of works studied during the course, encompassing 6-8 pieces.

The test involves the following disciplines:

- Practical test

or

- A written accompaniment task with the compilation of the student's own basso continuo arrangement

The student chooses a test form – practical or written – one month before the examination, in consultation with the subject teacher.

At the practical test the student plays a number of pieces/works chosen by the moderator from the repertoire list of 8-10 minutes' duration.

The student can be informed of the moderator's programme choice by contacting the Study Administration **one week** before the test takes place.

In the written examination, the subject teacher sets the task in consultation with the moderator.

It is the student's responsibility to ensure that the repertoire list is certified by the student's teacher and 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 presence of other participants at the test.

Any written examinations will be held approximately one week before any practical tests, to allow time for the moderators to correct the tasks.

Harpsichord

The student submits a repertoire list, which is certified by the teacher, of works studied during the course, encompassing 6-8 pieces including chamber music and church music – instrumental and vocal – in all the styles of the period 1600-1770.

The test encompasses the following:

- Practical test

and

- Written examination, consisting of chord arrangement of unchorded material from relevant repertoire

In the practical test, the student plays a number of pieces/works chosen by the moderator from the repertoire list of approximately 15-20 minutes' duration.

The student can be informed of the moderator's programme choice by contacting the Study Administration **one week** before the test takes place.

In the written examination, the subject teacher sets the task in consultation with the moderator.

It is the student's responsibility to ensure that the repertoire list is certified by the student's teacher and 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 presence of other participants at the test.

Any written examinations will be held approximately one week before any practical tests, to allow time for the moderators to correct the tasks.

BACHELOR PROJECT, PRINCIPAL STUDY AND CHAMBER MUSIC

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 evaluate artistic challenges and technical instrumental issues, and justify and select relevant expressions and solutions on the basis of knowledge of historical performance practice and, in the case of students of the recorder, a certain knowledge of performance practice and notation forms in contemporary music
- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, equality, flexibility, projection and capacity to vary tone and dynamics
- Possess knowledge of a relevant repertoire and musical styles, and the related artistic practice and practice traditions, and possess in-depth knowledge of individual works and more specialised repertoire
- Be able to convey an artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination
- Be capable of handling the psychological and physiological demands associated with public performance
- Be capable of managing time and effort in relation to practising, learning and rehearsals, independently and with professional discipline
- Be able to communicate artistic content and issues to both peers and non-specialists through independent programme planning and oral or written presentation, on the basis of knowledge and skills relating to the general subjects of the study programme

Examination form and duration

60-minute practical test, including possible tuning time and assessment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

Under the guidance of the student's own principal study teacher and chamber music teacher, the student compiles a programme containing approximately 30 minutes of solo repertoire and approximately 15 minutes of ensemble/chamber music repertoire. The examination programme must be certified by the student's own teacher and submitted to the Study Administration.

The repertoire must include:

- A work from the Middle Ages/Renaissance
- A work from the Baroque period
- In addition, in the case of the recorder, a modern work containing either atonality, graphic notation, expanded instrumental technique, electronics or improvisational elements

It is the student's responsibility to ensure that the examination programme is certified by the student's teacher and 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.

If the student chooses to give a written programme presentation, it is the student's responsibility to ensure that copies are made and provided to the moderators and the student's own teacher.

The student is also responsible for ensuring that all other participants are present at the examination.

The Study Administration will provide an accompanist. It is the student's responsibility to make an agreement with an accompanist approved by the Academy.

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

2. 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.

HARMONY AND PARTS WRITING

(1st-4th semester)

Learning content:

The purpose of the course in harmony and parts writing is to contribute to the students' musical and artistic development and support their future work as performers, teachers and/or communicators by giving them insight into basic part-writing principles in various styles, stimulating the students' creative abilities, musical imagination and sense of compositional craftwork and quality through part-writing exercises, and providing students with the theoretical prerequisites to be able to write, arrange or transcribe small pieces for use in music teaching. The teaching consists of theoretical reviews, written and practical parts-writing work, and analytical exercises. Work is done with both homophonic and contrapuntal part types.

Teaching and learning methods:

Class teaching. Minor assignment submissions are included as a compulsory element in the teaching.

Examination regulations:

After the fourth semester

Learning outcomes

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

- Have acquired experience of music theory in practice, including knowledge of parts technique in various styles, as well as thorough familiarity with various types of harmony, both homophonic and polyphonic
- Possess well-developed knowledge of the notation practice of classical music
- Be able to analyse various types of harmony and apply musical analysis to work with parts writing
- Be capable of understanding and reflecting upon the tools and methods of music theory on the basis of practical/productive work
- Be able to handle and include challenges of music theory in his or her own work with parts writing on the basis of artistic and stylistic choices and assessments
- Be able to act on a well-founded and stylistically adequate part-writing basis in the student's productive/teaching work

Examination form and duration

After second semester

With at least 80% attendance:

The student submits an uncorrected, four-part choral setting (SATB) of a melody without figured bass, prepared according to the basic rules of choral harmonization (style basis: simple chorale, Bach chorale,

It is required that the basis for the prepared setting must be attached. For larger setting work, the student selects an excerpt for assessment.

The 4 settings are submitted electronically.

With less than 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.

In addition to submitting 4 settings, an arrangement for a smaller ensemble of a folk melody or similar, possibly with figured bass, or a contrapuntal setting/excerpt based on a given theme/cantus firmus must be prepared. The teacher is responsible for setting the task. Both types of tasks fall within the syllabus worked on during the study period.

The 5 settings are submitted electronically.

ANALYSIS/COMMUNICATION

(1st-4th semester)

Learning content:

In the first semester students are given a basic introduction to the main form types (sonata, rondo, variation, fugue and lieder).

During the subsequent three semesters, students are taught in small classes. The teaching strengthens the student's ability to describe and communicate music on the basis of knowledge of the forms of Western musical culture, with a starting-point in the classical musical forms. The teaching covers a variety of analytical methods and terminologies.

Teaching and learning methods:

Lectures and classes. As part of the teaching, students provide presentations, either in groups or individually, in the form of concert introductions and music analyses.

Examination regulations:

After the fourth semester

Learning outcomes

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

- Possess broad knowledge in the analysis of music from various historical periods, as well as thorough familiarity with the various form types and principles
- Be able to apply analytical tools and methods as the foundation for a broad and nuanced approach to musical interpretation
- Be able to independently understand and reflect upon tools and methods in music theory on the basis of musical analysis
- Be able to analyse pieces in various styles with imagination and empathy, and apply musical analysis in connection with rehearsal and professional performance
- Possess a basic knowledge of issues of music theory and their communication in a broader cultural context
- Master the tools and methods to communicate artistic as well as formal and structural aspects to both peers and non-specialists
- Be able to handle the demands of oral communication in connection with public performance

Examination form and duration

After second semester:

With at least 80% attendance:

The student obtains a certificate.

With less than 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.

An oral exam is held, where the student presents one of the works studied during the year to the teacher and examiner. Duration: 10 minutes. The student's own teacher selects the work and informs the student 24 hours before the exam. The exam is graded as pass/fail.

After fourth semester:

Oral examination. The examination has a duration of 40 minutes, including assessment.

Moderation and assessment

The examination 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

Scores, notes and possible audio files on CD.

Other examination aids, such as a projector or the like, must be agreed with the teacher.

Special provisions

After fourth semester:

The student is examined in one of five works/work extracts submitted in the examination syllabus, and which have been studied during the course. The student brings his or her own scores and notes.

The student's presentation is divided into two parts: A concert introduction and an analysis of the work. In communication terms, the introduction should be aimed at an ordinary concert audience.

The teacher, jointly with the students, is responsible for selecting the five works/work extracts that are studied during the course.

The teacher is responsible for presenting the works to be used in the examination to the moderator.

The Study Administration is responsible for ensuring that there is a piano and PA equipment available in the examination room.

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.

3. PRINCIPAL STUDY-SPECIFIC DIDACTICS

(1st-6th semester)

LEARNING AND PERFORMANCE

(1st–2nd semester)

Learning content:

This subject explores how musical learning and performance develop through active experience, reflection, and collaboration. The student works experimentally to analyze and adjust their practice in order to expand their range of actions in rehearsal and performance.

Through this process, the student gains a deeper understanding of how learning is created – both individually and collectively. The subject integrates theory and practice to strengthen self-leadership, musical development, and the ability to facilitate the learning processes of others.

Teaching and learning methods:

Class teaching combined with team-based investigations of musical practice.

Examination regulations:

After the second semester

Learning outcomes

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

- Have knowledge of how different understandings of learning influence musical practice
- Be able to analyze and reflect on rehearsal and performance patterns in themselves and others
- Be familiar with methods for developing strategies that optimize learning and performance

Examination form and duration

Based on an experimental team-based learning process, the student prepares an individual written assignment, which is presented orally to the group. Based on feedback from fellow students and the teacher, the assignment may be revised before final submission.

The written assignment forms the basis for the exam.

Written exam in two parts:

1. Submission of the revised written assignment based on the experimental team project from the classes.
2. Set-task written assignment of 10-15 standard pages related to the assignment and the central themes of the subject. Two weeks are given for the completion.

Assessment and grading

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

Permitted aids

All aids permitted.

Special provisions

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

GENERAL MUSIC PEDAGOGY

(3rd–4th semester)

Learning content

The subject General Music Pedagogy includes instruction in music pedagogical principles and methods, pedagogical tools, repertoire development and expansion, as well as an understanding of music as a life-enhancing practice.

Through singing, ensemble playing, and movement, the student works with their own pedagogical communication and lesson planning aimed at group instruction.

Learning outcomes

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

- Have a basic knowledge of relevant repertoire aimed at general music education (e.g., songbooks)
- Have a basic understanding of how non-targeted repertoire can be used in general music education
- Have knowledge of various music pedagogical methods and traditions
- Be able to plan and initiate structured teaching situations
- Be able to vocally or instrumentally perform a song/piece and convey its musical content and expression in a musically comprehensible way
- Be able to reflect on their own practice in relation to group music teaching

Teaching and learning methods:

Class teaching.

Examination form and duration

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

- Attending at least 80% of the classes
- Presenting two assignments

The certificate serves as the first of three exam attempts. If the student does not obtain the certificate, the first exam attempt is used, and a re-exam is scheduled in the next re-exam period.

In the re-exam, the student is tested in a practical exam with an assigned task.

For the re-exam, the student must prepare and conduct a teaching session of approximately 20 minutes, where the teacher and examiner act as the “student group.”

The student receives the task one week before the exam.

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

Any third exam attempt is automatically registered for the next available exam period.

PRINCIPAL STUDY-RELATED PEDAGOGY

(5th-6th semester)

Learning content:

The course in principal study-related pedagogy seeks to stimulate the interest and desire of the student to provide teaching and create a foundation for further didactic studies by providing an introduction to and description of the instrument teaching profession. The course must raise awareness of the teaching process and help to identify the student as a communicator of music.

Teaching and learning methods:

Individual teaching or classes, which may be supplemented by observational training/own teaching.

The teaching is typically organised into the following main groups: 1) strings, 2) woodwind, 3) brass, 4) percussion, 5) piano, 6) guitar and 7) accordion. Harpsichord students typically follow group 5. Students of viola da gamba typically follow group 1. Students of the recorder typically follow group 2 or receive separate teaching.

Examination regulations:

After the sixth semester

Learning outcomes

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

- Be familiar with repertoire and exercises suitable for teaching, and be able to evaluate and select from among these and take a critical position in relation to teaching materials
- Possess knowledge of didactic methods and practices in basic music and instrumental teaching
- Be able to reflect on teaching situations and processes on the basis of knowledge of appropriate rehearsal, teaching progression and basic bodily relationships to the instrument
- Be capable of communicating fundamental pedagogical/didactic issues to peers relating to the student's own instrument
- Be aware of how a teaching situation can be presented with inspiration and quality on the basis of the student's own artistic practice
- Be able to identify his or her own learning needs and structure his or her own studies in the area of principal study teaching.

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 written examination in the subject. Set written assignment of 8-10 standard pages. **One week** is allowed for the assignment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The 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.

4. 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 catalogue of elective subjects.

Teaching and learning methods

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

Learning outcomes

By the end of the module the student is expected to

- Describe relevant terms and themes that are relevant to the chosen subject.
- Describe relevant methodical approaches to the theme of the chosen subject.
- Explain connections, analyze, 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 merit giving 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.

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.

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.