



THE ROYAL DANISH
ACADEMY OF MUSIC

CURRICULUM

TONMEISTER

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

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

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

The entrance examination consists of an audition in the applicant's principal study and supplementary "prohibitive" examinations (i.e. examinations which must be passed). The admission process at the Royal Danish Academy of Music is co-ordinated between the Danish music academies, but students can only seek admission to the Bachelor programme as Tonmeister at the Royal Danish Academy of Music. 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 admission requirements, procedures and application forms are available at the joint website of the academies of music.

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

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 Tonmeister is to qualify the student for employment as a tonmeister, music producer or sound technician in relation to broadcasting services, concert halls, sound studios, record companies or the operation of one's own production unit, and as a project creator.

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 practices and methods of the profession
- Artistically-based knowledge of a wide repertoire, significant musical styles and the related production techniques in the field, as well as in-depth knowledge of genres and more specialised repertoire
- Research-based knowledge in relevant areas of fundamental features of acoustics and electronics, as well as basic elements and organisational patterns in music, including harmony techniques, and the ability to relate this to one's own musical practice.
- Fundamental knowledge of the music industry and cultural life, as well as an understanding of music performance in a wider context.

Skills

- Skills to produce music recordings with imagination and empathy within a variety of relevant styles.
- Skills to evaluate technical and production-related challenges, and to justify and select relevant musical expressions, technical solutions 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 to solution-oriented rehearsal and private study in relation to professional production work.
- Skills to apply relevant scientific methods and assess theoretical issues in selected areas.

Competencies

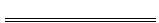
- Competency to realise an artistic expression, identify one's own learning needs, and structure one's own learning in connection with musical practice.
- Competency to handle the psychological, physiological, planning and communication demands of work as a recording director.
- Competency to communicate the practice of recording direction orally and in writing, and to place it in a broader context.
- Competency to interact with ensembles of various sizes, and to engage independently and professionally in collaborations across different disciplines and styles.

STRUCTURE OF THE PROGRAMME

SCHEMA (ECTS AND TEACHING)

TONMEISTER

Subject group	Subject	1st year	2nd year	3rd year
Principal study	Practical production	15 ECTS	15 ECTS	15 ECTS
	Sound engineering	10 ECTS	10 ECTS	
	Music production	16 ECTS	16 ECTS	32 ECTS
General subjects	Aural studies and orchestral auditive analysis	5 ECTS	5 ECTS	5 ECTS
	Harmony and parts writing	4 ECTS	4 ECTS	
	Analysis/communication	4 ECTS	4 ECTS	
	Music history/strategic mediation	3 ECTS	3 ECTS	
	Entrepreneurship			4 ECTS
	Applied piano	3 ECTS	3 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

PRACTICAL PRODUCTION

(1.-6. semester)

The teaching includes an introduction to RDAM's production facilities and recording/live-streaming of RDAM-productions, such as debut- festival- and orchestra concerts and participation in common classes. There are several workshop based teaching productions that are carried out alongside a teacher.

1st-2nd semester: The teaching must enable the student to carry out productions in DKDM's production facilities and thereby provide a basic knowledge of the technical equipment.

3rd-4th semester: Workshop-based production processes, rhythmical. Extended use of DAWs and complex production techniques. Primary focus on the role of music technician, but the role of producer is also included in the teaching.

5th-6th semester: Classical and rhythmical workshop-based production processes. The main focus is on the role of producer.

Examination regulations: After the sixth semester

Learning outcomes

The purpose of the test in practical production is to document that the student has acquired fundamental maturity, musicality and technical knowledge 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:

- Demonstrate understanding of setup, including microphone setup. Emphasis is placed on the student being able to argue for the chosen solutions and any alterations.
- Display technical clarity and handle the technical equipment
- Perform musical error detection and suggest musical corrections, including the choice of takes/cuts, etc.
- Demonstrate the ability to communicate with the participating musicians on musical questions
- Demonstrate the ability to supervise the production process, including showing knowledge of general production workflows and procedures, and an appropriate organisation of time
- Demonstrate the ability to produce a satisfactory sound result under great pressure of time

Examination form and duration

60-minute practical test, including assessment.

Moderation and assessment

The test is assessed by 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

The student carries out a brief production process, with preparation, setup, sound check and recording of a previously supplied piece of music. After the recording, the student is examined via a conversation about the production. Questions are asked on technical, production-related and musical matters.

The Department Head selects the piece of music and determines the ensemble/soloist, as well as preparing a list of microphones and a blank setup plan.

The student is responsible for collecting the task from the Study Administration **one week** prior to the test.

The student is responsible for bringing the completed microphone and setup plan and a copy for the censor, and providing this at the start of the examination. The examination will take place in a recording studio or hall at RDAM.

The Department Head is responsible for ensuring that the studio and technical equipment live up to the ordinary standards of the Tonmeister study programme in terms of servicing and maintenance. No particular fault-finding/servicing will be performed before the examination.

It is therefore possible that faults may occur in the technical equipment during the examination. Fault-finding and correction of technical errors, to a reasonable degree, will be regarded as included in the practical examination.

SOUND ENGINEERING

(1.-4. Semester)

Learning content:

In order to support the teaching in music production and Practical Production, the subject Sound engineering must provide students with basic knowledge in relevant areas of electroacoustics and the use of sound equipment in general.

Teaching methods:

The teaching takes place in classes and contains a combination of theory and practical workshops.

Examination regulations:

After the fourth semester

Learning outcomes:

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

- Transduce (microphones and speakers)
- Acoustics (hearing, sound pressure, sound fields, spatial acoustics)
- Theoretical Digital techniques (formatting, converting, audio over IP)
- Basic Electronics (power, filters, circuit theory)
- PA-sound (methods, system design)
- Streaming (technologies, network, video)
- Metering (loudness, mix/mastering-technique)

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 complete a practical test. The test has duration of 30 minutes including assessment. There are 30 minutes of preparation with access to a piano.

MUSIC PRODUCTION

(1st-6th semester)

Learning content

The tuition equips the student with general skills as a music technician and producer in the areas of both classical and rhythmic music. Both in relation to planning, implementation and evaluation of a production, including making appropriate technical choices based on production and aesthetic considerations. The student's individual identity as a tonmeister is developed and ongoing productions are included in the teaching. The tonmeister expertise is also developed by analyzing historical approaches to music production and through training in various listening and analysis techniques.

The teaching is structured in three main courses, each of which has its own focus.

1st-2nd semester: production planning/management, listening technique

3rd-4th semester: Sound aesthetics and production technical approaches to music production. Spectral hearing.

5th-6th semester: Music production history

Teaching and learning methods

The teaching takes the form of a combination of classes and solo teaching, in which the students' individual productions are involved.

Examination regulations:

1st year proficiency test

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:

- Possess basic knowledge of the technical equipment in a music studio, and be able to undertake recordings in professional production facilities
- Evaluate certain artistic challenges and technical issues, under guidance, and select relevant expressions and solutions
- Possess musical insight and be able to convey an artistic expression with a nascent sense of style
- Be able to communicate technical issues to peers

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

The oral test is based on a review of a production with accompanying report, submitted **14 days** before the examination date. The production must have a duration of approximately 7-15 minutes. (If the duration of the musical product exceeds 15 minutes, the student selects 7-15 minutes of digital documentation for assessment.) The production must be supplied in a readable standard format. The written report must be 5-8 standard pages in length.

It is the student's responsibility to ensure that the production and the report are submitted on time. The production and the report are submitted electronically.

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.

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.

Bachelor project

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:

- Possess broad knowledge of the technical equipment in a music recording studio, and be able to independently undertake recordings using professional production facilities
- Be able to evaluate both artistic and technical challenges and issues, justify and select relevant expressions and solutions, and communicate these to peers and non-specialists
- Possess research-based knowledge of sound phenomena and sound engineering
- Be able, as a music producer, to realise musical intentions in interaction with others
- Possess knowledge of a wide repertoire, relevant musical styles and the related artistic practice and rehearsal traditions, and possess in-depth knowledge of individual works or more specialised repertoire
- Be able, as a technician and music producer, to establish an artistic expression with a sense of style, both alone and in interplay with others
- Be capable of allocating working time and effort in relation to recording and production, independently and with professional discipline

Examination form and duration

60-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 single grade is awarded for the principal study under the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The oral test is based on a review of four productions with accompanying report, submitted **14 days** before the examination date. The productions must have a duration of approximately 7-15 minutes. (If the duration of the musical product exceeds 15 minutes, the student selects 7-15 minutes of digital documentation for assessment.) The productions must be supplied in a readable standard format.

The written report must be 5-8 standard pages in length, excluding appendices. It is the student's responsibility to ensure that the productions and the report are submitted on time. The productions and the report are submitted electronically.

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.

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 2nd 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 4th 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

If the student's main instrument is the voice (also applies to AM):

- 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.

If the student's field of study is composition or recording director:

- 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

If the student's main instrument is the voice (also applies to AM):

- An accompanied song, sung with lyrics

- An unaccompanied free tonal or atonal melodic task

If the student's main instrument is organ:

- An unaccompanied free tonal or atonal melodic task that may be scored in alto or tenor clef

If the student's main instrument is the voice (also applies to AM):

- An unaccompanied free tonal or atonal melodic task, sung with lyrics

- A sung/played two-part piece

If the student's field of study is composition or church music:

- A sung/played three-part polyphonic piece

If the student's field of study is piano:

- A song or lied is performed with piano accompaniment. The melody line is sung and the piano accompaniment is played as written

Score playing/ Reduction/ Figuration/ Transposition

According to the choice of the moderator, *either*

- Performance on the piano or own instrument of a melody scored in the treble, alto, tenor and bass clefs, *or*
- Performance on the piano or own instrument of a melody scored in the key of B, A and/or F.

If the student's field of study is church music:

- Performance of a four-part choral piece scored in the treble and bass clefs

If the student's field of study is singing:

- 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.

ORCHESTRAL AUDITIVE ANALYSIS

(5th-6th semester)

Learning content:

The aim of the teaching is to familiarise the student with the sound universes and possibilities of various ensembles, in order to develop the ability to analyse the music auditive. Topics include score analysis, methods of auditive analysis and instrumentation methods. The tuition underpins the students' ability to record different types of ensemble on the basis of an understanding of the ensembles' tonal characteristics.

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 basic knowledge of the composition and sound possibilities of the symphony orchestra and other ensembles
- Be capable of assessing artistic issues on the basis of score analysis, and relate these to recording techniques
- Possess knowledge of auditive analysis and, on the basis of music recordings, be able to describe the sequences in terms of harmony and form and relate these to technical issues of the instruments and recording techniques
- Be able to communicate sound and music production-related technical issues to peers and non-specialists

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

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

None.

Special provisions

It is the joint responsibility of the teacher and the internal moderator to formulate the examination assignments.

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,

romantic chorale, etc.). The task is set by the teacher and the task is included in the assessment after the 2nd year.

With less than 80% attendance:

The student takes an exam in a four-period simple chorale under supervision. 4 hours are given to complete the task. The task is set by the teacher and the task is included in the assessment after the 2nd year.

After fourth semester

The written submission after the 2nd semester is a prerequisite for taking the exam after the 4th semester.

With at least 80% attendance:

Written submission. 4 settings are submitted.

With less than 80% attendance:

Written submission of 4 settings and an assigned written exam on site. 4 hours are given to complete the assigned task.

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

No aids permitted.

Special provisions

After 2nd semester:

The student submits one written task after the end of the course.

After 4th semester:

The written submission after the 2nd semester is a prerequisite for taking the exam after the 4th semester. The student submits 4 settings prepared during the 1st–4th semester after the end of the course.

Among these, the following must be included:

4 corrected tasks, including at least one arrangement and one contrapuntal setting.

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:

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:

1st-4th 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

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. 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.

Moderation and assessment

The certificate is assessed by an internal moderator and 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.

APPLIED PIANO

(1st-4th semester)

Learning content:

The course is intended to enable students to use the piano in their future teaching and communication activities, and as a supportive tool when learning repertoire and music theory.

Teaching and learning methods:

Individual and class teaching.

Examination regulations:

After the fourth 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 in relation to the rehearsal of works within the principal study and in the acquisition/presentation of basic music theory
- Be able to convey a coherent musical expression in a simple piano piece with the application of basic technical piano skills
- Possess knowledge of accompanied repertoire in the principal study area, chord notation and repertoire with chords
- Be capable of applying fundamental piano skills in principal study-related ensemble playing or accompaniment, especially in relation to teaching/communication

Examination form and duration

20-minute practical test, including assessment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

At the test, the following is performed:

- A figuration task.
- A simple principal study-related accompaniment or ensemble playing task

- A short piano piece of a level of difficulty corresponding to a movement from
Beethoven: Sonatina op. 49 no. 1 or 2, Schumann: Album für die Jugend or Ibert: Petite suite

The student is responsible for ensuring the presence of other participants at the 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.

3. 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 students study course.

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

Teaching and learning methods:

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

Learning outcomes

By the end of the module the student is expected to

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

The following elements can be considered as an elective subject:

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

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

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

Examination form and duration

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

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

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

Grading and assessment

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

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

The course is graded as Pass/Fail.

Permitted aids

Not applicable.

Special regulations

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

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

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

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

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

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.