



THE ROYAL DANISH
ACADEMY OF MUSIC

CURRICULUM

ENSEMBLE/CHOIR CONDUCTING

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

Approved August 2018, revised July 2022, 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.

GENERAL RULES	3
AUTHORITY	3
ECTS	3
ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION	3
INTERNATIONAL FEE-PAYING STUDENTS.....	3
TITLE AWARDED	3
PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME	4
STRUCTURE OF THE PROGRAMME	5
SCHEMA (ECTS AND TEACHING).....	5
PARTICIPATION IN ORCHESTRA AND ENSEMBLE PROJECTS AND UNSCHEDULED ACTIVITIES.....	6
1. PRINCIPAL STUDY	7
ENSEMBLE CONDUCTING	7
CHOIR CONDUCTING	11
VOCAL COACHING / SCORE PLAYING	15
FORM AND STRUCTURE ANALYSIS / REPERTOIRE READING	17
AURAL TRAINING	19
INSTRUMENT KNOWLEDGE AND INSTRUMENTATION.....	21
VOICE, INCLUDING VOICE THEORY.....	24
2. GENERAL SUBJECTS	26
ENTREPRENEURSHIP	26
METHODOLOGY	28
REFLECTION ASSIGNMENT	29
GUIDELINES FOR EXAMINATION AND ASSESSMENT	31
GUIDELINES FOR HOLDING EXAMINATIONS	31
BEFORE THE EXAMINATION.....	31
DURING THE EXAMINATION	33
AFTER THE EXAMINATION.....	34
GRADING.....	34
ASSESSMENT OF PRIVATE STUDENTS	34
CREDIT, INTERNSHIP AND TRANSITIONAL PROVISIONS.....	34
CREDIT RULES.....	34
RULES FOR INTERNSHIP	34
TRANSITIONAL PROVISIONS.....	35
EXEMPTIONS.....	35
OTHER REGULATIONS AND DISCIPLINARY MEASURES.....	35

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

The Master's programme in Music is a full-time course of study corresponding to 120 ECTS credits. 60 points in the European Credit Transfer System (ECTS) corresponds to one year of full-time studies. The programme is organised as a full-time study programme within a two-year timeframe.

ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION

The admission requirement for the Master's programme is a passed Bachelor degree:

- Bachelor of Music from the Royal Danish Academy of Music
- Bachelor of Musicology or the equivalent from a Danish university
- Bachelor of Music or the equivalent from another Danish academy of music
- Bachelor of Music or the equivalent from a foreign institute of higher education, at a corresponding level

The applicant must furthermore be able to document having completed a course in elementary conducting techniques. (The course may be included in the qualifying study programme, or taken as a supplement to the programme.)

In addition to holding a Bachelor's degree in music, all applicants must also pass an entrance examination. For the specific requirements with regard to the entrance examination, please see the Academy website: www.dkdm.dk.

The decision on whether to admit an applicant is taken by the Academy on the basis of a concrete assessment of the applicant's abilities and skills. The requirements of the music profession are also taken into consideration, as well as the need to attain an appropriate balance of instruments and voices.

Applicants who have concluded a Master's or Soloist programme (Advanced Postgraduate Diploma) at the Academy or the Opera Academy can only be admitted to a new Master's or Soloist programme if a study place is vacant. The same applies to applicants who have been enrolled twice previously in a Master's or Soloist programme without having taken the final examination.

INTERNATIONAL FEE-PAYING STUDENTS

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

TITLE AWARDED

Graduates of the Master's programme in Music are entitled to use the title Master of Music (MMus) (ensemble conducting). The title in Danish is: cand.musicae (MMus) (musikledelse).

PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the programme is, on the basis of the individual student's talent and capabilities, to strengthen and further develop the student's competencies with a view to employment in ensemble conducting and related professional areas. Depending on the specialisation chosen, the graduate will be particularly qualified to undertake conducting with either vocal or instrumental ensembles.

At the conclusion of the programme, the graduate will be qualified to meet the professional requirements of both the institutional and non-institutional employment market in national and international contexts.

At the conclusion of the programme, the graduate will be particularly qualified to perform artistic-pedagogical work with advanced amateurs and semi-professional ensembles.

Knowledge

- In-depth knowledge and understanding of artistic performance on the basis of internationally-recognised artistic practice and artistic research, and the ability to independently reflect on and identify challenges and issues of an artistic nature.
- Thorough understanding of studied works, on the basis of extensive repertoire knowledge, which supports and develops the student's artistic-pedagogical profile.
- Broad knowledge of pedagogical methods and tools in music teaching, to solve artistic and technical vocal/instrumental challenges.
- Knowledge based on leading research in artistic reflection and music pedagogical theories of learning.
- Broad knowledge of the music industry and cultural life, together with an understanding of music performance at various levels, and the ability to reflect on one's own career possibilities.

Skills

- Mastery, at a high professional level, of rehearsal-related and artistic-pedagogical skills associated with employment in ensemble conducting.
- Skills to convey a comprehensive, reflective and convincing artistic expression with imagination and empathy.
- Skills to apply relevant scientific tools and methods in selected areas, as well as to analyse and assess issues of artistic practice, artistic developmental work or research.
- Skills to communicate and discuss artistic expressions and professional issues with both peers and non-specialists.

Competencies

- Competency to undertake artistic-pedagogical activities in complex and unpredictable work situations with professional discipline, both individually and in collaboration with ensembles of various sizes.
- Competency to take independent responsibility for one's own professional development and to expand one's own artistic perspective and identity.
- Competency to initiate, implement and lead artistic projects across professional boundaries and styles and, in the encounter with complex challenges, develop new solutions or artistic expressions.
- Competency to reflect on and communicate one's practice of music in writing and speech, and to place this in a broader social context.

STRUCTURE OF THE PROGRAMME

SCHEMA (ECTS AND TEACHING)

ENSEMBLE/CHOIR CONDUCTING

Subject complex	Subject	1st year	2nd year	
Principal study	Ensemble conducting or choir conducting	22 ECTS	25 ECTS	20 ECTS
	Vocal coaching/score playing	5 ECTS		
	Form and structure analysis	5 ECTS		
	Aural training	10 ECTS	5 ECTS	
	Instrument knowledge and instrumentation or Voice, incl. voice theory	5 ECTS		
Other/ general subjects	Entrepreneurship	8 ECTS		
	Methodology	5 ECTS		
	Reflection assignment		10 ECTS	
	TOTAL	60 ECTS	60 ECTS	

The marking — indicates that the ECTS credits are triggered by attendance.

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 sectional 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

(1st-4th semester)

ENSEMBLE CONDUCTING

(1st-4th semester)

Learning content:

The purpose of the teaching is to qualify the student for independent artistic-pedagogical work as an ensemble conductor, mainly within the classical repertoire. The teaching is organised on the basis of each student's capabilities, needs and repertoire knowledge, focusing on:

- Well-developed conducting skills and gestures
- Repertoire knowledge
- Knowledge of the technical capabilities and tonal possibilities of the various ensemble/orchestra instruments
- A well-developed sense of hearing
- The ability to organise and implement a course of rehearsals with a subsequent concert
- Establishment of an artistic-pedagogical foundation for working with both advanced amateurs and professional ensembles

Teaching and learning methods:

Classes and piano conducting, together with practical experience with ensembles and orchestras.

The student is also expected to attend productions with guest conductors invited by the Academy, including the prior group rehearsal work.

Examination regulations: After the second semester

Learning outcomes

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

- Be capable of realising musical intentions through the application of certain conducting techniques, score analysis and instrument knowledge
- Possess knowledge of the subject area's repertoire, including period, style, genre and performance practice for the various types of orchestra, and be able to seek relevant new knowledge about repertoire and artistic practice
- Demonstrate a sense of style with a beginning artistic profile and identity

Examination form and duration

If the student has attained attendance through a minimum of 80% attendance, this test is not taken. If attendance is not awarded, the student must take a practical test of 45 minutes' duration, including assessment.

Moderation and assessment

The test is assessed by an internal moderator and the student's own teacher. The grade awarded is Passed/Not passed.

Permitted examination aids

Not relevant.

Special provisions

Two weeks prior to the test, the student is set a task which lies within the repertoire areas studied during the first two semesters, but which has not been studied during the programme. The presentation must take the form of a first rehearsal with the ensemble.

The student's principal study teacher is responsible for selecting the task, taking into account the possibilities for providing an appropriate ensemble.

The student is responsible for ensuring that the assignment is collected from the Study Administration **two weeks** prior to the test.

Master's project

After the fourth semester

Learning outcomes

At the conclusion of the subject, it is expected that the student, to a high professional standard, will:

- Be able to independently express artistic intentions with natural authority and well-functioning conducting techniques, aimed at the ensemble's technical ability and artistic possibilities
- Be capable of realising musical intentions through the application of conducting techniques, score analysis and instrument knowledge
- Possess extensive knowledge of the subject area's repertoire, including period, style, genre and performance practice for the various types of orchestra, and be able to independently seek relevant new knowledge about repertoire and artistic practice
- Be able to convey a coherent and reflective artistic expression and demonstrate a sense of style with a clear artistic profile and identity
- Be capable of leading and allocating time and effort in the context of practice and rehearsals with effective rehearsal methodology, including knowledge of the pedagogical and psychological aspects
- 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

90-minute practical test, including assessment. See Special provisions.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The test is held with a practical experience orchestra or the student's own orchestra.

The same ensemble participates throughout the process. The test is divided into three parts:

1. A concert-like performance of approximately 20 minutes' duration.
In consultation with the teacher, the student selects a work from the submitted repertoire list for performance, taking account of the possibilities of the examination orchestra. The presentation must take the form of a concert performance.
2. A rehearsal of approximately 25 minutes.
Two weeks prior to the test, the student is set a task which lies within the repertoire areas listed on the repertoire list, but which has not been studied during the programme. In style, the work must contrast with the self-chosen piece. The presentation must take the form of a rehearsal session.
3. An oral assessment of parts 1) and 2) and a technical analysis of the conducting at selected points on the repertoire list.

The student submits a repertoire list of works reviewed and/or rehearsed during the programme.

The ensemble type must be indicated beside each work. At the test, the student brings a copy for each moderator of the works under part 1. The teacher brings a copy for each moderator of the works under parts 2 and 3.

It is the student's responsibility to ensure that the repertoire list is submitted on time to the Study Administration.

The student's teacher is responsible for selecting the set task in consultation with the external moderator.

The student is responsible for ensuring that the set task is collected from the Study Administration **two weeks** prior to the test.

CHOIR CONDUCTING

(1st-4th semester)

Learning content:

The purpose of the teaching is to qualify the student for independent artistic-pedagogical work as a choir conductor, mainly within the classical repertoire. The teaching is organised on the basis of each student's capabilities, needs and repertoire knowledge, focusing on:

- Well-developed conducting skills and repertoire knowledge
- Knowledge of the technical capabilities and tonal possibilities of the various types of ensemble and voice
- The ability to organise and implement a course of rehearsals with a subsequent concert
- Detailed knowledge of choral voice pedagogy and technique, and the application of this knowledge in choir practice
- Musical analysis relating to choir conducting and rehearsal methods, including awareness of the relationship between lyrics, music, and technical vocal challenges in the score
- The establishment of an artistic-pedagogical foundation for working with both advanced amateurs and professional ensembles

Teaching and learning methods:

Individual tuition and/or classes, plus practical experience with internal and/or external choir.

The student is also expected to attend productions with guest conductors invited by the Academy, including the prior group rehearsal work.

Examination regulations: After the second semester

Learning outcomes

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

- Be capable of realising musical intentions through the application of certain conducting techniques, score analysis and knowledge of the functioning of the voice
- Possess knowledge of the subject area's repertoire, including period, style and genre, and the ability to seek relevant new knowledge about repertoire and artistic practice
- Demonstrate a sense of style with a beginning artistic profile and identity

Examination form and duration

If the student has attained attendance through a minimum of 80% attendance, this test is not taken.

If the attendance is not awarded, the student must take a practical test of 45 minutes' duration, including assessment.

Moderation and assessment

The test is assessed by an internal moderator and the student's own teacher. The grade awarded is Passed/Not passed.

Permitted examination aids

Not relevant.

Special provisions

Two weeks prior to the test, the student is set a task which lies within the repertoire areas studied during the first two semesters, but which has not been studied during the programme. The presentation must take the form of a first rehearsal with the ensemble.

The student's teacher is responsible for selecting the task, taking into account the possibilities for providing an appropriate ensemble.

The student is responsible for ensuring that the set task is collected from the Study Administration **two weeks** prior to the test.

Master's project

After the fourth semester

Learning outcomes

At the conclusion of the subject, it is expected that the student, to a high professional standard, will:

- Be able to independently express artistic intentions with natural authority and well-functioning practice and conducting techniques, adapted to the ensemble's technical ability and artistic possibilities, and to the work in question
- Be capable of realising musical intentions through the application of conducting techniques on the basis of choir-relevant score analysis and knowledge of vocal techniques and vocal pedagogy
- Be able to convey a coherent and reflective artistic expression and demonstrate a sense of style with a clear artistic profile and identity
- Be capable of analysing choral works under ordinary and choir-relevant aspects, including technical vocal considerations, distinctive stylistic features, musical context and considerations of choir balance and purity of tone
- Possess extensive knowledge of the subject area's repertoire, including period, style, genre and performance practice, and the ability to independently seek relevant new knowledge about repertoire and artistic practice
- Be able to reflect critically on his or her own actions during choir practice and conducting, and if necessary respond to challenges by selecting other solution models

Examination form and duration

75-minute practical test, including assessment. See Special provisions.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The test is held with a practical choir.

The same ensemble participates throughout the process. The examination is divided into three parts, as a combined test and concert-like conducting of movements:

1. A concert-like performance of 8-12 minutes' duration with a concert-ready piece (work or work extract, one or more movements). The presentation must take the form of a concert-like performance.
2. A rehearsal of approximately 30 minutes' duration of one or more movements (total duration of movements: around 5-8 minutes) for the examination, concluding with a complete performance. Repertoire that the choir is slightly familiar with in advance, but which has not been not fully rehearsed ("advanced instruction").
3. An interview on parts 1) and 2) and a technical analysis of the conducting at selected points in the repertoire list. Duration: approximately 10-15 mins.

The student chooses the order of the various pieces for the examination. The student submits an examination programme for items 1 and 2 of the test, with indication of durations and of the vocal type complement of the choir.

The repertoire must cover a certain breadth in terms of epochs and styles, and must be suitable for demonstrating the student's technical standard.

The programme is compiled by the student in consultation with the teacher, taking account of the possibilities of the examination choir.

It is the student's responsibility to ensure that the examination programme is certified by the teacher and is submitted on time to the Study Administration.

The student's teacher is responsible for co-ordinating and convening the practical choir (for which a semi-professional standard is desirable), and for organising the overall test plan for this.

Prior to the examination the student will have at least one and no more than two rehearsals with the examination choir, depending on the choir's possibilities.

VOCAL COACHING / SCORE PLAYING

(1st-2nd semester)

Learning content:

The teaching in vocal coaching/score playing aims to further develop the student's abilities to rehearse repertoire with musicians and singers and reproduce the piano score. Depending on the student's prerequisites and his or her wishes towards professional specialisation, a weighting may be agreed for one of the two main areas mentioned.

In vocal coaching, emphasis is placed on developing the student's ability to correct errors in lyrics, rhythm, score interpretation, intonation and phrasing, and to provide musical guidance and instruction. Work is also done with piano accompaniment of instrumental and vocal music (opera/oratorio piano extracts).

Teaching and learning methods:

Individual and class teaching.

Examination regulations: After the second semester

Learning outcomes

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

- Be able to use the piano appropriately to support his or her own rehearsal work, as well as rehearsal work with soloists or ensembles, by illustrating musical structures and expressions
- Be capable of reducing a simple orchestral transcription to basic musical structures for rehearsal purposes or professional pedagogical work
- Be able to correct errors in lyrics, rhythm, score interpretation, intonation and phrasing by singers or musicians during rehearsals

Examination form and duration

The subject is an attendance-based course. To obtain attendance:

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

If attendance is not awarded, the student must take a practical examination with one or more assigned soloists. The examination has a total duration of 30 minutes, including assessment. A further 15 minutes of prior preparation is provided.

Moderation and assessment

The test is assessed by an internal moderator and the student's own teacher. The grade awarded is Passed/Not passed.

Permitted examination aids

Not relevant.

Special provisions

The examination is in two parts.

- Prima vista playing of a piano arrangement with solo voices, e.g. Mozart: "Cosi fan tutte", no. 4 (duet).
- Seconda vista accompaniment of recitative *with assigned soloist*, e.g. Mozart: The Count's recitative from Act 3 of The Marriage of Figaro.

The tasks will be supplied in the form of scores, which will be handed out at the examination.

15 minutes of preparation time with piano is allowed for the seconda vista task, but without the assigned soloist.

The student's own teacher is responsible for the assigned soloist(s).

The student's own teacher is responsible for setting the prima vista and seconda vista tasks, in consultation with the internal moderator.

FORM AND STRUCTURE ANALYSIS / REPERTOIRE READING

(1st-2nd semester)

Learning content:

The purpose of the subject is to develop the student's ability to independently study a work's formal principle, structure and underlying compositional ideas, in order to be able to create a personal interpretation on a sufficiently analytical basis.

Works are selected, preferably in interplay with the principal study teaching, and are subjected to analysis. The emphasis is on providing the student with both a familiarity with the elements of the music and the possibility of assessing the relationship between the typical and the special in the compositional whole, and an understanding of the relationship between the material and its development, together with the clarity to be able to weigh the details in relation to the whole.

Besides the works and work extracts directly related to the principal study, works and work extracts are studied that represent archetypes, ranging from the Baroque to the present day.

Teaching and learning methods:

Individual and class teaching. Parts of the teaching may take the form of project tuition. The teaching can be followed across the boundaries of the year groups when this is deemed appropriate.

Examination regulations: After the second semester

Learning outcomes

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

- Possess knowledge of and the ability to analyse and identify compositional principles, structures and ideas, and, on this basis, assess the artistic challenges in a musical performance
- Be capable, through musical analysis, of independently reflecting on works of different styles and making artistic and stylistic choices and, on this basis, creating personal interpretations
- Be capable of communicating and discussing the forms and structures of music with both peers and non-specialists, particularly in the context of rehearsal

Examination form and duration

40-minute oral test, including assessment. Four hours are allowed for preparation.

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher. A single grade is awarded under the currently applicable marking scale.

Permitted examination aids

Piano and PA equipment.

Special provisions

The student presents an oral analysis of a work/work extract/piece which has not been studied during the programme, but which lies within the area that has been studied. The task is provided in the form of a score. A piano and a recording of the task will be available during the preparation time. The student's own teacher is responsible for selecting the task, which must be approved by the internal moderator.

The Study Administration is responsible for providing the task, and for equipping the preparation room with a PA system and piano.

AURAL TRAINING

(1st-3rd semester)

Learning content:

The purpose of the course is to contribute to the development of the student's musicianly awareness and skill. The principal features of the subject's method comprise the development of accurate inner pitch and a well-developed sense of tempo and pulse, together with good auditive structuring and memory, and the building-up of skills in appraising and realising a printed score. The teaching includes: auditory analysis, rhythmic recognition, melody reading, score playing, correction and dictation. Other relevant disciplines may also be involved.

Teaching and learning methods:

The class tuition is taken together with students of the AM (Music Teacher) and tonmeister programme.

Examination regulations:

After the third 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 an advanced score
- Be capable, on the basis of an advanced score, 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
- Possess knowledge of auditive 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

The subject is an attendance-based course. To obtain attendance:

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

If attendance is not awarded, the student must take a written examination and a practical examination. One hour is allowed for the written examination. The oral examination has a duration of 30 minutes, including assessment. 30 minutes' preparation time is allowed, with a piano available.

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher. A single grade is awarded under the currently applicable marking scale.

Permitted examination aids

A metronome is permitted.

Special provisions

The examination consists of a written assignment and an oral examination.

Written assignment

- Writing down and correction of an instrumental or vocal part.

Oral examination

Auditive analysis:

According to the student's own choice:

- Auditive analysis of a pre-played piano or instrumental part, *or*
- Functional harmonic analysis of an advanced homophonic part.

Rhythm:

- Performance of an advanced unison task, with time marking for guidance
- Performance of an advanced two-part combination task.

Both tasks may include polyrhythmic, oblique or varying time signatures and metre modulation.

Melody:

- A three-part combination task in which one voice is sung, while the other voices are played on piano.
- An advanced, unaccompanied, free-tonal or atonal melodic task.
- An advanced, accompanied song

Score playing:

- Extract from a score that may contain transposed instruments (B, A and F tuning) and C clefs (alto and tenor clef), performed on the piano.

The teacher is responsible for setting the tasks for the oral examination.

The Department Head is responsible for ensuring that the task for the written part of the examination is compiled.

The student is responsible for ensuring that the written assignment is collected and submitted on time to the Study Administration.

INSTRUMENT KNOWLEDGE AND INSTRUMENTATION

(1st-2nd semester)

Only students specialising in ensemble conducting take this subject.

Learning content:

The aim of the subject is to familiarise the student with the sound universe and possibilities of various types of ensemble, and thereby develop the student's ability to perceive the instrumental and compositional ideas contained in the score.

The teaching in instrument knowledge takes place in course form during the first semester of the study programme. Selected works are reviewed with a view to familiarising the student with the individual instruments/instrument groups. The tuition pays special attention to the following areas:

- **Woodwind and Brass:** Breathing and articulation techniques, including overblowing, various types of pipes and mouthpieces, mutes, transposed instruments, notation, etc.
- **Percussion:** Instrument knowledge, notation, drumsticks, mallets, etc.
- **Harp:** Pedal use, playing modes, harmonics, notation, etc.
- **Strings:** Stroke types, phrasing, practical bowing marks, notation, harmonics, etc.

The tuition in instrumentation takes place in the first and second semesters, and encompasses score analysis, including exercises in the analysis of texture and ideas, on the basis of a representative number of style periods and genres. There are also exercises in the reduction of scores to particella, and instrumentation from particella to score, as well as in transcription from one type of ensemble to another.

Teaching and learning methods:

Class teaching. The tuition in instrument knowledge is as far as possible provided in collaboration with the Academy's instrumental departments.

Examination regulations: After the second semester

Learning outcomes

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

- Possess practice-based knowledge of the technical characteristics, challenges and possibilities of the specific instruments, as well as of special forms of musical notation and modes of playing in relation to the central, classical instrument groups, and the ability to apply this knowledge in practice-oriented score analysis
- Possess basic knowledge of techniques and methods of instrumentation and analysis of instrumented pieces in various styles, and the ability to apply this knowledge in practice-oriented score analysis

Examination form and duration

The subject is an attendance-based course. To obtain attendance:

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

If attendance is not awarded, the student must take a six-hour written test.

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, on the basis of an overall evaluation of the two component elements in the test.

Permitted examination aids

Not relevant.

Special provisions

Prior to the test, the student submits a repertoire list of works/work extracts that the student has rehearsed in the principal study during the first and second semesters. The test consists of a written examination, with the following two elements:

- Instrumentation of a folk tune, or a similar task (12-16 bars). The instrumental complement will be announced at the test.
- A score analysis of 2-3 selected, set work extracts. On the basis of the student's repertoire list, the subject teacher, in consultation with the moderator, chooses 2-3 work extracts or short works. The student explains the texture and ideas contained in these extracts. The set work extracts will be announced at the test.

A total of six hours is allowed for the tasks.

The teacher, in consultation with the moderator, is responsible for choosing and setting the test tasks.

It is the student's responsibility to ensure that the repertoire list is submitted on time to the Study Administration.

VOICE, INCLUDING VOICE THEORY

(1st-2nd semester)

Only students specialising in choir conducting take this subject.

Learning content:

The tuition consists partly of basic classical voice teaching, and partly of lectures in voice theory.

The purpose of the course is to train the student's voice for future work as a choir conductor. Emphasis is placed on providing a basic knowledge of the function of the singing voice, so that it can optimally serve as a tool for the working choir conductor in the instruction of choristers. Various types of singing exercises are included as part of the programme.

The student attends tuition in voice theory as a supplement to the voice teaching. Here, anatomy, physiology and acoustics in relation to the voice are examined on the basis of relevant literature.

Teaching and learning methods:

Individual and class teaching, plus lectures held together with the Voice department.

Examination regulations:

After the second semester

Learning outcomes

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

- Possess basic knowledge and understanding of the relevant anatomical, physiological and acoustic areas that form the foundation for voice production, and be able to translate this knowledge into auditive and visual analysis of voices
- Be able to evaluate issues of voice production on the basis of voice analysis and organise relevant exercise repertoire
- Possess knowledge of the possibilities and limitations of the singing voice, and the ability to use his or her singing voice as an appropriate tool in teaching contexts
- Understand both the technical vocal challenges and the expressive possibilities that can typically arise in vocal ensembles at various levels

Examination form and duration

The subject is an attendance-based course. To obtain attendance:

- 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.

Only attendance at the lectures in voice theory are taken into account when calculating whether attendance may be awarded. However, attendance at voice teaching is covered by the Academy's general guidelines on attendance. If attendance is not awarded, the student must take a four-hour written examination.

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher. The assessment awarded is Passed/Not passed.

Permitted examination aids

Not relevant.

Special provisions

The examination set consists of eight tasks that are based on the syllabus studied.

2. GENERAL SUBJECTS

(1st-4th semester)

ENTREPRENEURSHIP

(1st-2nd semester)

Learning content:

The starting point for the teaching is the student's independent artistic and musical activities. The course strengthens the students' ability to develop and realize artistic and professional opportunities and integrates entrepreneurship as a natural part of the music education. Through the teaching, students develop an understanding of how they can work independently, innovatively, and proactively in the music world. The teaching combines theory and practice, where students work with experimental development processes, projects, and entrepreneurial thinking to create value in the interaction between their musical practice and the outside world.

Teaching and learning methods:

The teaching is structured in two tracks:

1. Classroom instruction
2. Project development in teams. The project forms the basis for the exam questions and must be documented in the written exam submission.

Examination regulations:

After the second semester

Learning outcomes

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

- Possess knowledge of entrepreneurial strategies and methods and their relevance in an artistic context.
- Be able to identify, develop, and realize projects through an experimental and reflective process.
- Be able to collaborate, network, and communicate professionally in an entrepreneurial context.
- Have experience navigating a complex artistic reality where learning and development occur through practice and action.

Examination form and duration

1. A written submission, which is the result of team work on the practical project presented in the teaching. This written product forms the basis for the exam questions for the written take-home assignment.

2. Written assignment of 6-10 standard pages, reflecting on the learning process and the central themes of the course. **One week** is allowed for the assignment.

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher. A single combined grade is awarded under the currently applicable marking scale.

Permitted examination aids

All examination aids are permitted.

Special provisions

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.

METHODOLOGY

(1st-2nd semester)

Learning content:

The tuition includes guidance in idea development, critical reflection, documentation and problem formulation. During the course, the student submits a small number of brief written assignments.

Teaching and learning methods:

Lectures and classes. Minor assignment submissions are included as a mandatory element in the teaching.

Examination regulations: After the second semester

Learning outcomes

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

- Be able to understand and apply critical reflection in an artistic context, and identify artistic issues
- Be able to work in a structured and methodical manner with issues relating to artistic practice
- Possess knowledge of the scientific methods relevant to the chosen subject area
- Be capable of independently and critically identifying project-relevant knowledge as well as assessing and applying relevant methods in relation to the project

Examination form and duration

The student submits a description of the reflection assignment in the form of a topic, problem statement and documentation form, and a proposal for an internal supervisor.

Moderation and assessment

The topic, problem statement and documentation form must be approved by two teachers.

Permitted examination aids

Not relevant.

Special provisions

The student is responsible for submitting the reflection assignment description to the Study Administration on time. The report description must be submitted electronically.

REFLECTION ASSIGNMENT

(3rd-4th semester)

Learning content:

The purpose of the reflection assignment is for the student to demonstrate skills in illuminating the artistic, musical, professional and/or music teaching issues associated with a particular topic.

Reflection assignments may vary a great deal in design, but through its documentation form, the assignment must provide an account of the background, assignment formulation, objective, method and procedure, as well as contextualisation.

Teaching and learning methods:

Individual assignment guidance.

Examination regulations:

4th semester

Learning outcomes

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

- Understand and be able to independently reflect on artistic and musical issues
- Be capable of discussing and communicating professional issues with peers and non-specialists
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be capable of applying critical reflection in relation to the chosen topic
- Be able to evaluate and choose between the methods and tools of the discipline, and propose new expressions and solution models within the chosen topic

Examination form and duration

Written assignment and oral examination.

The duration and scope will vary, depending on the type of assignment. A purely written assignment comprises 15-20 standard pages, excluding notes and references. It is possible to include other elements, such as recordings, scores and the like. If the reflection assignment takes the form of a combination of a written part and another form of communication (recording, web-based, teaching materials, documented performance/demonstration, lecture, etc.), the written part may take up less space, depending on the extent of other dissemination. However, the written part must be a minimum of 5 standard pages.

The oral examination normally has a total duration of 30 minutes, including assessment time. If the student wishes to include a performance/demonstration, the examination will be extended to 45 minutes, including assessment. It is the student's responsibility to ensure that the Study Administration is informed of this at least **two months** before the examination.

Moderation and assessment

The reflection assignment is assessed by an external moderator, an internal moderator, and the assignment supervisor. A single grade is awarded under the currently applicable marking scale.

Permitted examination aids

All examination aids are permitted.

Special provisions

It is the student's responsibility to ensure that the assignment and any documentation are submitted on time. The assignment and documentation must be submitted electronically.

GUIDELINES FOR EXAMINATION AND ASSESSMENT

GUIDELINES FOR HOLDING EXAMINATIONS

These examination guidelines apply to the curricula of the Bachelor and Master's programmes.

BEFORE THE EXAMINATION

The examination basis

The examination basis is described in the curriculum that applies to the individual student. All of the curricula may be found at the Academy's website at www.dkdm.dk. All moderators must know the examination basis in advance of the holding of the examination.

Examination papers

The Study Administration is responsible for ensuring that copies are made of the relevant examination papers in advance of the examination.

An examination folder will typically contain an examination plan, assessment forms, curricula, the Assessment Order, guidelines for the holding of the examination, and possible programmes and repertoire lists. The internal moderator is responsible for collecting these from the Study Administration before the examination commences.

Prima vista tasks and set tasks

The curriculum states who is responsible for providing a possible prima vista/set task.

Definition of a standard page

A standard page is defined as 2400 characters, including spaces. Unless otherwise stated, the front page, bibliography, table of contents and any attachments are not included in the page count. Footnotes are included.

Other participants at the examination

The examination regulations state who is responsible for ensuring the presence of other participants at the examination. If this is not stated in the curriculum, the Study Administration and the student's own teacher jointly agree who will be responsible.

Transfer and private student examinations

In the case of transfer examinations from other Danish academies of music and private examinations where the examinee does not have a teacher employed at the Academy, an internal moderator will be appointed by the head of the department.

Submission deadlines for logbooks, programmes, reports, repertoire lists, etc.

Submission deadlines for logbooks, programmes, reports, repertoire lists, etc. may be found on the Academy's intranet. For exams and tests where the submission of written products is a prerequisite for taking the exam, the 1st exam attempt is used if the written material is not submitted on time. The student is automatically registered for a re-exam.

Attendance-based courses

Attendance is the 1st exam attempt out of 3. If the student does not achieve attendance, the 1st exam attempt is used, and the student is automatically registered for a re-exam.

DURING THE EXAMINATION

Duration of the examination

It is the responsibility of the internal moderator to ensure that the prescribed normal or maximum duration of the examination is complied with. It is also the responsibility of the internal moderator to ensure that complex examinations with many participants are carried out according to plan by making sure that the timetable is adhered to. If an incorrect duration has been given in the examination submissions, the examinee must be prepared to allow the moderator panel to deselect parts of the programme. It is the responsibility of the internal moderator to inform the examinee in the event of a curtailment of the examination.

Access for observers

No observers are permitted in the case of non-final examinations unless the examinee permits this. In the case of final examinations in the principal study, observers are allowed unless the examinee does not permit this.

Factual errors

If formal errors are found during the course of the examination in relation to the examination regulations, the internal moderator is required to determine whether the examination can be completed. If the choice lies between postponing the examination and implementing it with major or minor deviations from the regulations, efforts should be made to ensure that the examinee is benefited as far as possible, and that the external moderator accepts possible deviations from the regulations. In case of cancellation of the examination (other than in the case of the absence of the student or the unavoidable absence of the moderator), the internal moderator must report this to the Study Administration in writing as soon as possible.

Absence of the examinee

If the student is absent from the examination, this will be noted on the assessment form, after which the examination will count as one of the three attempts to which the student is entitled. The assessment form must be signed by all moderators.

Absence of internal or external moderator

If the external moderator is absent without prior notice, it should be investigated whether the moderator can immediately or within a short space of time be replaced by another qualified moderator from the moderator list. In very special cases, an ad hoc appointed moderator may participate. Under normal circumstances, however, the examination will be cancelled. If the internal moderator is absent without prior notice, it should be investigated whether the moderator can immediately or within a short space of time be replaced by another moderator from the subject area. Under normal circumstances, however, the examination will be cancelled.

Absence of the student's teacher

If the student's own teacher is absent (either through unavoidable absence or absence without prior notice), the examination will be cancelled.

Absence of a contributing participant

If a participant is absent whose presence is required to complete the examination, the examination should only be conducted with a substitute if both the examinee and the moderator agree to this.

Absence of a performer

If one of the student's singers or musicians is absent, this will count as an examination attempt, and one attempt at the examination will be deemed to have been used up. If the absence is due to documented illness, this will be regarded as equivalent to the student himself or herself being absent due to illness, and a make-up examination will be planned. If a singer or musician is absent and the student has found a replacement, efforts will be made to hold a re-examination as soon as possible.

Notification of assessment

All assessments will be notified in the examination room/assessment room. It is the responsibility of the internal moderator to inform the examinee of the outcome of the assessment. The grade (or the assessment Passed/Not passed) should be communicated first, after which the internal moderator may supplement this with relevant remarks summarising the assessment of the moderators. The other moderators should not comment unless the internal moderator invites them to do so.

AFTER THE EXAMINATION

Complaints

The student is entitled to appeal the assessment awarded. The regulations governing this are stated in the Executive Order no. 122 of 24/01/2025 concerning the Danish Academies of Music and the Royal Opera Academy. In connection with the examination, it is the responsibility of the internal moderator to inform the examinee of the appeals process, with reference to the Order.

GRADING

Grades are awarded in conformity with Executive Order no. 1244 of 11 December 2009 on Marking Scales and Other Forms of Assessment at Certain Educational Institutions under the Danish Ministry of Culture.

ASSESSMENT OF PRIVATE STUDENTS

Upon application, Academy assessments may be undertaken for private students, i.e. persons who have not during the previous three years been enrolled as students at one of the music academies or the Royal Opera Academy. The Academy may impose a fee on the private student for full or partial coverage of the expenses incurred in carrying out the assessment. It is not possible for private students to register for the public concert (debut concert) of the Academy or the Royal Opera Academy, or the like.

CREDIT, INTERNSHIP AND TRANSITIONAL PROVISIONS

CREDIT RULES

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

RULES FOR INTERNSHIP

Internship may be included as an element of study and an examination in the Master's programme. Internship may substitute for study elements corresponding to a maximum of 30 ECTS credits.

TRANSITIONAL PROVISIONS

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

EXEMPTIONS

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

OTHER REGULATIONS AND DISCIPLINARY MEASURES

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