



THE ROYAL DANISH
ACADEMY OF MUSIC

CURRICULUM

ORCHESTRA INSTRUMENT

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

Approved June 2018, revised July 2022, January 2023, July 2023, September 2023,
Juli 2024, Summer 2025, Summer 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
EXAMINATION GUIDELINES.....	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 AND CAREER-RELATED PRINCIPAL STUDIES	7
LEARNING CONTENT	7
EXAMINATION REGULATIONS	8
2. GENERAL SUBJECTS	14
ENTREPRENEURSHIP	14
PRINCIPAL STUDY-SPECIFIC PEDAGOGY (Including Learning theory)	16
3. METHODOLOGY AND REFLECTION ASSIGNMENT	21
METHODOLOGY	21
REFLECTION ASSIGNMENT	22
4. ELECTIVE SUBJECT.....	24
CREDIT, INTERNSHIP AND TRANSITIONAL PROVISIONS	26
CREDIT RULES	26
RULES FOR INTERNSHIP	26
TRANSITIONAL PROVISIONS	26
EXEMPTIONS	26
OTHER REGULATIONS AND DISCIPLINARY MEASURES.....	26

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 entrance requirements for the Master's programme are: a passed Bachelor programme:

- Bachelor of Music as instrumentalist/singer or the equivalent from a Danish academy of music
- Bachelor of Music as instrumentalist/singer or the equivalent from a foreign institute of higher education, at a level corresponding to that of the Royal Danish Academy of Music.

In addition to holding a Bachelor's degree in music, external 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 shall be considered internal if the student has passed a Bachelor examination at the Academy. Internal applicants are guaranteed a study place in the Master's programme that corresponds to their completed Bachelor's degree.

Applicants who have concluded a Master's or soloist programme (Advanced Postgraduate Diploma) at the Academy or the Royal 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) (orchestra instrument). The title in Danish is: cand.musicae (MMus) (orkesterinstrument).

EXAMINATION GUIDELINES

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

PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the programme is, on the basis of the individual student's talent and capabilities, to strengthen and further develop the student's competencies with a view to employment as a musician and teacher of instrumental music, and in related professional areas.

At the conclusion of the programme, the graduate will be qualified to undertake a wide range of highly specialised functions in music, and will be able to live up to the professional requirements of both the institutional and non-institutional employment market in national and international contexts.

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 profile.
- Broad knowledge of music teaching methods and tools to solve artistic and instrumental technical challenges.
- Knowledge based on leading research in artistic reflection and music teaching theories.
- Broad knowledge of the music industry and cultural life, together with an understanding of music performance at a high professional level, and the ability to reflect on one's own career possibilities.

Skills

- Mastery, at a high professional level, of instrumental-technical, rehearsal-related and artistic skills associated with employment as a performing musician.
- 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 activities in complex and unpredictable work situations with professional discipline, both individually and in 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, to 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.
- Competency to apply musical, pedagogical and instrumental knowledge, and to independently undertake teaching on several levels.

STRUCTURE OF THE PROGRAMME

SCHEMA (ECTS AND TEACHING)

ORCHESTRA INSTRUMENT

Subject complex	Subject	1. Year	2. Year	
Principal study	Principal study and career-related principal studies <i>(including chamber music and orchestral studies)</i>	35 ECTS	15 ECTS	30 ECTS
Other/general subjects	Entrepreneurship	6 ECTS		
	Principal study-specific pedagogy <i>(Including Learning theory)</i>	9 ECTS		
Reflection assignment	Methodology and reflection assignment	5 ECTS	10 ECTS	
	Elective subjects	5 ECTS	5 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 AND CAREER-RELATED PRINCIPAL STUDIES

(1st-4th semester)

LEARNING CONTENT

Principal study

The aim of the teaching is to further develop the student's maturity and musicality in the principal study, as a basis for the practice of professional work.

The teaching is arranged individually, according to each student's capabilities, needs and repertoire knowledge, and consists mainly of individual lessons, which may be supplemented with class teaching, etc. Emphasis is laid on the student's ability to combine personal artistic expression with a solid technical foundation.

The teaching in certain departments may include tuition in a secondary instrument related to the principal subject.

A wide range of relevant pieces/movements and styles from the Baroque period and up to the most recent time are worked on and rehearsed. The number of works/movements rehearsed during the study period must be at least 15. Internship may be included, but is not in itself credit-bearing.

Chamber music

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

The department head/co-ordinator is responsible for the overall organisation of the chamber music teaching within the department, and for ensuring that all students in the department are regularly involved in relevant chamber music/ensemble activities. Students should as far as possible also themselves establish relevant ensembles and develop ensemble activities as part of their independent professional specialisation.

Orchestral studies

The aim of the programme is, through participation in RDM's orchestra and larger ensembles, to familiarise the student with the working conditions that apply in professional orchestras/ensembles, and through individual and joint teaching and competition training (STUNT competitions, etc.), to give the student comprehensive insight into and command of orchestral playing corresponding to the requirements of competitions and employment in professional ensembles.

Orchestral studies consist partly of teaching in relevant orchestral voices/excerpts, and partly of mandatory participation in the Academy's orchestra schools/orchestral projects, STUNT competitions and other orchestral studies arranged within the department. In the course of the teaching, the student will be introduced to a wide range of the orchestral literature relevant to the instrument. The student's orchestra obligation applies for as long as the student is enrolled in the programme.

TEACHING AND LEARNING METHODS

Principal study

Individual and class teaching.

Chamber music

Class teaching.

Orchestral studies

Participation in orchestral projects and orchestra schools, as well as individual and class teaching.

EXAMINATION REGULATIONS

CHAMBER MUSIC

After the third semester

Learning outcomes

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

- Possess a broad knowledge of chamber music /ensemble repertoire of relevance to the student's own instrument, and an in-depth understanding of the studied works
- Be able to take responsibility for initiating, implementing and managing complex artistic projects in interaction with others
- Be able to convey a coherent and reflective artistic expression with a sense of style, capacity for interpretation, phrasing ability, empathy, visualisation and tonal imagination, within a relevant ensemble repertoire
- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, confident intonation, equality, flexibility, projection and tonal/dynamic variation within a relevant ensemble repertoire
- Be capable of handling the psychological, physiological and communicational demands associated with public performance in an ensemble
- Be capable of managing time and effort with professional discipline in relation to rehearsals, practising and learning in collaboration with others
- • In the context of the chamber music setting, demonstrates their instrumental proficiency and their ability to fulfil their musical role within the ensemble, thereby contributing to the overall musical expression.

Examination form and duration

45-minute practical test, including assessment. The test takes the form of a public concert of approximately 30 minutes' duration.

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

Examination aids are permitted.

Special provisions

The student compiles an examination programme, which must be certified by the student's own teacher and submitted to the Study Administration. The submitted works must be composed for 3-8 musicians (in exceptional cases, dispensation may be granted from this requirement).

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

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

The student, together with the student's teacher, is responsible for the composition of the chamber music ensemble(s) and their presence at the examination. NB: If the student has had leave of absence during the previous year/semester, the entire responsibility for the composition of the ensemble(s) and their presence rests with the student.

For students of percussion, instrumental groups other than percussionists must be represented in the submitted works. Duos are permitted.

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

ORCHESTRAL STUDIES

After the third semester

Learning outcomes

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

- Possess an in-depth knowledge of orchestral excerpts corresponding to the repertoire requirements for competitions for professional symphony orchestras
- Be capable of performing selected and representative orchestral excerpts with understanding and mastery of the requirements of the score's directions, including dynamic markings and rhythmic precision, as well as style and phrasing ability at a level relevant to competitions for professional symphony orchestras
- Possess knowledge of a broad repertoire and relevant musical styles in the orchestral literature
- Possess in-depth understanding of the position and function of the principal instrument in a symphony orchestra, as well as thorough knowledge of how artistic work takes place and how rehearsals are organised in a professional orchestra
- Be able to handle the psychological and physiological demands of public performance in an orchestra at a professional level
- Be capable of managing individual time and effort in relation to rehearsals, practising and learning in connection with orchestral performance, independently and with professional discipline

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

Examination aids are permitted.

Special Provisions

The student compiles a repertoire list consisting of a total of 20 orchestral excerpts, including the duration of each excerpt. For students whose secondary instrument is related to their principal study, the repertoire list must also include examples of orchestral repertoire for that instrument.

The student must select 5 excerpts from the repertoire list to be performed at the examination. At the beginning of the examination, the external examiner will select additional excerpts from the remaining repertoire list.

The repertoire list must be approved by the student's principal teacher.

The examination consists of the performance of excerpts with a total duration of approximately 20 minutes, including, where applicable, the secondary instrument.

The complete examination program therefore consists of:

- The 5 pre-selected excerpts, and
- Additional excerpts selected by the external examiner at the start of the examination.

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

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

For Percussion:

The repertoire list must include, at a minimum, orchestral excerpts for the following instruments: timpani, snare drum, bass drum, cymbals, triangle, tambourine, castanets, xylophone, and glockenspiel.

For Woodwind and Brass:

For woodwind and brass students, at least 3 of the pre-selected/self-chosen excerpts must involve section playing. These excerpts form part of the examination performance. An exemption from this requirement may be granted for saxophone students.

The student is responsible for assembling and ensuring the attendance of any required ensemble or section players.

MASTER'S PROJECT, ORCHESTRA INSTRUMENT

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 take responsibility for initiating, implementing and managing complex artistic projects, both alone and in interaction with others
- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, accurate intonation, equality, flexibility, projection and tonal/dynamic variation in a concert programme
- Possess extensive knowledge of the subject area's repertoire and an in-depth understanding of studied works, and be able to independently seek relevant new knowledge about repertoire and artistic practice
- Be able to convey a coherent and reflective artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination which demonstrates a clear artistic profile and identity
- Be capable of handling the psychological and physiological demands associated with public performance
- Be capable of managing time and effort in relation to practising, learning and rehearsals, independently and with professional discipline
- Be able to communicate artistic content and issues to both peers and non-specialists through independent programme planning and oral or written presentation, on the basis of knowledge and skills relating to the general subjects of the study programme
- In connection with the chamber music situation, demonstrate their instrumental skills and their ability to fulfill their musical role in the ensemble and thereby contribute to the overall musical expression.

Examination form and duration

60-minute practical test in a concert-like form, including assessment.

The examination takes the form of a 40-minute public concert, at which the student presents his or her own programme with written or oral programme notes. The programme presentation should have a maximum duration of five minutes, or a maximum size of three A4 pages.

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

Examination aids are permitted.

Special provisions

It is the student's responsibility to ensure that the certified examination programme is submitted to the Study Administration on time. The submitted works must be representative of key styles and be suitable for demonstrating a professional level of expertise (in exceptional cases, dispensation may be granted from this requirement).

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

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

The student is also responsible for the other participants in the Master's examination.

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

2. GENERAL SUBJECTS

(1st-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.
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.

PRINCIPAL STUDY-SPECIFIC PEDAGOGY (Including Learning theory)

(1st-2nd semester)

Learning content:

The aim of the programme is to equip the student with the necessary professional, artistic and technical skills and pedagogical insight to be able to undertake the teaching and instruction of students at various levels, including teaching at beginner level.

Teaching skills are developed and strengthened through teaching one's own pupil(s) and pedagogical evaluation in joint classes, etc. The student is introduced to various teaching methods and materials of relevance to the principal subject (e.g. textbooks, schools of instrumental music, materials for ensemble playing, materials for elementary music teaching, etc.). Part of the teaching may take the form of courses.

As part of the course, the student also follows a series of lectures in learning theory that extend the student's understanding of music pedagogy on the basis of selected scientific theories and methods.

Learning Theory

The subject introduces central learning theoretical directions and examines how different understandings of learning, knowledge, and development influence musical teaching and pedagogical practice.

The teaching emphasizes connecting theoretical perspectives with the student's own teaching experiences, and continuously works on linking reflections from practice to knowledge about learning theory and music pedagogy.

A central focal point of the subject is the development of a teaching philosophy, where the student formulates their own fundamental assumptions and values in relation to teaching and learning. This document will be included in the final report in main subject-specific pedagogy and can be used in connection with future job applications.

The two subjects are followed in parallel and work closely together. Throughout the course, learning theory is actively used to qualify the reflections that are included in the exam report in main subject-specific pedagogy, and to strengthen the student's ability to make conscious, professionally and pedagogically based choices in their own teaching practice.

Teaching and learning methods:

Teaching of own student, joint teaching sessions, lectures, etc.

Learning Theory

Lectures, discussions, practice-oriented analysis tasks, written reflections, and development of own teaching philosophy.

Examination regulations:

After the second semester

Learning outcomes

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

- Possess a broad familiarity with repertoire, exercises and methods suitable for teaching, and be able to evaluate and select from among these and take a critical position in relation to teaching materials
- Be able to organise and implement teaching situations on the basis of knowledge of pedagogical methods and practices in association with the principal study
- Be able to organise and implement coherent teaching courses at beginner and intermediate levels, in both one-to-one situations and in small classes
- Be able to describe coherent teaching courses and communicate pedagogical issues related to his or her own instrument in writing and orally to peers, and to reflect on his or her own pedagogical practice on the basis of knowledge of relevant pedagogical/scientific theories and methods
- Possess knowledge of the music teaching employment market and be able to communicate about teaching organisation with students/parents in a professional manner
- Be able to identify his or her own learning needs and structure his or her own studies in the area of principal study teaching.

Examination form and duration

Practical/oral test.

Strings / Woodwind / Brass

For the test, the student selects a repertoire corresponding to beginner level and/or intermediate level (e.g. level 5-6 in the Grade system, the fifth Suzuki book, etc.).

The student must master the repertoire to the chosen level(s), and justify his or her choice at the subsequent interview.

The actual test is divided into two parts:

- 1) Teaching an individual pupil or class (30 minutes)
- 2) Ensemble teaching (30 minutes)

The test concludes with an interview with the moderators, in which the examinee comments on the progress of the lessons and answers any questions from the moderators in relation to the logbook.

30 minutes are allotted for part one.

30 minutes are allotted for part two.

30 minutes are allotted for the interview and subsequent assessment process.

Total duration: 1 hour 30 minutes

Percussion

The student selects repertoire corresponding to beginner and/or intermediate levels.

They must demonstrate proficiency in the selected material and explain their choices during the oral examination.

The examination consists of two parts:

1. **Teaching a group at the chosen level, including individual instruction** – 40 minutes
2. **Teaching an assigned student** – 30 minutes
An external examiner, in collaboration with the course tutor, selects one or more works from the student's repertoire list. The student is informed of the selected material by the tutor no later than 24 hours before the examination.

The examination concludes with a discussion with the panel of examiners, during which the candidate comments on the course of the lessons and answers any questions relating to their logbook.

- Part 1: 40 minutes
- Part 2: 30 minutes
- Discussion and panel evaluation: 30 minutes

Total duration: 1 hour and 40 minutes

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

Prior to the test, the student submits a report of 10-15 standard pages in length (excluding attachments). The report must include:

- A description of the student's specific technical-methodological and musical guidance of his or her pupil or class in the form of a logbook of selected courses with/without supervision by the subject teacher.
- Pedagogical reflections on the further development of the pupil(s)
- Reflections on the class teaching and other general pedagogical reflections
- As an attachment, the examinee may enclose a progressively ordered list of teaching materials (schools, other collections, independent compositions, rehearsal materials and ensemble repertoire) and literature at both beginner and intermediate level with which the examinee is familiar.
- Further attachments may be enclosed with examples of exercises or repertoire used in the implemented teaching practice

More detailed templates for appropriately structuring the report may be compiled by the individual departments for use in connection with the teaching.

The student is responsible for ensuring that the pupils and the necessary teaching materials are present for the examination.

The student is responsible for ensuring that information on the choice of level and repertoire is submitted on time.

It is the student's responsibility to ensure that the report is submitted on time. The report must be 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.

The subject teacher is responsible for ensuring the presence of the assigned pupil.

The Study Administration is responsible for securing suitable premises with the necessary equipment (e.g. grand piano and music stands) for the examination.

Learning Theory

(1st–2nd semester, certificate course)

Learning outcomes:

To qualify the student's ability to:

- Reflect on their own teaching practice in light of relevant learning theories
- Understand, apply, and critically relate to different views on learning and musical development
- Develop a personal and professional language for teaching through the formulation of a teaching philosophy

Examination Form and Duration:

The subject is a certificate course and is passed through active participation.

To obtain the certificate, the student must:

- Actively participate in at least 80% of the classes
- Submit minor written reflections as part of the work with the logbook and teaching philosophy

If the certificate is not obtained, the student must submit an assigned written assignment of 6–8 pages documenting the ability to connect practical reflection with theoretical understanding. One week is given for completion.

Moderation and assessment

The written assignment is assessed by an internal examiner and the student's own teacher. The assignment is graded with pass/fail.

Permitted examination Aids

All aids permitted

Special Provisions

The student is responsible for submitting the assignment on time. The assignment is submitted electronically.

3. METHODOLOGY AND REFLECTION ASSIGNMENT

(1st-4th semester)

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 the subject's 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.

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.

4. ELECTIVE SUBJECT

(3rd -4TH semester)

Learning content:

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

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

Teaching and learning methods:

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

Learning outcomes

By the end of the module the student is expected to

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

The following elements can be considered as an elective subject:

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

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

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

Examination form and duration

The subject is an a 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.

The attendance counts as the first of three examination attempts. If attendance is not achieved, this first examination attempt is used, and the student will automatically be registered for the re-examination.

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 (attendance) 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 Passed/Not passed.

Permitted aids

Not applicable.

Special regulations

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

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

The teacher is responsible for recording whether the student has achieved attendance 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.