



THE ROYAL DANISH
ACADEMY OF MUSIC

CURRICULUM

PIANO – REPETITEURSHIP

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

Approved June 2019, 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.

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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 requirement for the Master's programme is a passed entrance examination and 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, both internal and external applicants must also pass an entrance examination. This also applies to applicants from abroad. 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) (Piano - Repetiteurship). The title in Danish is: cand.musicae (MMus) (Klaver med repetition som speciale).

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 to a high professional standard with a view to employment as a pianist specialising in opera/vocal repertoire.

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. At the conclusion of the programme, the graduate will be particularly qualified for employment within the area of opera/vocal repertoire.

Knowledge

- Thorough knowledge and understanding of artistic performance on the basis of internationally-recognised artistic practice, and the ability to independently reflect on and identify challenges and issues of an artistic and rehearsal-related nature.
- In-depth understanding of the works studied within the opera/vocal area, on the basis of extensive repertoire knowledge and knowledge of opera history.
- In-depth knowledge of the function of the voice and possible vocal challenges and solutions within the opera/song repertoire.
- Knowledge of the principal languages of opera (Italian, German, English) and their pronunciation (including IPA) and basic translation.
- Knowledge based on leading research in artistic reflection.
- Broad knowledge of the music industry and cultural life, together with an understanding of music performance at a high professional level, with special emphasis on the work processes in an opera house and in higher artistic education within opera/singing, 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 répétiteur, including score playing/reduction.
- Skills to convey with imagination and empathy a comprehensive and reflective artistic expression that supports the rehearsal of vocal music/opera.
- 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 relevant professional groups within the area of opera/singing, including conductors and singers.

Competencies

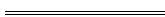
- Competency, at a professional level, to lead artistic/rehearsal-related processes in complex and unpredictable work situations with one or several singers, independently and in collaboration with an artistic director/conductor, and the ability to develop new solutions in the encounter with complex challenges.
- Competency to take independent responsibility for one's own professional development and to expand one's own artistic perspective and identity.
- Competency to apply musical, communicational and vocal/instrumental knowledge, and to independently undertake responsibility for larger rehearsal processes.

STRUCTURE OF THE PROGRAMME

DIAGRAM (ECTS AND TEACHING)

PIANO – REPETITEURSHIP

Subject complex	Subject	1st year		2nd year	
Principal study	Principal study and career-related principal studies <i>(Including repetiteurship, recitative, solo piano, score playing/reduction, sight reading)</i>	35 ECTS		20 ECTS	20 ECTS
	Voice	4 ECTS			
	Languages, diction and recitation	4 ECTS		5 ECTS	
	Conducting		4 ECTS	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 section leader/soloists in relevant projects, such as those involving orchestras or other ensembles. This may also include leading sectional rehearsals, when necessary, either at the request of the conductor, the head of the subject area, or on their own initiative.

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

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

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

1. PRINCIPAL STUDY AND CAREER-RELATED PRINCIPAL STUDIES

(1st-4th semester)

LEARNING CONTENT

Repetiteurship

For pianists specialising in repetiteurship, repetiteurship is the central subject within the complex of subjects in the principal study. The teaching in repetiteurship, closely supported by the other subjects of the multidisciplinary study programme, is intended to equip the student, as a répétiteur, to be able to organise, manage and lead practice and rehearsal processes for opera singers at opera school level and professional performer level. The teaching is organised in such a way that the student works with teachers who mainly have a background in didactic/teaching work (e.g. at the Academy) or in professional practice (e.g. in an opera house). The study programme is developed and organised on an ongoing basis in close collaboration with the Royal Danish Opera and the Royal Theatre.

Compulsory practical experience forms part of the regular principal study teaching in the form of, inter alia, participation in selected teaching sessions and projects of the Royal Danish Academy of Music/the Opera Academy, and students are required to make themselves available for sign-up slots for students at the Opera Academy.

The student will be assigned a mentor from the Opera who will meet with the student for at least one hour each semester to discuss the student's study progress and professional profile. The mentor may be one of the student's repetiteurship teachers.

To a reasonable extent and with appropriate notice, the student may be summoned by the student's teachers to attend or observe selected rehearsal sessions or examinations at the Opera or at the Academy of Music/Opera Academy.

Recitative

The teaching encompasses in-depth study of the recitative literature in various styles from baroque, classical and bel canto to selected romantic/late romantic offshoots. Both recitativo secco and recitativo accompagnato are covered. The teaching aims to give the student a thorough understanding of, experience with, and techniques to perform on the piano and instruct and accompany singers in the recitative repertoire with a sense of style, an understanding of the close relationship between lyrics and music in the main languages (Italian, German, French), and satisfactory phrasing.

Piano score/Reduction/Sight Reading

The teaching includes exercises, close repertoire study and methods in relation to reduction, prima vista, secunda vista and transposition, and aims to strengthen the student's prerequisites for practising the principal study of repetiteurship in a wide range of employment-oriented practical situations. The teaching takes into account the students' different initial prerequisites in relation to these disciplines.

Piano

Solo piano playing is a central educational element in the programme's principal study complex. This part of the teaching is aimed at maintaining and further developing the student's high technical and artistic standard through in-depth study of the instrument's demanding solo repertoire. This part of the programme must support the remainder of the student's principal study complex, and at the same time create the foundation for independent professional music performance at a high level.

TEACHING AND LEARNING METHODS

Repetiteurship

Individual and class teaching.

Recitative

Individual and class teaching.

Score playing/reduction and sight reading

Individual and class teaching.

Solo piano

Individual teaching.

EXAMINATION REGULATIONS

SOLO PIANO

After the third semester

Learning outcomes

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

- Be capable of realising musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, equality, flexibility and the capacity to vary tone and dynamics
- Be able to convey a coherent and reflective artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination
- Possess extensive knowledge of the repertoire of the subject area and an in-depth understanding of the rehearsed works within solo piano
- Be capable of handling the psychological and physiological demands associated with public performance
- Be capable of allocating time and effort in relation to practice, tests and rehearsals, independently and with professional discipline

Examination form and duration

45-minute practical test, including assessment. Total playing time: approximately 30 minutes

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 student presents a programme containing a total of approximately 30 minutes of solo repertoire, in which at least one of the following three styles must be represented: baroque, Viennese classicism, contemporary music written after 1960.

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

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

SCORE PLAYING/REDUCTION AND SIGHT READING

After the fourth semester

Learning outcomes

At the conclusion of the subject, the student, as a pianist, is expected to:

- Possess extensive, practice-based knowledge of methods of reduction and transposition
- Be able to apply basic principal study-related skills in reduction and transposition
- Be capable of reducing an orchestral transcription to basic musical structures 'secunda vista' in accompaniment and repertoire contexts
- Be able to give a coherent and musical account of an excerpt from a Viennese classical/bel canto piano score as prima vista, and of a romantic/recent piano score as secunda vista
- Be able to transpose a simple song a whole tone up or down, and transpose a baroque opera aria a semitone down, secunda vista

Examination form and duration

The examination has a total duration of 30 minutes, including assessment. 30 minutes' preparation time is allowed for the secunda vista tasks.

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 applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The student will be presented with the test materials at the examination (the secunda vista tasks in the preparation time, the prima vista tasks at the examination itself). The student is examined in the following four disciplines:

- a) Reduction task: a simple orchestral movement (excerpt)
- b) Prima vista task: brief extracts from a Viennese classical/bel canto piano score
- c) Secunda vista task: brief extracts from a romantic/recent piano score
- d) Transposition task (secunda vista): transposition of a simple song a whole tone up or down, or a baroque opera aria a semitone down

The internal moderator is responsible for selecting and preparing the tasks in consultation with the student's own teacher.

RECITATIVE

After the fourth semester

Learning outcomes

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

- Possess a thorough knowledge of the recitative literature in various styles from baroque, classical and bel canto to selected romantic/late romantic offshoots
- Be able to perform recitative repertoire (both recitativo secco and recitativo accompagnato) on the piano with a sense of style, an understanding of the close relationship between lyrics and music, and satisfactory phrasing
- Be able to instruct and accompany singers in the recitative repertoire with a sense of style, an understanding of the close relationship between lyrics and music in the main languages (Italian, German, French), and satisfactory phrasing

Examination form and duration

The subject is an attendance-based subject. 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 test of 30 minutes' duration, including assessment.

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

Moderation and assessment

The examination 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 student presents two longer recitatives/recitative scenes in different styles (e.g. Mozart and bel canto/Verdi) together with one or more singers that the student provides. The total programme duration must be around 15 minutes.

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

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

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

MASTER'S PROJECT, REPETITEURSHIP

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 communicate artistic intentions with natural authority and take responsibility for organising, implementing and directing complex practice and rehearsal sequences, both alone and in interaction with others
- Be able to convey a coherent and reflective musical expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination, and apply this in repetiteurship contexts with singers at an advanced level
- Possess extensive knowledge of the subject area's repertoire and methods and an in-depth understanding of studied works, and be able to independently seek relevant new knowledge about repertoire, repetiteurship and artistic practice
- Possess extensive theoretical and practice-based knowledge of methods for repetiteurship work with singers, including knowledge of voice theory, singing technique and language understanding, and the ability to apply these in practice and rehearsal contexts corresponding to those of opera houses and opera schools
- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, equality, flexibility and the capacity to vary tone and dynamics, together with one or more singers

Examination form and duration

75-minute practical test, including assessment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The examination is implemented in four parts: a), b), c) and d).

- a) Firstly, an accompanied programme of approximately 10 minutes' duration (song, lied or opera) is performed with a singer provided by the student.
- b) Repetiteurship is then undertaken for approximately 20 minutes with a singer provided by the student in repertoire that the student has selected from the opera literature from Händel up until the present day. The student may previously have worked with the singer and repertoire in question prior to the examination.
- c) Repetiteurship is then provided in an assigned repertoire to an assigned singer for approximately 20 minutes. The assigned repertoire is chosen by the student's own teacher in consultation with the internal moderator, and is selected partly on the basis of the repertoire of the available singers, and partly in order to widen the stylistic breadth by supplementing the student's self-selected repertoire at the examination.
- d) The examination concludes with a brief conversation (approximately 10 minutes), during which the student explains his or her methodological considerations and other relevant factors in the work with the singer provided by the student and the assigned singer.

The programme for parts a) and b) must be certified by the student's own teacher and submitted to the Study Administration.

Recitative must be included in the examination, either in part a), b) or c).

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

It is the student's responsibility to ensure that other performers (apart from the assigned performers) are present at the examination.

It is the responsibility of the student's teacher to ensure that the assigned performers and repertoire are present.

The performance of the other performers must not in itself have an influence on the examination grade awarded.

VOICE

(1st-2nd semester)

Learning content:

The purpose of the subject is to equip the student with stylistic vocal experience and insight into basic singing technique and voice theory which will qualify the student for vocal coaching work, which is part of the work of a répétiteur. Work is done on voice training and rehearsal of repertoire, including singing to own accompaniment and teaching in prima/secunda vista tasks. The repertoire encompasses solo singing repertoire, spanning accompanied songs/romances, lieder and opera.

Teaching and learning methods:

Individual and class teaching. In connection with voice teaching, the student is obliged to attend voice theory tuition in the singing programme.

Examination regulations:

After the second semester

Learning outcomes

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

- Possess knowledge of the possibilities and limitations of the singing voice, including the characteristics of the student's own voice, and the ability to use his or her own singing voice as an appropriate tool in répétiteurship contexts
- Be able to assess vocal technical issues and to substantiate and propose relevant expressions and solutions
- Be able to accompany his or her own singing

Examination form and duration

The subject is an attendance-based subject. 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 test of 30 minutes' duration, including assessment.

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

Moderation and assessment

The examination 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 student submits a programme list of ten accompanied solo songs. At the examination, the student presents one self-chosen song from the programme list. The moderator chooses one other song from the programme list that the student must also perform. The moderator's choice of song will be announced at the examination.

The student may choose to accompany the songs himself or herself, or bring another pianist to accompany the songs.

It is the student's responsibility to ensure that the programme 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.

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

LANGUAGES, DICTION AND RECITATION

(1st-3rd semester)

Learning content:

In the languages tuition, work is done with general knowledge of the pronunciation rules of relevant languages, including German, French and Italian, and knowledge of the international phonetic alphabet and of reference works, literature and websites where information can be obtained about translations and the pronunciation of relevant repertoire.

The tuition in recitation encompasses prosody, scanning, emphasis, metrical feet, tempo and voice qualities (range, dynamics and timbre).

Teaching and learning methods:

Ongoing courses in classes, or consultation lessons in connection with current assignments. In connection with the teaching of language and recitation, the student may be summoned to attend/participate in Italian lessons in the Academy's voice programme.

Examination regulations:

After the third semester

Learning outcomes

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

- Be able to work independently with correct pronunciation, recitation and understanding of the central languages of the opera literature (German, French and Italian)
- Have acquired an understanding of, and the ability to independently work on, the communication of lyrics as an artistic expression
- Be capable of using the international phonetic alphabet to convey the pronunciation of other relevant opera languages, including English, Russian and Czech

Examination form and duration

The subject is an attendance-based subject. 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 test of 30 minutes' duration, including assessment. One hour of preparation time is allowed – see Special provisions.

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

Moderation and assessment

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

Permitted examination aids

During the preparation time, students may make use of their own smartphones/tablets.

Special provisions

The examination consists of three short secunda vista tasks in German, French and Italian texts, respectively. The three texts, which are drawn from the opera literature, are recited at the examination, and the student describes the general content and character of the texts. The examiners may ask the student to demonstrate/describe selected brief excerpts from the texts (vowel timbre, consonant sounds, etc.).

One hour of preparation time is allowed for the assigned tasks.

CONDUCTING

(2nd-3rd semester)

Learning content:

The teaching is organised on the basis of each student's capabilities, needs and repertoire knowledge, focusing on developing the student's conducting technique and gestures for use in practice and rehearsal, and supported by musical analysis relating to conducting and rehearsal methods. An awareness of the concrete relationships between lyrics and music is included in the subject.

Teaching and learning methods:

Individual teaching and/or classes, which may be supplemented by elements of practical experience.

Examination regulations:

After the third semester

Learning outcomes

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

- Be capable of realising musical intentions through the application of certain conducting techniques, on the basis of a sense of style, score analysis and knowledge of the functioning of the voice
- Possess knowledge of selected 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

The subject is an attendance-based subject. 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 test of 30 minutes' duration, including assessment. The student is assigned a task two weeks prior to the date of the examination – see Special provisions.

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

Moderation and assessment

The examination 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 examination, the student will be set a task that lies within the repertoire areas studied, but which has not been studied during the programme.

The presentation must take the form of a first practice session with 1-3 singers and a professional accompanist, in which the student conducts the accompaniment and the singer(s) in an aria with recitative (or the like) or smaller ensemble scene taken from the central opera repertoire from the period from Händel to Wagner/Strauss.

The student's teacher is responsible for selecting the task in consultation with the internal moderator, taking into account the possibilities for providing an appropriate assigned singer. The subject teacher, together with the internal moderator, is responsible for the presence of the assigned singers and accompanist.

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

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.

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, the student is expected to:

- 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 reflection 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.

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.