



THE ROYAL DANISH
ACADEMY OF MUSIC

CURRICULUM

PIANO

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

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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.

ENTRANCE REQUIREMENT AND ENTRY EXAMINATION

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

- 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.

In the case of applicants who wish to take the Master's programme without pedagogy, study places will be allocated by audition, corresponding to the entrance examination for external applicants.

Applicants who have concluded a Master's programme 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). The title in Danish is: cand.musicae (MMus) (klaver).

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 meet 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, 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)

PIANO

Subject complex	Subject	1st year	2nd year	
Principal study	Principal study and supplementary subjects <i>(Including chamber music, accompaniment and possible focus area)</i>		20 ECTS	20 ECTS
	Principal study	25		
	Supplementary subject <i>(including chamber music, accompaniment and possible focus area)</i>	10		
Other/ general subjects	Entrepreneurship	6 ECTS		
	Principal study-specific pedagogy <i>(Including Learning theory)</i>	9 ECTS	5 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 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

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 joint classes, projects, etc. Emphasis is placed on the student's ability to combine personal artistic expression with a solid technical foundation. A wide range of works/pieces and styles relevant to the instrument from the Baroque period and up to contemporary times are worked on and rehearsed.

Chamber music

The purpose of the teaching is to enable the student to participate in professional chamber music ensembles, and to develop the student's repertoire knowledge and capacity for interpretation at an advanced level. The teaching in chamber music also aims to assist the student's integration into the cross-disciplinary musical milieu via co-operation with other students and instrument groups at the Academy. The teaching is organised with the participation of students from the Academy's other instrument groups. Students should as far as possible also establish relevant ensembles and develop ensemble activities themselves, as part of their independent professional specialisation.

Accompaniment

The teaching in accompaniment aims to further develop the student's ability to work with:

1. Singers, in a broad classical song/lieder repertoire. In this connection, emphasis is placed on interpretation, lyrics comprehension, understanding and awareness of the specific issues relating to singing (breathing, voice volume, etc.). The training in lieder accompaniment takes place with allocated voice students, in collaboration with the vocal department.
2. Instrumentalists, in a broad classical instrumental concert repertoire. Emphasis is placed on the reproduction of an accompanying orchestral movement by piano score. The teaching in instrumental accompaniment takes place with allocated instrumentalists in co-operation with the subject teacher.

Focus area/ supplementary subjects

In the third and fourth semesters, the student chooses a focus area (supplementary subjects) in consultation with the department head/teachers on the basis of artistic skills leading to professional work as a pianist – usually within the principal study areas of chamber music, accompaniment, or related professional skills. This focus area should reflect the student's artistic choices and interests, and must be approved by the department head and head of studies.

At least one of the two core disciplines chamber music and accompaniment must be included in the student's focus area as supplementary subjects. The subject not chosen is examined after the second semester, as described below under Examination Regulations.

TEACHING AND LEARNING METHODS

Principal study

Individual teaching and joint projects.

Chamber music

Class teaching.

Accompaniment

Individual and class teaching.

EXAMINATION REGULATIONS

PRINCIPAL STUDY

After the second semester

Learning Objectives

At the end of the course, it is expected that the student, with an additional year of study at a high professional level:

- Can realize musical intentions using instrumental technical methods and skills, including rhythmic and harmonic understanding, equality, flexibility, and the ability to vary tone and dynamics.
- Can convey a cohesive and reflective artistic expression with a sense of style, phrasing ability, empathy, imagination, and tonal creativity both alone and in ensemble.
- Can handle the psychological and physiological demands associated with public performance.
- Can manage their time and effort in practice, rehearsal, and study contexts independently and with professional discipline.

Exam Form and Duration

35-minute practical exam including deliberation.

Grading and Assessment

The main subject exam is assessed by an external examiner, internal examiner and the student's own teacher. The exam is graded with a single grade according to the current grading scale.

Permitted Aids

Not relevant

Special Regulations

The purpose of the exam is to provide the student with an assessment of their current level in solo performance and to ensure stylistic breadth in the content of the main subject.

The student presents a program with a total of 25 minutes of solo repertoire, where at least one of the following three styles must be represented: Baroque, Classical, or new music written after 1960.

The exam can take the form of a joint concert where all KA1 students and their main subject teachers participate. The exam is assessed by an external examiner, internal examiner and the student's own teacher regardless of format. The department sets the date for any joint concert.

SUPPLEMENTARY SUBJECT

After the second semester

Learning Objectives

At the end of the course, it is expected that the student, with an additional year of study at a high professional level:

- Has extensive knowledge of the subject's repertoire and a deep understanding of studied works within solo piano as well as collaborative piano disciplines (accompaniment/chamber music).
- Has practice-based knowledge of methods for rehearsal work with singers and instrumentalists and can apply these within selected areas.
- 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.

Exam Form and Duration

30-minute practical exam including deliberation.

See Special Regulations regarding 80% attendance requirement for Instrumental Accompaniment.

Grading and Assessment

The supplementary subject is assessed by the student's own teacher and an internal examiner. The exam is graded with a single grade according to the current grading scale.

Permitted Aids

Not relevant

Special Regulations

In the supplementary subject exam, the student is assessed in the principal subject-related discipline that the student does not continue with at an advanced level as a supplementary subject in KA2:

a) Chamber Music and b) Accompaniment

The discipline tested after KA1 will be binding for which supplementary subject can be chosen in KA2. By March 1, the student must inform the Study Administration which discipline they will be tested in.

The student submits an exam program clearly indicating which of the disciplines a or b they are registered for in addition to solo performance.

At the same time, a selection of supplementary subjects for KA2, certified by the subject group leader and the education leader, is submitted.

The program for the supplementary subject exam includes, depending on the chosen exam discipline:

A. Chamber Music - works or parts of works from the Viennese classical period or later. Total duration: 20 minutes.

or

B. Accompaniment

- 1) Classical song/lieder program – a prepared program with singer(s) from the Classical period or later, lasting 15-20 minutes.
- 2) If the course "Instrumental Accompaniment" does not have at least 80% attendance – perform a fast movement of a Classical, Romantic, or modern solo concerto, where all tutti sections are played completely. Duration 5-10 minutes. The piano score is used.

The student is responsible for the presence of other participants in the exam in disciplines a) and b).

It is the student's responsibility to have the exam program certified by the teacher and submitted on time to the Study Administration.

MASTER'S PROJECT, PIANO

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, equality, flexibility and the capacity to vary tone and dynamics
- Possess extensive knowledge of the subject area's repertoire and an in-depth understanding of studied works, and be able to independently seek out 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, physiological and communicational demands associated with public performance
- Be capable of allocating time and effort in relation to practice, tests 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
- Possess extensive knowledge of relevant repertoire in chamber music and an in-depth understanding of rehearsed chamber music works (*if a focus area in chamber music has been chosen*)
- Possess extensive knowledge of relevant accompanied repertoire and an in-depth understanding of rehearsed, accompanied works (*if a focus area in accompaniment has been chosen*)

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 up to two of the student's own teachers. The composition of the assessors must reflect the student's focus areas during the Master's programme. A single grade is awarded under the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The test takes the form of a public concert of approximately 60 minutes' duration, at which the students present their own programmes with written or oral programme notes. Under the guidance of the student's own teacher and the teachers in supplementary subjects, the student compiles a programme that reflects the student's focus areas during the Master's programme. The programme must include solo playing. The programme must be certified by the student's own teacher, and the overall composition of the programme must be approved by the department head. The programme is then submitted to the Study Administration, along with a list of works/projects rehearsed or completed during the Master's programme, which must also be certified by the student's own teacher.

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

Depending on the chosen focus area, the written or oral programme notes may be supplemented with a brief oral or written account of specific technical issues and considerations in relation to the focus area (maximum 5 mins.).

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 I (Including Learning Theory)

(1st-2nd semester)

Course Content

Principal study-specific pedagogy

The aim is for the student to acquire professional competencies, artistic and technical skills, and pedagogical insight to teach and instruct beginner-level students. Teaching skills are developed and strengthened through the instruction of their own student(s) and pedagogical evaluation during joint classes, etc. The student is introduced to group methodology and various principal study-relevant teaching methods and materials (textbooks/instrumental schools/ensemble materials/materials for elementary music theory, etc.). Part of this teaching may be in the form of courses. As part of the course, the student also attends a series of lectures on learning theory, which expand the student's understanding of music pedagogy based on 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 Working Methods:

Principal study-specific pedagogy

Teaching their own student and groups of students, joint classes, lectures, etc.

Learning Theory

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

Examination Regulations:

After the 2nd semester

Learning Objectives:

By the end of the course, it is expected that the student:

- Has a broad knowledge of a suitable teaching repertoire, exercises, and methods and can assess and choose among these and critically evaluate teaching materials.
- Can plan and conduct teaching situations based on knowledge of pedagogical methods, including group methodology, and practices related to the principal study.
- Can plan and conduct coherent teaching sequences at the beginner level in 1:1 situations as well as in groups.
- Can describe coherent teaching sequences and communicate pedagogical issues related to their own instrument to peers both in writing and orally and can reflect on their own music pedagogical practice based on knowledge of relevant scientific theories and methods.
- Has knowledge of the music pedagogical job market and can communicate professionally about teaching organization with students/parents.
- Can identify their own learning needs and structure their own learning in the principal study pedagogical area.

Exam Form and Duration:

75/85 minutes practical/oral exam including deliberation.

Grading and Assessment:

The exam is assessed by an external examiner, an internal examiner, and the student's own teacher. The exam is graded with one overall mark covering point A and B as well as the written report according to the current grading scale.

Permitted Aids:

Not applicable.

Special Regulations

The student submits a report of 8-10 standard pages (excluding appendices) prior to the exam. The report must include:

- A description of the student's specific technical-methodological and musical guidance of their pupil/group in the form of a logbook of selected teaching sessions with/without supervision by the subject teacher.
- Pedagogical considerations regarding the pupil's/pupils' further development.
- Reflections on group teaching and other general pedagogical reflections.
- As an appendix, a progressively ordered list of teaching materials (schools, other collections, independent compositions, practice materials, and ensemble repertoire) and literature at the beginner level, with which the student is familiar, may be included.
- Additionally, examples of exercises or repertoire used in the conducted teaching practice may be included as appendices.

More detailed templates for the appropriate structure of the report may be prepared by each subject group for distribution in connection with the teaching.

The student demonstrates their teaching skills through the following exam:

A. Teaching a pupil or a group at the beginner level. This teaching demonstration should last 30 minutes for an individual pupil and 40 minutes for group teaching and should include examples of:

- Musical and technical instruction in one or more pieces that the pupil(s) are studying.
- Review of a piece that the pupil(s) are about to start working on (including guidance on practice methods).
- Accompaniment by the student to the pupil's/pupils' playing.

The teaching may also include:

- Separate attention to one or more technical issues (possibly through exercises and/or etudes).
- Guidance in ear training, aural skills, and sight-reading.

B. The student comments on the course of the exams and the submitted report and answers any questions from the examiners related to these (duration approximately 15 minutes). The student is responsible for the timely submission of information regarding the choice of teaching format (individual pupil or group) to the study administration.

The student is responsible for the presence of the pupil(s) at the exam and for bringing sufficient teaching materials.

It is the student's responsibility to submit the report on time. The report is 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 study administration is responsible for providing suitable rooms with the necessary equipment (e.g., a grand piano and music stands) for the exam.

PRINCIPAL STUDY-SPECIFIC PEDAGOGY II

(3rd semester)

Course Content

The purpose is for the student to acquire professional competencies, artistic and technical skills, and pedagogical insight to teach and instruct students at the intermediate level. Teaching skills are developed and strengthened through teaching their own pupil and pedagogical evaluation in connection with group lessons, etc. The student is introduced to various subject-relevant teaching methods and materials (textbooks/instrumental schools/ensemble materials/materials for elementary music theory, etc.). Part of this instruction may be in the form of courses.

Teaching and Working Methods

Teaching their own student, joint classes, lectures, etc.

Examination Regulations

After the 3rd semester

Learning Objectives

By the end of the course, it is expected that the student:

- Have a broad knowledge of a suitable teaching repertoire, exercises, and methods, and be able to evaluate and select among these and critically assess teaching materials.
- Be able to plan and conduct teaching sessions based on knowledge of pedagogical methods and practices related to the main subject.
- Be able to plan and conduct coherent teaching sequences at the intermediate level in one-on-one situations.
- Be able to describe coherent teaching sequences and communicate pedagogical issues related to their own instrument to peers both in writing and orally, and reflect on their own music pedagogical practice based on knowledge of relevant scientific theories and methods.
Have knowledge of the music pedagogical job market and be able to communicate about teaching planning with students/parents in a professional manner.
- Be able to identify their own learning needs and structure their own learning in the main subject pedagogical area.

Exam Form and Duration

90 minutes practical/oral exam including deliberation.

Grading and Assessment

The exam is assessed by an internal examiner and the student's own teacher. The exam is graded with one overall mark covering point A to C as well as the written report according to the current grading scale.

Permitted Aids

Not relevant.

Special Regulations

The student submits a report of 7 standard pages (excluding appendices) prior to the exam. The report must include:

- A description of the student's specific technical-methodological and musical guidance of their pupil in the form of a logbook of selected teaching sessions with/without supervision by the subject teacher.
- Pedagogical considerations regarding the pupil's further development.
- Reflections on general pedagogical topics.
- As an appendix, a progressively ordered list of teaching materials (schools, other collections, independent compositions, practice materials, and ensemble repertoire) and literature at the intermediate level with which the student is familiar.
- Additionally, examples of exercises or repertoire used in the conducted teaching practice may be included as appendices.

More detailed templates for the appropriate structure of the report may be prepared by each subject group for distribution in connection with the teaching.

The student demonstrates their teaching skills through the following exams:

A) Teaching a pupil at the intermediate level (talent line/MGK level). The teaching should last 30 minutes and include examples of:

- Musical and technical instruction in one or more compositions that the pupil is studying.
- Review of a composition that the pupil is about to start working on (including guidance on practice methods).
- Ensemble playing with the pupil.

The teaching may also include:

- Guidance in ear training or theory.
- Separate attention to one or more technical issues (possibly through exercises and/or etudes).

B) An extemporaneous teaching session with an assigned pupil representing the intermediate level. Duration approximately 15 minutes.

C) The student comments on the course of the exam and the submitted report and answers any questions from the examiners related to these. Duration approximately 15 minutes.

The student is responsible for the presence of the pupil at the exam and for bringing sufficient teaching materials. It is the student's responsibility to submit the report on time. The report is 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 teacher is responsible for both the sight-reading assignment and the assigned pupil for the extemporaneous teaching session during the exam.

The study administration is responsible for providing suitable rooms with the necessary equipment (e.g., grand piano and music stands) for the exam.

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 students study course.

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

The student must decide whether elective subjects are on 3rd or 4th semester. The student must decide whether elective subjects consists of one 5 ECTS course or 3 ECTS + 2 ECTS.

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

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

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

Moderation 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 examination aids

Not relevant.

Special provisions

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

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