



THE ROYAL DANISH  
ACADEMY OF MUSIC

# CURRICULUM

## RECORDER/ HARPSICHORD/ VIOLA DA GAMBA

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

Approved August 2018, revised July 2022, revised September 2023, revised 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 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](http://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 are expected to have passed previous study programme modules in basso continuo to an extent corresponding to at least 5 ECTS. If this is not the case, the admitted student must take a mandatory course in basso continuo as part of his or her principal study complex.

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) (consortinstrument). The title in Danish is: cand.musicae (MMus) (consortinstrument).

## **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. The programme provides special competencies in the field of period music and, in the case of students of the recorder, also in contemporary music.

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 and historic performance practice 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 knowledge of specialised repertoire, 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, particularly in period music, and for students of the recorder, also in contemporary music.
- 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, in the encounter with complex challenges, develop new solutions or artistic expressions on the basis of knowledge of historical performance practice and, in the case of students of the recorder, on the basis of knowledge of performance practice and notation in contemporary music.
- Competency to reflect on and communicate one's practice of music in writing and speech, and to place this in a broader cultural and 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)

### RECORDER/ HARPSICHORD/ VIOLA DA GAMBA

| Subject complex        | Subject                                                       | 1st year | 2nd year |         |
|------------------------|---------------------------------------------------------------|----------|----------|---------|
| Principal study        | Principal study and chamber music incl. performance practice  | 35 ECTS  | 20 ECTS  | 20 ECTS |
| Other/general subjects | Entrepreneurship                                              | 6 ECTS   |          |         |
|                        | Principal study-specific pedagogy (including Learning theory) | 9 ECTS   | 5 ECTS   |         |
|                        | Methodology course                                            | 5 ECTS   |          |         |
|                        | Reflection assignment                                         |          | 10 ECTS  |         |
|                        | Elective courses                                              | 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.

\*The student is normally expected to have passed previous study programme modules in basso continuo to an extent corresponding to at least 5 ECTS before commencing the Master's programme in respectively recorder, harpsichord, or viola da gamba. If this is not the case, the student will be registered for a mandatory course in basso continuo as part of his or her principal study complex. Other students will not receive separate tuition in basso continuo, but are expected to draw upon the associated methods in connection with chamber music.

# 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](http://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, etc. Emphasis is placed on the student's ability to combine personal artistic expression with a solid technical foundation.

The teaching includes practical performance issues related to the instrument. There is emphasis on giving the student a thorough knowledge of the repertoire written for the instrument. At least fifteen works or movements must be rehearsed during the studies. Internship may be included, but is not in itself credit-bearing.

### Chamber music

The purpose of the tuition is for the student to learn to master ensemble playing repertoire in various styles for his or her main instrument. During the programme, the student plays together with other students.

The tuition emphasises the student acquiring a broad and thorough knowledge of ensemble repertoire from relevant periods for his or her own instrument.

It is also emphasised that the student learns to select and use primary source material relating to performance practice, and develops his or her general musicianship in the ensemble playing situation and ability to lead the ensemble.

Students may be invited to participate in projects with the Academy's ensembles, the Royal Opera Academy and other joint projects.

### Performance practice

The purpose of the subject is to equip the student with knowledge of historical performance practice and the historical function of music, in order to support the student's work of making his or her musical interpretation as convincing, complete and informed as possible. This is done by giving the student insight into a range of areas, including improvisation, ornamentation, rhetoric and dance. The student becomes familiar with sources that are central to our knowledge of the performance practice of former times.

## **TEACHING AND LEARNING METHODS**

### **Principal study**

Individual and class teaching.

### **Chamber music**

Class teaching.

### **Performance practice**

Seminar/class teaching. The teaching takes the form of seminars, auditive analysis and practical exercises, and, depending on the composition of the class, can where applicable be integrated into the principal study tuition and/or tuition in chamber music. Participation in the teaching elements of performance practice is mandatory.

## EXAMINATION REGULATIONS

### MASTER'S PROJECT, PRINCIPAL STUDY

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, such as rhythmic and harmonic understanding, accurate intonation, equality, flexibility, projection and tonal/dynamic variation in a concert programme
- Be able to convey a coherent and reflective artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination which demonstrates highly developed ensemble playing skills and a clear artistic profile and identity
- Possess extensive knowledge of the subject area's repertoire and an in-depth understanding of studied works, including ensemble works, and be able to independently seek out relevant new knowledge or relevant historical source material on repertoire and artistic practice/performance practice
- 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, both individually and in co-operation with others
- 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

75-minute practical test, including assessment.

The test takes the form of a concert or concert-like performance of approximately 60 minutes' duration, at which the student presents his or her own programme with written or oral programme notes. The programme presentation must have a maximum duration of five minutes, or a maximum size of three A4 pages.

The programme is compiled by the student in consultation with the teacher of the principal study. At least half of the programme must consist of chamber music.

## Moderation and assessment

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

## Permitted examination aids

Not relevant.

## Special provisions

A list of works rehearsed during the two years of the Master's programme must be submitted to the Study Administration. The list must include at least 15 works (or work extracts) which, together, cover relevant stylistic periods in period music, and in the case of students of the recorder, also contemporary music. The works submitted for the examination programme must be representative of key styles within the academic area, and must be suitable for demonstrating a professional standard of musicianship. The list must be certified by the teacher of the principal study.

The student is responsible for entering into agreements with other participants. The chamber music part of the examination will where possible be held jointly with other students in the field of study. An individual assessment is undertaken of each student's performance.

It is the student's responsibility to ensure that the certified examination programme and list of rehearsed repertoire is submitted to the Study Administration on time.

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1<sup>st</sup> 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 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.

## **\*BASSO CONTINUO**

(1st-4th semester)

\*The student is expected to have passed previous study programme modules in basso continuo to an extent corresponding to at least 5 ECTS before commencing the Master's programme in respectively recorder, harpsichord, or viola da gamba. If this is not the case, the student will be registered for a mandatory course in basso continuo as part of his or her principal study complex. Other students will not receive separate tuition in basso continuo, but are expected to draw upon the associated methods in connection with chamber music playing.

### **Learning content:**

The teaching includes both theoretical and practical exercises on a keyboard instrument.

The purpose of the theoretical part of the course is to provide a basic understanding of the principles of basso continuo playing. An important part of the study involves learning to analyse harmonic structures.

The purpose of the practical part of the course is to develop the student's skills in playing continuo directly from a figured bass, in various styles. Following the course, the student should be able to sight-read an accompaniment directly from the figured bass line.

The course also aims to enable the student to use the harpsichord, both as an aid in learning repertoire and music theory skills, and in the student's future teaching activities as a tool to accompany and illustrate musical phenomena.

### **Teaching and learning methods:**

Individual or class teaching.

### **Examination regulations:**

#### **Basso continuo for students with principal instrument other than harpsichord After the fourth semester**

### **Learning outcomes**

At the conclusion of the subject, it is expected that the student, at an advanced level, will:

- Possess knowledge of a wide range of continuo/ accompaniment repertoire within the principal study area
- Understand and be capable of applying the basic principles of basso continuo playing on a keyboard instrument

### **Examination form and duration**

20-minute practical test, including assessment. Performed with a soloist. Preparation time is allowed – see Special provisions.

### **Moderation and assessment**

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

### **Permitted examination aids**

Not relevant.

### **Special provisions**

The examination is in two parts.

1. The student compiles a repertoire list of 6-8 works in different styles, one of which may be the student's own written basso continuo part. The moderator chooses 1-2 movements, of which the student will be informed 48 hours before the examination.

2. Set task. The student is given a movement from an unnamed work. On the basis of this movement, the student explains and preferably demonstrates the basso continuo notation, era and style of the work in question. 48 hours' preparation is allowed for the set task.

The repertoire list is compiled in collaboration with the teacher and submitted to the Study Administration. The internal moderator is responsible for the set task and the choice of external moderator. The student is responsible for ensuring the presence of other participants.

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 1<sup>st</sup> of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination.

## 2. GENERAL SUBJECTS

(1st-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-3rd semester)

### **Learning content:**

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

As part of the course, the student also attends a series of lectures in learning theory that extends the student's understanding of music pedagogy on the basis of 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(s), joint teaching sessions, lectures, etc.

### **Learning Theory**

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

**EXAMINATION REGULATIONS:  
PRINCIPAL STUDY-SPECIFIC PEDAGOGY I (BEGINNERS) + II (INTERMEDIATE)  
After the third 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 level in one-to-one teaching situations
- Be able to describe coherent teaching courses and communicate pedagogical issues relating to one's own instrument in written and oral form to peers, and to reflect on his or her own pedagogical practice on the basis of knowledge of relevant scientific theories and methods
- Possess knowledge of the music teaching employment market and be able to communicate about the organisation of the teaching 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**

100-minute practical/oral test, including assessment time. The test will be carried out in a continuous process, with a short break between Pedagogy I + Pedagogy II.

**Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. Two grades are awarded; one for Pedagogy 1 and one for Pedagogy II, in accordance with the currently applicable marking scale.

**Permitted examination aids**

No special aids are permitted.

**Special provisions**

Principal study-specific pedagogy I:

The student demonstrates his or her teaching skills via the following tests:

Teaching a pupil (or group) at beginner level. The teaching demonstration must have a duration of 30 minutes for a single pupil, or 40 minutes for a group lesson, and must contain examples of:

- Musical and technical instruction in one or more compositions that the pupils are studying
- Review of a composition on which the pupil is to begin work (including instructions on the rehearsal method)
- Own accompaniment to performance by the pupil(s)

The lesson may also include:

- Special work with one or more technical problems (possibly by means of exercises and/or études).
- Guidance in aural training, pitch and score reading.

Principal study-specific pedagogy II:

The student demonstrates his or her teaching skills via the following test:

Teaching a pupil (or alternatively a group) at intermediate level. The lesson must have a duration of 30 minutes, and must include examples of:

- Musical and technical instruction in one or more compositions that the pupils are studying
- Review of a composition on which the pupil is to begin work (including instructions on the rehearsal method)

The lesson may also include:

- Guidance in aural training and theory
- Special work with one or more technical problems (possibly by means of exercises and/or études).

The student comments on the examination and the submitted report, and answers any questions from the moderators in relation to these (duration: approximately fifteen minutes).

Prior to the test, the student submits a report of 10-15 standard pages in length (excluding appendices).

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 teaching sessions with/without supervision by the subject teacher
- Pedagogical reflections on the further development of the pupil(s)
- Reflections on other overall pedagogical reflections, including class teaching

- As an appendix, the student 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 student is familiar
- Further appendices 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 the presence of the pupils at the examination and bringing the necessary teaching materials.

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 in four copies.

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)

### **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.

Should the student fail to obtain a certificate of attendance, the first examination attempt out of three possible will be considered as used.

### **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.

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1<sup>st</sup> 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.

## **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.

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1<sup>st</sup> 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.

## REFLECTION ASSIGNMENT

(3<sup>rd</sup>-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 1<sup>st</sup> of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination.

### 3. ELECTIVE SUBJECT

(3<sup>rd</sup> -4<sup>TH</sup> semester)

#### Learning content:

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

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

#### Teaching and learning methods:

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

#### Learning outcomes

By the end of the module the student id expected to

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

#### The following elements can be considered as an elective subject:

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

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

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

#### Examination form and duration

The subject is a 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.

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.

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 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.