



THE ROYAL DANISH
ACADEMY OF MUSIC

CURRICULUM

TONMEISTER

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

Approved August 2018, revised July 2022, July 2024, July 2025, August 2026

Please note that the original Danish text is the governing text for all purposes and in case of discrepancy, the Danish wording will be applicable.

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

- Bachelor as Tonmeister from the Royal Danish Academy of Music.
- Bachelor as Tonmeister or the equivalent from a Danish academy of music.
- Bachelor as Tonmeister 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, external applicants must also pass an entrance examination. For the specific requirements with regard to the entrance examination, please see the Academy website: www.dkdm.dk. The decision on whether to admit an applicant is taken by the Academy on the basis of a concrete assessment of the applicant's abilities and skills. The requirements of the music profession are also taken into consideration, as well as the need to attain an appropriate balance of instruments and voices.

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

Applicants who have concluded a Master's or Soloist programme (Advanced Postgraduate Diploma) at the Academy or the 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) (tonmeister). The title in Danish is: cand.musicae (MMus) (tonemester).

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 Master's programme is, on the basis of the individual student's special talents and prerequisites, to qualify the student for employment in music production and sound engineering, e.g. in broadcasting services, concert halls, sound studios and record companies. Graduates will also be able to operate their own production units and work as project managers.

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

Knowledge

- In-depth knowledge and understanding of artistic performance on the basis of internationally-recognised artistic practice and artistic research, and the ability to independently reflect on and identify challenges and issues of an artistic nature.
- Extensive repertoire knowledge and a deep understanding of production techniques, which supports and develops the student's artistic profile.
- Knowledge based on leading research in music production and sound engineering.
- Broad knowledge of the music industry and cultural life, together with an understanding of music production at a high professional level, and the ability to reflect on one's own career possibilities.

Skills

- Mastery, at a high professional level, of the planning ability, music production techniques and artistic skills associated with employment as a recording director.
- 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 productions with ensembles of various sizes.
- Competency to take independent responsibility for one's own professional development and to expand one's own artistic perspective and identity.
- Competency to initiate, implement and lead artistic projects across professional boundaries and styles and, in the encounter with complex challenges, develop new solutions or artistic expressions.
- Competency to reflect on and communicate one's practice of music in writing and speech, and to place this in a broader social context.

STRUCTURE OF THE PROGRAMME

SCHEMA (ECTS AND TEACHING)

TONMEISTER

Subject complex	Subject	1st year	2nd year	
Principal study	Music production	32 ECTS	25 ECTS	20 ECTS
	3D sound	10 ECTS		
	Mix and mastering		10 ECTS	
Other/ general subjects	Entrepreneurship	8 ECTS		
	Aural training	10 ECTS	5 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 <http://www.dkdm.dk/intra>

1. PRINCIPAL STUDY

(1st-4th semester)

MUSIC PRODUCTION

(1st-4th semester)

Learning content:

The aim of the programme is to strengthen and develop the student's individual talent as a producer, and to strengthen and develop the student's skills in concept development and project management. The programme includes joint classes and a number of individual projects. In the first year two projects are carried out, as described in the lesson plan. In the second year, a self-chosen Master's project is carried out. A number of hours of personal academic guidance are associated with each of the projects.

During a project, work is done in a selection of the following areas:

- Artistic and musical expression
- Sound aesthetics
- Project work, including the development, planning, implementation and evaluation of projects
- Co-operation, dialogue and communication
- Reflection
- Oral and written presentation.

Teaching and learning methods:

Individual teaching, guidance, classes. Parts of the teaching take the form of project tuition and guidance.

Examination regulations: After the second semester

Learning outcomes

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

- Possess a broad knowledge of the technical equipment in a music recording studio, and the ability to take responsibility for implementing and managing complex artistic productions in professional facilities, both alone and in interaction with others
- Be able to evaluate both artistic and technical challenges and issues, justify and select relevant expressions and solutions, and communicate and discuss these with peers
- Be able, as a music producer, to realise musical intentions in interaction with others
- Possess knowledge of a wide repertoire, musical styles and related artistic practice and performance traditions, and the ability to seek relevant new knowledge of repertoire and artistic practice
- Be able, as a technician and music producer, to establish an artistic expression with a sense of style, both alone and in interplay with others
- Be capable of allocating working time and effort in relation to recording and production, independently and with high professional discipline

Examination form and duration

30-minute practical test, with written materials, including assessment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The student submits a report with a project and digital audio documentation in a readable standard format (duration 10-15 min. If the duration of the musical product exceeds 15 minutes, the student selects 10-15 minutes of digital documentation for assessment.)

The report must be 8-10 standard pages in length, excluding appendices, and must include:

- Approved project description
- A detailed account of the entire production process
- An evaluation of the course of the project
- Account of artistic considerations and choices
- Career considerations
- Description of the student's professional benefits and practical experience with the project
- Description of the student's reflections on further artistic development.

The test consists of a presentation at which the student describes the project, followed by a conversation on the basis of the test panel's questions about the project.

It is the student's responsibility to ensure that the report and documentation are submitted on time. The report and the 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.

Master's project, Music production

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 technical equipment in a music recording studio, and the ability to take independent responsibility for initiating, implementing and managing complex artistic productions in professional facilities, both alone and in interaction with others
- Be able to evaluate and reflect on both artistic and technical challenges and issues, justify and select relevant expressions and solutions, and communicate and discuss these with peers and non-specialists
- Possess research-based knowledge of sound phenomena and advanced sound engineering
- Be able, as a music producer, to securely realise musical intentions in interaction with others
- Possess comprehensive knowledge of repertoire, musical styles and related artistic practice and performance traditions, and the ability to independently seek relevant new knowledge of repertoire and artistic practice
- Be able, as a technician and music producer, to establish an artistic expression with a sense of style and tonal imagination, both alone and in interplay with others
- Be capable of allocating working time and effort in relation to recording and production, independently and with high professional discipline

Examination form and duration

45-minute practical test, with written materials, including assessment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The student submits a report with a project and digital audio documentation, corresponding to a commercial record production, in a readable standard format (duration approximately 50 min. The student selects 20-25 minutes of digital documentation for assessment.)

The report must be 18-20 standard pages in length, excluding appendices, and must include:

- Approved project description

- A detailed account of the entire production process
- An evaluation of the course of the project
- Account of artistic considerations and choices
- Career considerations
- Description of the student's professional benefits and practical experience with the project
- Description of the student's reflections on further artistic development.

The test consists of a presentation at which the student describes the project, followed by a conversation on the basis of the test panel's questions about the project.

It is the student's responsibility to ensure that the report and documentation are submitted on time. The report and the 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.

3D SOUND

(1st-2nd semester)

Learning content:

The subject is intended to provide the student with a general view of the use of 3D sound in modern studio and concert production, as well as in the interactive industries focusing on games, virtual/augmented reality and 360° video.

Teaching and learning methods:

Class teaching, presentations and exercises. Parts of the teaching may take the form of project tuition.

Examination regulations: After the second semester

Learning outcomes

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

- Possess knowledge of technical and creative methods in relation to 3D sound production
- Be able to understand and reflect upon production methods in games and virtual/augmented reality
- Possess an overall grasp of the career/job opportunities within the industry
- Have a thorough insight into methods, workflows and tools, and master the general skills relating to employment in the field
- Be able to evaluate and select between the subject area's methods and tools in relation to the form and type of production
- Be able to communicate and discuss professional issues within 3D audio production and interactive media

Examination form and duration

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

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

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.

If attendance is not awarded, the student must submit a set written assignment of 8-10 standard pages, excluding appendices. **One week** is allowed for the set assignment.

Moderation and assessment

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

Permitted examination aids

All examination aids are permitted.

Special provisions

It is the student's responsibility to ensure that the assignment is submitted on time. The written home assignment 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.

MIX AND MASTERING

(3rd-4th semester)

Learning content:

The subject is intended to provide the student with an expanded knowledge of relevant methods of mixing and mastering. Particular emphasis is placed on the student's aesthetic understanding, the integration of the two processes (mixing and mastering), the connection with the recording process and relevant knowledge in relation to publication in various formats such as vinyl, CD, download and streaming.

Teaching and learning methods:

Class teaching, presentations and exercises. Parts of the teaching may take the form of project tuition.

Examination regulations:

After the fourth semester

Learning outcomes

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

- Possess knowledge of technical and creative methods in relation to mixing and mastering
- Be able to understand and reflect upon production methods in mixing and mastering, and the link with the recording process
- Possess an overall grasp of the career/job opportunities within the industry
- Have a thorough insight into methods, workflows and tools, and master the general skills relating to employment in the field
- Be able to evaluate and select between the subject area's methods and tools in relation to the form and type of production
- Be able to communicate on and discuss professional issues within mixing and mastering

Examination form and duration

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

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

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.

If attendance is not awarded, the student must submit a set written assignment of 8-10 standard pages excluding appendices. **One week** is allowed for the set assignment.

Moderation and assessment

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

Permitted examination aids

All examination aids are permitted.

Special provisions

It is the student's responsibility to ensure that the assignment is submitted on time. The written home assignment 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.

2. OTHER/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.

AURAL TRAINING

(1st-3rd semester)

Learning content:

The purpose of the course is to make the student familiar with the stylistic characteristics and repertoire of a broad variety of orchestras and ensembles, and to develop the student's ability to analyze music visually and auditorily for the purpose of being able to take part in a professional music production.

Furthermore, the course must contribute to the development of the student's musicianly and aural skills and awareness for the purpose of being able to survey and reproduce sequences of an advanced printed score.

The content of the teaching is score analysis, instrumentation, harmonic analysis, auditory analysis methods, timbre analysis, and timbre aesthetics.

Development of accurate inner pitch, sense of tempo and pulse, and auditive structuring and memory as well as score playing. Other relevant disciplines such as correction and dictation may also be involved.

Teaching and learning methods:

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

There will also be a special course for tonmeister students in the 1st-4th semester.

Examination regulations:

After the third semester

Learning outcomes

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

- Be able to describe and analyze a broad classical repertoire on the basis of a visual as well as an auditive source and apply this skill in the context of a professional music production
- Be able to survey and reproduce both rhythmic and melodic sequences of advanced scores
- Possess knowledge of score analysis and be able to perform score playing on piano
- Possess knowledge of auditive analysis and be able to account for musical form and structure as well as harmonic progression based on a presented movement

Examination form and duration

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

- Students of subjects with one or two course sessions must not have any absence.

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

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.

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

Moderation and assessment

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

Permitted examination aids

A metronome is permitted.

Special provisions

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

Written assignment

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

Oral examination

Auditive analysis:

According to the student's own choice:

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

Rhythm:

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

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

Melody:

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

Score playing:

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

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

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

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

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.