



THE ROYAL DANISH
ACADEMY OF MUSIC

CURRICULUM

SOLOIST WITH TEACHING QUALIFICATIONS (ADVANCED LEVEL)

Soloist / Advanced Postgraduate Diploma in Music

Approved December 2019, July 2022, July 2023, September 2023, July 2024, July 2025, February 2026, 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 Advanced Postgraduate Diploma 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 Advanced Postgraduate Diploma 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 programme is a completed Master's programme from an academy of music, or equivalent qualifications, and a passed entrance examination. The decision on whether to admit an applicant is taken by the Academy/Royal Opera Academy on the basis of a concrete assessment of the applicant's abilities and skills, undertaken by the Academy/Royal Opera Academy and one or more external moderators appointed by the Danish Ministry of Culture. 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 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 programme are entitled to use the Danish title *solist* (*Speciale*). The English-language title is: Advanced Postgraduate Diploma in Music (special).

SPECIAL CONDITIONS RELATING TO ENSEMBLES

Ensembles may be admitted to the Advanced Postgraduate Diploma in Music programme. A summary of the permitted ensemble formats is published on the website. Ensembles are admitted as a whole, although the students are enrolled individually. In the case of leave of absence, resignation, sick leave,

exchanges, etc., for one member of an ensemble, this will therefore have an effect on the study status of the other ensemble members, as described in more detail in an independent note. If there are applicants in the ensemble who have previously completed a soloist programme (Advanced Postgraduate Diploma), the other members of the ensemble may be admitted, and the ensemble as a whole may receive tuition at RDAM, provided that at least half of the members of the ensemble have not already completed the programme in the past. The non-admissible ensemble members take part in the course as visiting students who participate in the classes but are not enrolled in the programme or awarded a diploma. If a student is already enrolled in RDAM, but has not completed his or her soloist programme, the student, upon being admitted as part of an ensemble, will be given the choice of being admitted to the ensemble programme as an optional element within the student's existing soloist programme, or of transferring to the ensemble programme, cf. the special note.

EXAMINATION GUIDELINES

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

PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The objective of the Advanced Postgraduate Diploma in Music programme is to train students to the highest standard, so that, besides being able to give proficient technical and artistic interpretations to works of the musical literature with independent and personal expression, they also possess competencies in the teaching of instrumental/voice pupils at advanced (academy) level.

Knowledge

- The student possesses knowledge at the highest international level within the discipline, on the basis of internationally recognised artistic practice, pedagogical development activities and leading research
- The student, on the basis of the student's own artistic and pedagogical practice, as well as pedagogical development activities, provides a significant contribution to the development of new knowledge and understanding within relevant areas of instrumental/voice music teaching

Skills

- At the highest professional level, the student can convey an artistic expression linked to the development of an independent and reflective artistic interpretation or reinterpretation¹
- The student masters his or her artistic subject at the highest professional level, and possesses a well-developed, confident style understanding and technical proficiency on the instrument
- The student masters relevant instrument teaching methods and tools as well as selected methods and tools associated with pedagogical development activities
- The student is capable of analysing, evaluating and developing new approaches, techniques and skills in relation to the student's own discipline/instrument
- The student can participate in international discussions about teaching and music pedagogy in relation to the student's own discipline/instrument
- The student can communicate specialised instrumental, musical and musical pedagogical content to pupils at advanced level
- The student can, with insight and inspiration, communicate artistic content to the student's own pupils and a broad audience

Competencies

- The student is capable of organising and implementing complex instrumental/vocal teaching programmes at advanced level, as well as pedagogical development tasks in relation to these
- The student can independently and with artistic integrity initiate and enter into collaboration in pedagogical programmes and developmental tasks, and participate in professional artistic collaborative projects at national and international level as a soloist, or as an orchestral or ensemble musician or singer
- The student can independently initiate pedagogical research projects and thereby generate new knowledge and communicate skills which develop the discipline

¹ In the case of composers: creation

STRUCTURE OF THE PROGRAMME

DIAGRAM (ECTS AND TEACHING)

TEACHING QUALIFICATIONS (ADVANCED LEVEL)

Subject	1st year	2nd year
Artistic principal study	35 ECTS	35 ECTS
Teaching qualifications (advanced level)	17 ECTS	17 ECTS
Pedagogical theory 1 & 2	3 ECTS	3 ECTS
Entrepreneurship	5 ECTS	5 ECTS

The marking — indicates that the ECTS credits are triggered by certificate.

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

(1st-4th semester)

ARTISTIC PRINCIPAL STUDY

(1st-4th semester)

Learning content:

In the Advanced Postgraduate Diploma in Music programme, teaching in the principal study primarily takes the form of individual coaching. At the commencement of the programme, it is assumed that the student possesses a sufficient degree of technical and musical maturity to allow the teaching to focus on the artistic and interpretational aspects of the music. A central part of this work is designed to foster the student's personal approach and artistic identity, with a view to enabling the student to develop the distinctive qualities that are an essential aspect of being a soloist. On the basis of the student's specific talent, the student and the teacher of the principal study jointly organise the repertoire to be studied during the programme.

Similarly, teaching is provided in the Composition programme which aims at the development of an original and personal form of expression, as well as the further development of the student's compositional imagination, creativity and ability to realise his or her works in a relevant tonal presentation. Work is done with the student's own works and analyses of relevant music and musical phenomena.

In the specialist training for pianists, work is correspondingly done within the disciplines of accompaniment and chamber music. The student independently initiates collaborations with fellow students and other partners in consultation with the teacher/department head.

In the ensemble class, work is done with chamber music ensemble playing and repertoire in the overall ensemble combination. Where relevant this may be supplemented with some individual lessons or the like which support the overall development of the ensemble.

Teaching and learning methods:

Individual and class teaching.

Examination regulations:

Debut concert

After the fourth semester

Learning outcomes

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

- Be able to convey, at the highest professional level, an artistic expression that reflects an independent and reflective artistic interpretation²
- Master his or her artistic discipline at the highest professional level, including with instrumental/vocal technical proficiency and a well-founded style understanding
- Be capable, with stage presence, of conveying artistic content to a broad audience through a personal and well-organised programme
- Make a significant contribution to the continuation and development of the artistic practice on the basis of thorough and reflective knowledge of repertoire and tradition

Examination form and duration

Practical examination of a maximum of 75 minutes of effective playing time and with a total duration of a maximum of 120 minutes, including possible stage rearrangements and encores. However, the programme must always be of a sufficient duration to take the form of an independent concert.

Moderation and assessment

The concert is assessed by an external examiner who represents a high degree of specialised knowledge in the relevant subject/instrument, as well as by an internal examiner, who must not be the student's principal study teacher. The examination is assessed in accordance with Executive Order no. 122 of 24/01-2025 on the Study Programmes at the Academies of Music and the Opera Academy. The assessment awarded is Approved/Not approved, supplemented by a written statement on the student's technical standard on the basis of an overall assessment of the debut concert.

Permitted examination aids

Not relevant.

Special provisions

² In the case of composers: Be able to convey, at the highest professional level, an artistic expression that reflects independent and reflective artistic creation.

The concert programme may include works performed solo or with other participants, the number of whom will depend on the financial means the Academy has at its disposal to engage musicians for debut concerts.

The debutant must submit a project application containing a draft programme, with the desired date, concert venue and possible musicians. The project application must be certified by the teacher of the principal study.

The final date and budgetary framework for the debut concert is determined by the Academy following an overall assessment of the project applications of all debutants, the possibilities for drawing upon external examiners, and the Academy's overall planning in general.

Before the debut concert takes place, the final programme must be submitted, together with other materials for the printed concert programme and press release, such as the debutant's CV, the names of other participants, and programme notes. The final programme must adhere to the budgetary framework that has been allocated to the debutant on the basis of the project application. For the deadlines for the project application, programme, etc., please refer to the applicable guidelines.

It is the debutant's responsibility to ensure that the project application and the final programme are certified by the teacher, and that the materials are submitted on time. The debutant is responsible for ensuring that other participants are present at the examination. The debutant is responsible for entering into agreements with other participants and accompanists within the limits of the approved budget.

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 Academy is responsible for entering into contracts with any participating musicians and concert venues. The internal moderator is responsible for collecting the assessment sheet, etc., from the Study administration.

TEACHING QUALIFICATIONS (ADVANCED LEVEL)

(1st-4th semester)

Learning content:

The teaching is organised on the basis of the soloist student's capabilities, needs and repertoire knowledge. During the course, the student will teach pupils at Bachelor level and possibly at the level of preparatory class for academies (MGK), as well as the student's own pupils at relevant level. The teaching will be supervised, and observation internship may also be included in the course. In the teaching, work will be done in such areas as:

- Instrumental/vocal technique at advanced level.
- Musical/artistic practice techniques in relevant repertoire for the student's instrument from the 17th century to the present.³
- Organisation of both lessons and longer courses.
- Development of pedagogical practice.

The student keeps a logbook of the lessons and supervision hours. The logbook, with an overall evaluation and reflection on the lessons, is included in the written submission.

In the second year of the programme, the student formulates a relevant pedagogical development project in dialogue with the student's teacher/supervisor. The project could for example relate to the student's own supervised teaching, or assume a more general character (method development, repertoire collection, hypothesis testing, etc.).

Teaching and learning methods:

Individual and class teaching, own supervised teaching and observation internship.

³ In the case of composers: relevant music theory, parts-writing work and compositional methods.

Examination regulations:

After the fourth semester

Learning outcomes

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

- Possess in-depth and systematic knowledge of instrumental/vocal teaching⁴ at advanced level on the basis of artistic practice at the highest international level, as well as knowledge gained from research and development activities, to the relevant extent
- Be able to contribute to the development of the field of knowledge in the discipline, including relevant areas of instrumental/vocal music pedagogy
- Master relevant methods and tools associated with pedagogical development activities
- Be able to organise, initiate and implement complex instrumental/vocal teaching courses⁵ for students at advanced level (academy/preparatory class for academies (MGK))
- Be able to participate in international discussions about teaching and music pedagogy in relation to the student's own discipline/instrument
- Be capable of communicating professional views and results to a broad audience

Examination form and duration

90-minute practical examination, including assessment and written submission.

Moderation and assessment

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. The examination is assessed with an overall grade according to the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

Prior to the oral examination, the student submits a report of 25-30 standard pages in length (excluding appendices).

The report must have two main parts:

- 1) A description of the student's specific technical-methodological and musical guidance of the student's pupil or class in the form of a logbook of selected teaching sessions with/without supervision by the subject teacher, together with reflections on the further development of the pupil or pupils, drawing upon relevant pedagogical concepts and methods.

⁴ In the case of composers: composition teaching.

⁵ In the case of composers: composition teaching.

- 2) A description of and reflection on the student's pedagogical development project, including the choice of theories/methods and a description of how the project contributes to the discipline (approx. 15 standard pages).

As an appendix, the student may enclose a progressively ordered list of teaching materials (schools, other collections, independent compositions, practice materials and ensemble repertoire) and literature at advanced level. Further appendices may be enclosed with examples of exercises or repertoire used in the implemented teaching practice.

Oral/practical examination:

In the practical examination, the student demonstrates his or her teaching skills by teaching:

1. The student's own pupil at the level of preparatory class for academies (MGK) or academy level.
2. An assigned pupil at academy level.

Each pupil is given 30 minutes of instruction.

The examination concludes with an interview of 30 minutes' duration with the examiners. The interview consists of two parts:

1. The student comments on the progress of the examination lessons and provides an overall characterisation of the process with the student's own pupil, as well as providing a possible prognosis for the pupil's further development.
2. The student presents his or her pedagogical development project and discusses this with the examiners.

It is the student's responsibility to ensure that the report is submitted on time to the Study Administration. The student is responsible for ensuring the presence of the student's own pupil at the examination.

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.

PEDAGOGICAL THEORY 1 AND 2

(1st–4th semester)

Learning content

As part of the programme, students will participate in a series of seminars in pedagogical theory. These are intended to extend students' understanding of music pedagogy through the application of research-based theories and methods.

Teaching is delivered through a combination of lectures and workshops. The workshops provide opportunities for students to discuss their own pedagogical practice and to relate their practical reflections to relevant theoretical perspectives. Particular emphasis is placed on establishing links between pedagogical theory and students' personal teaching experience.

Teaching and learning methods

Class teaching and workshops

The format alternates between traditional lectures, group work, discussions with fellow students and the lecturer, and individual preparation. Preparation is based on cases drawn from students' own teaching practice. Students are required to read the prescribed literature in advance of lectures and workshops.

As teaching is shared between 1st and 2nd-year PUV students, it is organised in modules. This ensures that the sequence in which topics are presented does not affect students' ability to acquire knowledge or to test new approaches in their own practice.

Examination regulations:

Learning outcomes

On successful completion of the subject, students will be able to:

- Demonstrate in-depth, systematic knowledge of research-based pedagogical theory, including insight into a range of pedagogical methods and their application in practice.
- Reflect critically on their own teaching practice in relation to relevant pedagogical theories and methods.
- Design and organise advanced teaching courses, integrating one or more pedagogical theories and pedagogical development activities.
- Communicate pedagogical theories and their application at an advanced level to peers.
- Formulate and carry out independent PUV projects grounded in pedagogical theories and methods.

Examination form and duration

The subject is a certificate course in both modules. Each module is completed at the end of the corresponding academic year.

To obtain the certificate, students must demonstrate active participation in the teaching by:

- Attending a minimum of 80% of scheduled sessions.
- Completing any minor written assignments and oral presentations that form part of the course.

Failure to obtain the certificate will result in the use of one examination attempt. In such cases, students must submit a set written project report of 8–10 pages, based on a problem statement derived from their own teaching practice. The time allowed for submission is one week.

Moderation and assessment

The certificate is approved by the student's own teacher.

The set written project report is assessed jointly by the student's own teacher and an internal moderator.

The grade awarded is fail/pass.

Special provisions

The student's own teacher is responsible for recording whether the student has fulfilled the requirements for the certificate within the stipulated framework, and thereby whether the first of the three permitted examination attempts has been used.

The student's own teacher is responsible for setting an appropriate assignment for the written examination.

The Examination Office is responsible for summoning students to any required reexamination.

ENTREPRENEURSHIP

(1st-4th semester)

Learning content:

The starting point for the teaching is the student's independent artistic and musical work. The student will gain insight into entrepreneurship as a mindset that supports a viable working life and career planning. The teaching focuses on selected subjects within the field of entrepreneurship and is based on business models that can be useful in artistic work. In the teaching, the student is introduced to tools and knowledge that can be used in a professional career as a musician in a non-formalised international employment market.

Teaching and learning methods:

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

Examination regulations: After the fourth semester

Learning outcomes

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

- Possess knowledge of the field of entrepreneurship, and be able to reflect on the link with one's own work as a musician/entrepreneur in an international context
- Be able to analyse, develop and communicate the value potential of artistic projects and take independent responsibility for one's own career
- Be able to assess and utilise entrepreneurial tools in a professional context
- Be able to independently assume responsibility for the development of major musical projects, and communicate and discuss these with peers and non-specialists

Examination form and duration

Written assignment of 5-10 standard pages. **One week** is allowed for the assignment.

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher. The grade awarded is fail/pass.

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.

GUIDELINES FOR EXAMINATION AND ASSESSMENT

Second-year students in the Advanced Postgraduate Diploma in Music programme are automatically registered for their debut concerts at the conclusion of the programme. The debut concert must be held no later than 1 May in the year following the conclusion of the study programme. In the event that a student wishes to postpone his or her debut concert, an application stating the reasons for this must be sent to the Events Department no later than the deadline for submission of the project application.

However, overseas students (fee-paying students) must usually perform their debut concert before the end of the fourth semester.

In the event that the student cancels the debut concert due to illness, or for some other reason, this must be done by written application to the Events Department at least three months before the scheduled concert date.

In the event of cancellation less than three months before the scheduled debut date, the concert will be replaced by an examination with a reduced expenditure, compared to the debut concert. The date of this examination will be agreed between the debutant and the Academy, taking into account the Academy's other planned activities.

Deadlines for the submission of examination materials

A project application containing a draft concert programme and the desired date, concert venue and possible participating musicians must be submitted in the spring semester of the second year of the study programme. The precise date will be determined by the Academy.

The deadlines for submission of the final concert programme and other materials for the concert and press release, together with further details on the practical planning and execution of the debut concert, are described in further detail in the Guidelines for Conducting Debut Concerts, available on the Academy's intranet.

Moderation and assessment

The concert assessment awarded is Approved/Not approved and is supplemented by a written statement on the student's level of proficiency.

The concert is assessed by an external moderator who represents a high degree of specialised knowledge in the relevant subject/instrument, as well as by an internal moderator.

The internal moderator is responsible for collecting the assessment sheet, etc., from the Events Department.

The moderator list is updated every fourth year, on the recommendation of the department head, and approved by the rector, so that, for example, guest teachers who hold master classes and who are available at the time of the debut concert can act as possible moderators. The precondition for this is the permanent delegation by the Ministry of Culture of the decision-making power to appoint moderators.

Assessment procedure

The statement and assessment are usually compiled on the day after the debut concert. The external examiners are assisted by the pro-rector or by a deputy for the pro-rector, who is responsible for transcription of the statement, signatures, etc. The assessment is then forwarded to the examinee as soon as possible, accompanied by a standardised reference to the rules for appeal. The deadline for appeals, i.e. the formal date for the award of the assessment, will be stated here.

Appeal

The student may appeal against the result of a test or examination in accordance with Executive Order no. 122 of 24/01/2025 concerning the Danish Academies of Music and the Royal Opera Academy.

The student may appeal in relation to:

- The examination basis (examination questions, assignments, etc.) and its relationship with the examination requirements
- The conduct of the examination
- The assessment

The student must submit the appeal to the Academy no later than two weeks after the results of the test or examination are announced. The appeal must be made in writing and must state the reasons for the appeal.

Participation in teaching and compulsory attendance

Teaching at the Academy is regarded as an offer in which students are expected, but not obliged, to participate. In all cases of absence, the student must ensure that the Academy is notified. Absence without notification will be considered a breach of the study place and may be punished by exclusion from teaching at the discretion of the teacher.

Attendance at non-timetabled teaching such as orchestral playing, concerts, choral and ensemble singing, musical drama, courses and master classes is however always obligatory.

The rules for student attendance at teaching are stated in the Students' Regulations, the Regulations for Concerts and Non-timetabled Teaching, and the Disciplinary Guidelines for students at the Royal Academy of Music, all of which are available on the Academy's intranet.

Disciplinary measures

The rules for disciplinary measures for students at the Royal Academy of Music are available on the Academy's intranet.

The disciplinary measures apply to all students at the Royal Academy of Music, and students are therefore required to be familiar with and keep themselves informed of the rules.