



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Elective courses – Bachelor's programme 2026/27

Dear Student,

It is time for you to choose elective courses for the upcoming academic year.

The Study Board, in collaboration with the teachers, has developed an elective course catalogue consisting of 42 courses, 18 at the bachelor's level and 24 at the master's level.

The Study Board has compiled the elective course catalogue to offer elective courses within general subjects, pedagogical subjects, and subjects related to the main subject area.

The deadline for choosing elective courses is Friday 24 April 2026 at 12:00 noon.

Points to consider before choosing:

1. You must choose 5 courses prioritized from 1 to 5. DKDM will strive to give you your highest priorities as much as possible.
2. If you do not choose by 24 April 2026, the Study Administration will assign you to a course with available spots.
3. You can apply for credit transfer for elective courses if you believe you have completed courses or modules at RDAM or another educational institution that can replace an elective course. Please note that you must prioritize 1-5, even if you are applying for credit transfer in case you do not obtain the credit transfer. Read more about credit transfer at the bottom of this catalogue. The deadline to apply for credit transfer and dispensation regarding elective courses is 24 April 2026. You must indicate in the form if you wish to apply for credit transfer.
4. Make sure to read the content and exam descriptions for each course before making your choice.

If you have any questions, feel free to contact Vibeke Madsen in the Study Administration at vsm@dkdm.dk

The sign-up link has been sent to your DKDM-mail.

Best regards,

The Study Administration



TABLE OF CONTENTS

1. Elective Subject: Art Song Class	3
2. Elective Subject: Bach recitative in theory and practice.....	6
3. Elective Subject: Baroque and Viennese classical instruments.....	9
4. Elective Subject: Body mapping for musicians.....	12
5. Elective Subject: The inner and the outer ear	16
6. Elective Subject: Diversity and representation: Curation and repertoire selection	19
7. Elective Subject: Ensemble conducting	22
8. Elective Subject: Improvisation.....	25
9. Elective Subject: Italian.....	28
10. Elective Subject: Chamber music across departments	31
11. Elective Subject: Composition and creative processes with children.....	34
12. Elective Subject: Choir conducting.....	37
13. Elective Subject: Melody	40
14. Elective Subject: Music technology	42
15. Elective Subject: Piano skills	45
16. Elective Subject: Polyrythms	48
17. Elective Subject: Stage performance	51
18. Elective Subject: Early instrument start	54
Credit transfer for elective courses	57



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

1. Elective Subject: Art Song Class

Teacher:

Christian Westergaard

Offered in:

Bachelor's programme in voice, piano, and guitar (including Music Teacher with a primary instrument in voice, piano, or guitar).

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week in 12 weeks.

LEARNING CONTENT:

The elective course focuses on the art song repertoire in its principal languages – German, French, English, Spanish, and the Nordic languages (Danish, Swedish, and Norwegian) – as well as, to an introductory extent, other linguistic areas such as Italian, Russian, and the Slavic languages. The work includes exploring the musical and textual characteristics of the repertoire, engaging with written resources and working methodologies, and developing the chamber-musical collaboration between singer and pianist/guitarist, as well as interesting approaches to concert programming.

By the end of the course, students will have developed a systematically structured knowledge of the repertoire, along with tools for repertoire study, rehearsal processes, concert preparation, and the performative situation. A framework curriculum ensures a fundamental and broad familiarity with the repertoire, providing professional relevance for singers in their future performative and pedagogical work, and for pianists/guitarists in their qualifications as professional accompanists and répétiteurs.

TEACHING AND LEARNING METHODS:

Art Song Class is conducted as group instruction supplemented by occasional lectures delivered by the instructor responsible for the elective.

EXPECTED STUDY TIME:

Students shall be expected to undertake approximately two hours of weekly preparation.

Students are required to allocate adequate time for the musical and textual preparation of an assigned selection of songs for the purpose of active participation in scheduled instructional activities, as well as for the reading of and consultation of contextual materials provided by the instructor.



EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student have acquired a systematically structured and practically tested knowledge of the principal branches of the art song repertoire, and have developed an understanding of the working methods of vocal chamber music and the particular collaborative processes between singer and pianist/guitarist.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Take an active part in the lessons, both in terms of music and in the group discussions.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical oral examination of 25 minutes' duration, including assessment.

The examination lasts 20 minutes, consisting of 15 minutes of musical performance and 5 minutes of discussion based on the candidate's programme and the underlying considerations regarding repertoire selection, programme concept, etc.

The student performs a programme of approximately 15 minutes selected from the repertoire of songs studied during the course. The programme may constitute a self-contained unit or form part of a longer conceptual programme. The programme must be accompanied by a written programme note presenting the repertoire, the thematic concept of the programme, and any additional reflections.

The student is responsible for engaging a fellow student to participate in the musical performance of the programme.

The written programme note must be approximately 1 normal page in length. Must be submitted 1 week before the re-exam.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of practical oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

A **normal page** is defined as 2400 characters, including spaces. Unless otherwise specified, the cover page, bibliography, table of contents, and any appendices are not included in the count. Footnotes are included.



2. Elective Subject: Bach recitative in theory and practice

Teacher:

Jakob Bloch Jespersen

Offered in:

Bachelor's programme (singers and continuo instrumentalists (e.g. cellists, lutenists, harpsichordists, and organists))

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week in 12 weeks.

LEARNING CONTENT:

Bach Recitative in Theory and Practice is an interdisciplinary course aimed at singers and continuo instrumentalists (e.g. cellists, lutenists, harpsichordists, and organists). The course provides practical experience in performing Bach's recitatives from church cantatas and oratorios, grounded in historical performance practice as well as insight into the theological context in which Bach's cantatas are situated.

When working with Bach's recitatives, performers face a number of choices that require not only knowledge of performance practice but also stylistic, rhetorical, and interpretative considerations – relevant to both singers and continuo players.

In Bach's cantatas, recitatives play a central and continuous role in the works' theological development, where the interpretation of the Sunday Gospel reading unfolds as musical proclamation. There are therefore also theological aspects of Bach's recitatives that singers and accompanying musicians should be familiar with. As an integral part of the course, the religious and theological worldview in which Bach operated – and the function of the recitative within the theological narrative of the individual cantatas – will also be explored.

TEACHING AND LEARNING METHODS:

Teaching takes place in group classes, where ensembles consisting of singers and continuo instrumentalists take turns working with prepared repertoire. The course focuses on chamber-musical interaction between singer and continuo players. Discussions of assigned readings on performance practice and theology are integrated into the teaching, and analysis and discussion of the texts' function as exegesis and proclamation are connected with the musical interpretation.



EXPECTED STUDY TIME:

It is expected that the Students prepare 1–2 recitatives for each class session.

In addition, there will be a limited amount of relevant reading within the fields of performance practice and theology.

If the harmony-bearing instrumentalists (lute/harpsichord/organ) are not already familiar with basso continuo, additional preparation time should be anticipated.

Approximately 1 hour of preparation is expected per class session.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- structure and perform extended Bach recitatives.
- make interpretative choices in the performance of recitatives based on textual, rhetorical, musical, and historical-performance parameters.
- explain the structure of Bach's cantatas within the liturgical year and the role played by the recitatives in relation to the Gospel readings.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical oral examination of 30 minutes' duration, including deliberation.

The student will receive a recitative assignment two weeks before the exam

One week before the exam, the student must submit at least ½ normal page outlining the function of the assigned recitative within the relevant church cantata, as well as the cantata's relation to the Gospel reading of the day.

The student is responsible for assembling an ensemble (singer + continuo group) for the exam. An organ and/or harpsichord must be arranged with DKDM at the student's initiative.

During the exam, the assigned recitative is performed. This is followed by a maximum 10-minute discussion based on the written submission and the candidate's textual, rhetorical, musical, and historical-performance reflections relating to the practical performance.

Deliberation: 10 minutes.



**DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM**

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of practical oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The student is responsible for securing the engagement of fellow students and assembling an ensemble (singer + continuo group) for the exam. An organ and/or harpsichord must be provided by RDAM at the student's initiative.

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

A **normal page** is defined as 2400 characters, including spaces. Unless otherwise specified, the cover page, bibliography, table of contents, and any appendices are not included in the count. Footnotes are included.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

3. Elective Subject: Baroque and Viennese classical instruments

Teacher:

Musicians from Concerto Copenhagen

Offered in:

Bachelor's programme.

The teaching is aimed at students who play string instruments such as violin, viola, cello, and double bass, and wind instruments such as flute, oboe, clarinet, horn, and bassoon, as well as piano, organ, and guitar (as basso continuo/general bass instruments), as well as AM students with a principal instrument in one of the aforementioned instruments.

COURSE:

The course is only in English.

The teaching extends over the fall semester in the academic year 2026/2027 with 6 workshops of 4 hours each. The workshops will be scheduled on weekday afternoons/evenings.

The schedule will be announced as soon as possible after group formation.

LEARNING CONTENT:

The purpose is to give music students an introduction to historical performance practice, musical forms of expression, phrasing, and more, enabling them to gain an understanding of how their respective instruments looked and were played during the period approximately 1600–1820.

Regardless of instrument, all students will be introduced to the knowledge required to understand and perform music on historical instruments by representatives from Concerto Copenhagen's management and artistic leadership. Throughout the course, students are invited to engage in reflection and discussion on how awareness and knowledge of the historical conditions for the creation and performance of music influence its performance and communication today. Entrepreneurship will be touched upon briefly.

In smaller groups, the focus will be on individual instruments. Here, musicians from Concerto Copenhagen will present and demonstrate historical instruments, their sonic and technical development, and how they are played.

TEACHING AND LEARNING METHODS:

The teaching consists partly of lectures, presentations, and discussions facilitated by members of Concerto Copenhagen's management and artistic leadership, and partly of workshop-like sessions led



**DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM**

by musicians from Concerto Copenhagen. The balance between theory and practice is determined by the instructors based on various practical factors.

EXPECTED STUDY TIME:

No preparation required.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Have acquired knowledge of performance practice, methods, and conventions in the Baroque and Viennese Classical periods.
- Be able to reflect on their own artistic practice within early music.
- Have obtained a fundamental understanding of performance practice in the Baroque and Viennese Classical periods.
- Have acquired competencies related to understanding instruments in their historical context.
- Be able to engage in professional collaboration on music within a period-specific context.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be examined at the re examination by means of an oral exam lasting 30 minutes, including deliberation.

The student must give an oral presentation focusing on the following:

- The distinctive performance practices of the Baroque and Viennese Classical periods, and how these differ from modern performance practice.
- A historical account of Baroque and Viennese Classical music.
- The student is furthermore expected to be able to discuss characteristic features of their own instrument and its development during the Baroque and Viennese Classical periods.

The examination date will be set by the examination office before the end of the semester.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of an oral re-exam, the exam is assessed by two internal examiners.

The assessment form is passed/Not passed

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

4. Elective Subject: Body mapping for musicians

Teacher(s):

Diane Daly, Alison Wells
Licensed Body mapping Educators

Offered in:

Bachelor's programme.

The elective course is taught together with the master's course.

COURSE:

The course is only in English.

The teaching extends over the fall semester in the academic year 2026/2027:

- Online: Eight 90-minute sessions (12 hours total)
- In-person: Three-day immersive workshop (12 hours total)

The dates will be announced as soon as possible after class allocation.

LEARNING CONTENT:

This module is all about healthy, free, easy movement. It aims to help you understand the anatomical design of the body in movement and how that relates to playing.

You will learn to identify and correct any mismappings you might have in your understanding of dynamic balance and breathing.

This knowledge that will facilitate ease of motion and help avoid pain and injury

It gives an anatomical foundation for understanding technical approaches to your instrument, aiding both performances and future teaching.

Understanding Body mapping

To understand how healthy and efficient movement can be developed in practice, we first need to look at how the brain organizes movement.

What is a body map?

A body map is what neuroscientists call the internal representation of the body in our brain. We move according to this map and if it is accurate movement will be free and flexible. If it is inaccurate movement will be restricted and possibly injury-inducing. The good news is that brain plasticity allows the body map



to change and correct itself in response to new information and exploration of anatomically correct movement.

What is Body mapping?

Body mapping is a scientifically based somatic method that trains musicians to move according to the true anatomical design of their bodies. Exploring the structures involved in playing an instrument enhances performance by increasing freedom and facility, reducing the likelihood of injury.

Why is it important?

- **Quality of Performance**

Movement underlies all aspects of our musical expression. The integrity of our movement is therefore essential for ensuring the integrity of our sound.

Body mapping provides an accurate anatomical underpinning for understanding our balance and movement. This encourages an integrated, whole-body approach to our instruments, leading to ease of movement and a subsequent nuanced control of all aspects of our sound.

- **Emotional Freedom and Performance Anxiety**

When we are free from the physical limitations experienced from faulty body maps, we experience a sense of ease that makes us feel confident and more relaxed in our bodies.

This sense of freedom, along with the Inclusive Awareness trained in Body mapping, gives us a new sense of trust in our abilities as performers. From this trust a deeper sense of autonomy develops which helps to create a stronger connection with the audience as we perform. This can have a huge impact on our struggles with performance anxiety.

- **Injury Prevention**

With alarmingly high numbers of musicians suffering from pain and muscular-skeletal injury, appreciation of the value gained from somatic methods is growing.

Body mapping provides a particularly effective way for musicians to gain knowledge and awareness of anatomical structures and movement that underpin a healthy and injury-free career.

Teaching and learning methods:

The teaching will be hybrid. There will be eight 90-minutes online classes and 12 hours of in-person workshops, explorations and discussions.

EXPECTED STUDY TIME:

There will be reading between the initial classes and preparation of a final presentation to demonstrate an understanding and integration of the information learned



EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to:

- Demonstrate a critical knowledge and understanding of the principles of Body mapping.
- Identify common mismappings that can adversely affect free movement and lead to injury.
- Apply this knowledge to their specific instrument.
- Critically reflect on how the topics covered relate to their own playing/singing, including understanding the potential harm caused by mismappings.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting a weekly reflective journal based on the online classes and personal exploration.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

Assessment (30 minutes incl deliberation)

Oral presentation (20 minutes) demonstrating your understanding and application of Body mapping principles to your instrument. You should select a limitation in your playing (point of tensions/lack of freedom) and determine the mismapping causing the limitation. You should demonstrate correct knowledge of the anatomy and movement concerned and explore solutions to retrain the Body.

You will be assessed according to the following criteria:

- Accurate and relevant anatomical awareness
- Understanding of Body mapping techniques
- Identifying common mismappings
- Synthesis of the skills above to apply the principles to your playing in a meaningful way

This will be followed by a 5-minutes discussion based on your presentation.

The examination date will be set by the examination office before the end of the semester.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

5. Elective Subject: The inner and the outer ear

Teacher:

Hans Peter Stubbe Teglbjærg

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week in 12 weeks.

The teaching will be a combination of online and in-person sessions.

The first 6 sessions focus on sound and music perception. The following 6 sessions focus on the physics of sound and musical instruments. Selected sessions will take place online.

LEARNING CONTENT:

Music is the art of the ear. But listening to musical sound and hearing musical sound are not the same. Why not?

Starting from the ear itself, we can ask questions such as: How does loudness work? How are we able to perceive pitch? What is timbre? Why can we distinguish instruments in an orchestra? Why does my instrument or voice sound different on a recording than when I play or sing? How can I prevent tinnitus? Why do I have two ears? What is external hearing? What is inner listening?

Through numerous sound examples and hands-on exercises, the course will explore human hearing and the mental mechanisms that interact when we identify music, instruments, and the sounds of the world around us. The aim is to increase awareness of these functions and make them usable in creative musical work.

The course is aimed at composers, sound engineers, instrumentalists, singers, and others who are curious to learn more about the sensory, perceptual, and cognitive foundations of listening, performing, and composing music.

Prerequisites: a desire to expand one's musical understanding (and to train one's ear).

Teaching and learning methods:

Group teaching with many sound examples and hands-on practical exercises.



EXPECTED STUDY TIME:

Most of the work takes place during class time. Between sessions, there are practical exercises to test the knowledge acquired. Toward the end of the course, all students are given a practical assignment within the subject, which must be submitted and approved.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- To raise awareness of the structure of the ear.
- To learn how listening functions.
- To provide tools for the prevention of tinnitus.
- To learn about the sensory, perceptual, and cognitive foundations for listening to, performing, or composing music.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Complete a practical exercise that demonstrates solid understanding of a selected topic from the course.
- Examples of practical exercises:
 - 1) Record how you hear your own instrument, and how others hear it. Describe the difference (1 normal page).
 - 2) Describe the significance of "the critical band" (1 page). Record two examples that demonstrate it in practice.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The examination consists of a written assignment on "a selected aspect of musical hearing" (3 normal pages). The assignment is distributed after the course and must be submitted within one week.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of a written re-examination, the examination is assessed by the student's own teacher.



**DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM**

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

A **normal page** is defined as 2400 characters, including spaces. Unless otherwise specified, the cover page, bibliography, table of contents, and any appendices are not included in the count. Footnotes are included.



6. Elective Subject: Diversity and representation: Curation and repertoire selection

Teacher:

Rose Munk Heiberg, conductor and artistic director of the opera company *OperArkitekterne*. In addition, she teaches Entrepreneurship at RDAM and aural training at the Central Musical Theater School.

Furthermore, guest lecturers may be invited for selected sessions.

Offered in:

Bachelor's programme

COURSE:

The teaching extends over one semester in the academic year 2026/2027, with two hours of teaching per week.

The teaching combines lectures, group work, curatorial exercises, and performative elements, in which the students actively engage with repertoire and representation.

In addition, there is an emphasis on introduction, independent analysis, and curatorial practice.

LEARNING CONTENT:

This elective explores how classical music – as a genre, an industry, and an artistic environment – can become more diverse and representative, both historically and in contemporary performance practice. The course focuses on how musicians, singers, conductors, producers, and curators can actively engage with underrepresented composers and marginalized perspectives, including women, artists from the Global South, and composers whose works have been overlooked due to colonialism, structural bias, or cultural dominance.

Through curation, repertoire selection, and critical reflection on artistic decision-making, students gain tools to act consciously and differently within a classical music world that has traditionally been homogeneous. The course combines theory, philosophy, reflection, and – above all – practice, as participants develop concrete methods for discovering, contextualizing, and performing music that has otherwise been forgotten or marginalized.

The course centers on diversity and representation in classical music, with particular focus on:

- Curation and repertoire selection involving underrepresented composers, both historically and globally.
- Reflection on marginalization within music history (e.g., gender, race, access, colonialism).
- Practice-oriented application: research, programming, and dissemination of musical material.



TEACHING AND LEARNING METHODS:

Class-based teaching with lectures and group work.

Workshops in which students curate repertoire and discuss artistic and ethical choices and frameworks.

Performative sessions featuring musical examples and practical exploration of repertoire.

EXPECTED STUDY TIME:

Expected preparation time: approx. 30-60 minutes per week.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Has knowledge of a broad and diverse repertoire, including underrepresented composers.
- Understands fundamental issues related to representation and diversity.
- Can reflect critically on their own practice and make artistic decisions from an ethical and diversity-oriented perspective.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through an oral exam of 30 minutes' duration, including assessment.

Here, the student presents a self-selected example of repertoire from work in the subject and participates in a reflective dialogue with the teacher about the importance of music for diversity and representation.

The exam structure is as follows: 10 minutes for the presentation, 15 minutes for dialogue, and 5 minutes for deliberation.

The examination date will be set by the examination office before the end of the semester.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

7. Elective Subject: Ensemble conducting

Teacher:

Morten Ryelund

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week.

LEARNING CONTENT:

The elective course in Ensemble Conducting offers an introduction to conducting and musical leadership from a holistic perspective, integrating body, musicality, and analytical understanding.

We work with fundamental conducting technique, musical form and rhetoric, rhythm, timbre, and timing – and with the connection between movement, breathing, and musical expression. The course lays the foundation for developing a clear, calm, and present musical leadership based on both professional clarity and human resonance.

Teaching takes place in a safe and creative learning environment where students take turns leading the ensemble and exploring what makes music flow, resonate, and communicate.

The course is intended for students who wish to strengthen their musical expression and leadership – both in relation to others and in their own music-making.

TEACHING AND LEARNING METHODS:

Group teaching

EXPECTED STUDY TIME:

The course is primarily practice-based and requires regular attendance. Preparation consists of getting acquainted with the musical material (short movements) used in the teaching. Simple physical exercises and methods for working with musical structure are gradually introduced.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:



- Has achieved a basic sense of confidence in standing in front of and conducting an ensemble.
- Has acquired fundamental conducting technique and can lead an ensemble through simple classical movements with clarity, overview, and calmness.
- Has an initial understanding of the role of breathing in musical timing, phrasing, and coherence – both as a conductor and as a performing musician.
- Has gained a practical understanding of musical form, structure, and simple gestural/rhetorical communication.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Participate actively in the practical work and conduct the ensemble on an ongoing basis as an integrated part of the teaching.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student is examined at the re-examination through a practical oral exam of 20 minutes' duration, including assessment.

The re-examination consists of:

- **Practical conducting**

The student conducts 1–2 very short practice pieces (played through 1–3 times with comments/instructions from the examiners in between), a Bach chorale (played through 1–2 times without comments or instructions to the ensemble), plus an additional short classical piece in which the student has the opportunity to correct and work with the ensemble, including verbally.

All music is provided one week before the exam and is drawn from the repertoire the class has worked with throughout the year.

The student assembles their own ensemble of at least four musicians (e.g. strings, winds, accordion – or any combination) who can perform the four-part movements that make up the repertoire.

- **Reflection**

Along with the provided pieces, a short set of reflection questions is distributed, focusing on the conductor's musical and practical considerations in relation to the specific material.

The student answers the questions orally after the practical part of the exam.

The examination incl. deliberation lasts a total of 20 minutes and is structured as follows:



**DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM**

- Approx. 10 minutes of practical work with the ensemble.
- Approx. 5 minutes of discussion based on the practical conducting and the reflection questions.
- Approx. 5 minutes of deliberation.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of practical oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

The student is responsible for engaging a fellow student to carry out the musical performance of the program.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

8. Elective Subject: Improvisation

Teacher:

Mattias Branner

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with 1 hour of teaching 2 times per week in 12 weeks.

LEARNING CONTENT:

In the elective course, the student will become acquainted with and develop skills in performing various forms of musical improvisation, both individually and in group contexts. The improvisations will primarily take place on the student's main instrument (for AM in the main instrument subject).

In the elective course, students will work with:

- Traditional as well as more innovative structured improvisation techniques, where the starting point is specific musical elements and possibly forms/sketches/types of settings.
- Free improvisation, where the starting point is more intuitive/physical, and where we focus on unfolding the student's own artistic impulse.
- Tools to apply improvisational techniques and approaches in the interpretive work with classical repertoire.

The specific weighting and prioritization of the different elements and exercises depend on the composition and experience of the class.

TEACHING AND LEARNING METHODS:

The teaching is organized as two shorter weekly seminars of one hour each. The teaching takes the form of classroom teaching. In the teaching, students will play with and for each other, and based on presentations from the teacher and discussions in the class, develop and perform specific and concrete exercises in improvisation, in line with the methods/techniques being worked on. In some sessions, students can work/play in smaller groups in different rooms. In parts of the teaching, emphasis will be placed on personal reflection on one's own musical practice, and in this context, there will be a small written homework assignment (a reflection paper of about 1 normal page).



EXPECTED STUDY TIME:

In addition to attendance and active participation in class, students are expected to allocate time to practise approximately 10–15 minutes per day, or a total of about one hour per week, on the material covered in the course. Furthermore, during the semester, a short written assignment will be given, which is expected to require approximately 30–60 minutes of work.

The elective course also includes approximately 25 pages of relevant literature, which students are expected to familiarise themselves with over the course of the semester.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Produce, perform, and interpret improvised musical material
- Reflect on one's own improvisational practice and its relevance to professional musical work, and account for methods to further develop and train musical improvisation within the context of one's own musicianship
- Participate meaningfully in improvisational ensemble situations

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submit a short written assignment of approximately one page, containing reflections and personal considerations regarding improvisation.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical oral examination of max. 35 minutes' duration, including assessment.

One week prior to the exam, the student selects two different frameworks for an improvisation (exercises, styles, musical elements) from a list provided.

At the beginning of the examination, the assessors choose one of these, which forms the basis for the student's performance. The student then improvises for 5–15 minutes.

This is followed by a 5–15-minute conversation in which the student answers questions regarding the improvisation just performed and engages in broader reflections/discussions about musical improvisation in the context of their own musicianship.



**DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM**

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of practical oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

The student is responsible for engaging a fellow student to carry out the musical performance of the program.



9. Elective Subject: Italian

Teacher:

Annachiara La Manna

Native Italian speaker, mastering English and French as professional level. Background in academic language teaching, translation, and linguistic–musical training for the Opera House.

Offered in:

Bachelor's programme

The course is open to all MA students at RDAM regardless of main instrument.

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week.

LEARNING CONTENT:

This elective is an applied Italian language course designed for classical musicians of all disciplines, not only singers.

Italian is a core language of the classical music tradition, and many musicians engage regularly with Italian terminology, expressive indications, librettos, composer notes, and historical sources.

The course offers a practical, performance-oriented approach combining:

- pronunciation & diction
- understanding musical terminology
- basic grammar and syntax for text comprehension
- translation of operatic and poetic Italian
- modern language-learning tools, including AI-based speech and text reformulation

The aim is to give musicians the ability to read, understand, pronounce, and interpret Italian texts related to their repertoire.

TEACHING AND LEARNING METHODS:

Classroom teaching. There will be both homework assignments and practical pronunciation training through reading and singing.

EXPECTED STUDY TIME:

Approx. 1.5 hours per week for preparation: short translations, listening tasks, or pronunciation practice.



There can be given assignments in case of in-depth study of a complex topic, not necessarily every week. They will be used as exercise material for the following week's class. These assignments refer to a short text analysis/spoken exercise/text writing (at most 100 words) that usually take no more than 1,5 hours weekly.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to:

Pronunciation & diction

- Pronounce Italian accurately (spoken and/or sung)
- Understand IPA basics for Italian

Grammar & comprehension

- Recognize and understand key grammatical structures
- Translate relevant musical and instrumental expressions

Musical integration

- Understand the meaning of Italian music terminology
- Apply linguistic understanding to interpretation and performance

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting assignments regularly and participating in practical exercises during the classes.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through an oral re-exam lasting 50 minutes, including preparation and deliberation.

The re-exam consists of two parts. A small written exam and an oral exam where the student must:

- Draw an Italian text. 30 minutes of preparation are given for reading and writing.
- A basic conversation in Italian (15 minutes).

The examination date will be set by the examination office before the end of the semester.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



10. Elective Subject: Chamber music across departments

Teachers:

Per Pålsson, Bjarke Mogensen, Henrik Bay Hansen

Offered in:

Bachelor's programme (Accordion, Recorder/Harpsichord/Viols, Guitar, Church Music, Piano, Strings, Woodwinds, Brass, Harp, Voice, as well as AM students with a principal instrument in one of the aforementioned areas).

The course is offered on the condition that ensembles can be formed in a way that makes academic, artistic, and practical sense.

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week.

LEARNING CONTENT:

Chamber Music across departments is a course in which students from different subject areas come together as part of an ensemble tasked with creating a concert.

Traditional ensemble constellations such as string quartet, piano trio, or wind quintet will not be used. Instead, the focus will be on exploring the many possibilities that arise from unconventional ensemble configurations.

An important part of the course will be the exploration of different ways of staging a concert (lighting, direction, performance elements, programming, conceptual approaches, etc.).

The repertoire may come from any musical period, with a particular focus on works with open instrumentation.

In addition, students will work on arranging and adapting existing works for the specific ensemble.

These works are examples of the repertoire that may be explored in Chamber Music across departments.

- Antonio Vivaldi: Concert grosso https://youtu.be/FvRG3bsQxel?si=W_1WG0Ba9bKzLJJOX
- Terry Riley: In C https://youtu.be/BaqWz1-cFUw?si=fw_VmDGnGY_DzzlP
- Fredric Rzewski: Crusoe https://youtu.be/DXgi8Mm4_mk?si=aBkLf_X58nG6hJhR
- Edvard Grieg: 4 Lyric pieces <https://youtu.be/E069bEOxm9M?si=JVx1bUAG6IngKpq0>
- Astor Piazzolla: Fuga Y Misterioso <https://youtu.be/HlvnjrolC74?si=lpyZ4qzD3M9Vpy66>

Each semester concludes with a concert at RDAM.

In this elective course, students will:



1. Develop their skills as chamber musicians in unconventional constellations
2. Expand their network and become part of new musical and creative communities
3. Explore new concert formats
4. Gain experience with concert planning, including idea development and collaborative practices

TEACHING AND LEARNING METHODS:

Chamber music rehearsals with and without an instructor, as well as workshops related to the development and presentation of the concerts.

EXPECTED STUDY TIME:

The student is expected to rehearse their own parts as preparation for teaching and rehearsals. In the period leading up to the concerts, the student should expect to allocate time for 2–3 additional rehearsals outside the scheduled teaching hours.

In addition, extra work may be required in connection with preparing the concert hall and post-concert cleanup.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Has strengthened their skills as a chamber musician
- Has gained experience in creating and realising concerts in collaboration with others
- Has gained experience with alternative chamber-music constellations and repertoire

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Participate in the final concerts
- Rehearse and prepare parts/voices
- Take an active role in the planning work

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical oral examination of 25 minutes' duration, including presentation, questions, and deliberation.



The student must:

- Prepare a written case of 2 normal pages describing a concert programme based on the ensemble configuration of the given semester and outline a plan for how this concert could be staged (lighting, direction, performance elements, etc.). One week prior to the examination, the student will receive information about the instrumentation as well as further details.
- Give a 5-minute oral presentation of the case, including the ideas behind the programme and how the proposed concert format connects the different works and creates a coherent experience.

Presentation including questions from the examiners: 15 minutes

Deliberation: 10 minutes.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

A **normal page** is defined as 2400 characters, including spaces. Unless otherwise specified, the cover page, bibliography, table of contents, and any appendices are not included in the count. Footnotes are included.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

11. Elective Subject: Composition and creative processes with children

Teacher:

Kirsten Juul Seidenfaden

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week.

LEARNING CONTENT:

You will be taught:

- How to initiate and facilitate creative processes with children and young people. You will gain an understanding of what defines a creative process and how to bring yourself and others into this creative space.
- Exercises and composition techniques within songwriting.

TEACHING AND LEARNING METHODS:

Classroom teaching

EXPECTED STUDY TIME:

There are 2 homework assignments during the elective course, so expect a weekly preparation time of at least 30 minutes during certain periods.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Have theoretical and practical knowledge about working with creative processes aimed at children/young people and be able to apply it in pedagogical contexts.
- Have acquired a repertoire of teaching materials within the subject.
- Have knowledge of composition techniques and be able to apply them in songwriting.



- Be able to develop and conduct creative processes with an eye for challenges, issues, and solutions, and justify choices and rejections.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting and presenting two assignments

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical oral exam in communication about creative processes with children or young people based on the assigned task. The re-exam duration is 20 minutes incl. 5 minutes deliberation.

The assigned task consists of two parts:

1. A pedagogical communication task where the student is tested in competencies within developing, initiating, and conducting a creative process with a group. The examiners act as the "student group." (10 minutes)
2. Presentation of a newly composed song that demonstrates knowledge of composition techniques. After the performance of the song, questions may be asked by the examiners. (5 minutes)

The student receives the task 1 week before the exam.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of practical oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



12. Elective Subject: Choir conducting

Teachers:

Bente Colding-Jørgensen, Kasper Beck Hemmingsen

Offered in:

Bachelor's programme (except AM and church music)

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week in 12 weeks.

LEARNING CONTENT:

Choir Conducting as an elective subject to provide experience in the fundamental musical conducting of vocal ensembles/choirs/mixed ensembles.

The teaching will include:

- Basic conducting techniques
- Elementary rehearsal methodologies

The course supports and develops the student's competencies in conducting choirs and vocal ensembles as part of their musical practice. The course also contributes to the student gaining a deeper understanding of musical elements such as breathing, text, phrasing, harmony, form, dynamics, and sound quality.

TEACHING AND LEARNING METHODS:

Practical group teaching in which the students take turns conducting and singing.

Learning of basic conducting technique (prep beats, cut-offs, caesuras, phrasing, dynamics, accents, fermatas, etc.).

Practical placement consisting of 1–2 teaching sessions with a choir: children's, youth, or adult choir.

EXPECTED STUDY TIME:

It is expected that the student Practising the performance of the pieces at the piano (one or several parts), practising the conducting of the specific pieces, and reading and singing the parts or playing them, preferably on the piano or on the student's own instrument.

There will be preparation required for each class session.



EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Has theoretical knowledge of choral conducting and choir rehearsal techniques.
- Is able to instruct and lead a vocal ensemble/choir/mixed ensemble through the rehearsal and performance of elementary choral works in various styles.
- Is able to reflect on their role as a choir conductor in different musical contexts.
- Has expanded their knowledge and understanding of musical conducting.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Work on rehearsal techniques and conduct in class at least twice during the course.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical oral examination lasting 25 minutes, including deliberation.

The student works musically with a choral piece from the syllabus, incorporating both instruction and conducting.

The assigned piece is provided 2 weeks before the re-exam.

Together with the piece, the student receives a sheet of reflection questions, which must be answered in bullet-point form and submitted in two copies to the exam leader at the beginning of the examination. The written response may not exceed 1 normal page.

The student is responsible for assembling an appropriate vocal ensemble/choir.

The examination lasts 20 minutes, divided into 15 minutes of musical work in the form of instruction and conducting of the assigned piece, followed by a 5-minute conversation based on the reflection questions and the musical work just carried out with the assigned piece.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of practical oral re-examination, the examination is assessed by 2 internal examiners.



**DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM**

The course is assessed as passed/not passed.

Permitted examination aids:

Piano, own acoustic instrument, and sheet music may be used.

Special provisions:

The student is responsible for assembling an appropriate vocal ensemble/choir.

The student is responsible for engaging a fellow student to carry out the musical performance of the program.

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

A **normal page** is defined as 2400 characters, including spaces. Unless otherwise specified, the cover page, bibliography, table of contents, and any appendices are not included in the count. Footnotes are included.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

13. Elective Subject: Melody

Teacher:

Martin Lohse

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week.

It is co-taught with the master's elective course Melody.

LEARNING CONTENT:

The elective course is aimed at all students with an interest in melody.

Create good melodies, what does it take?

Gain insight into melody from the Renaissance to the present, including the specific stylistic features that characterize melody in different stylistic periods. Based on tonal, modal, or other/own harmonics, entirely new melodies are composed, reviewed, and receive feedback from the teacher and other students in the class.

How is melody phrased, what can be done?

Based on concepts such as musical 'energies'/'feelings', considerations are made regarding anonymity and melodic prominence, including how both can be actively used in one's music, both as a creative and performing musician.

TEACHING AND LEARNING METHODS:

Lectures and classroom teaching with weekly assignment submissions and group feedback. The elective course is co-taught with both bachelor's and master's students. In co-teaching, the number and/or level of the weekly mandatory assignments are differentiated.

EXPECTED STUDY TIME:

The student should prepare to study provided material and complete assignments given in the teaching. Expect 15-90 minutes of weekly preparation.



EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Be able to compose melodies based on both their own and an assigned starting point.
- Have acquired methods to work independently with melody on a reflective basis.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting/presenting mandatory composition assignments/melodies at each class.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination an assigned written 24-hour exam. The student is expected to submit:

- The assignments that should have been submitted during the course.
- An assigned task. 24 hours are given for the completion.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of a written re-examination, the examination is assessed by the student's own teacher.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

14. Elective Subject: Music technology

Teacher:

Jesper Andersen

Offered in:

Bachelor's programme

The elective course is exclusively aimed at "non-tonmeisters" and does not require technical equipment or special prerequisites to participate.

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week.

LEARNING CONTENT:

The teaching covers various elements of music technology with a particular focus on audio and video recording. Students learn to create/evaluate their own recordings and receive tools to produce good audio/video files with simple equipment. Additionally, students gain insights that can benefit collaboration with professional audio and video technicians.

The main themes of the elective course are:

- Microphone technique, recording equipment
- Editing, mixing, and mastering
- Audio quality assessment
- Basic acoustics
- Video
- Live streaming

Furthermore, the elective course touches on other aspects of being a digital musician and digital music educator. This includes topics such as:

- Distance Learning
- Social media
- Content creation
- Artificial Intelligence

TEACHING AND LEARNING METHODS:

The teaching will be a mix of lectures and practical workshops in RDAM's studios and halls. Along the way, there will be four assignments to submit.



EXPECTED STUDY TIME:

In addition to participating in the teaching, the student should spend approximately 1 hour preparing for each of the 12 classes. Additionally, there is time spent on the four assignments, particularly numbers 2 and 4.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Possess basic knowledge and practical experience in producing their own audio and video recordings, as well as methods for assessing technical quality.
- Be able to apply basic techniques to create satisfactory recordings with limited equipment.
- Have the ability to participate in productions with professional tonmeisters and music technicians.
- Reflect on general knowledge of digital musicianship.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting the described 4 assignments during the course:
 1. The student fills out a document describing their experiences with music technology and motivation for taking the course.
 2. The student submits a homemade audio or video recording with a description of how it was made and a brief evaluation of its technical quality.
 3. Students evaluate the technical quality of each other's recordings based on criteria covered in the teaching.
 4. Final submission of an own recording with a short text describing the technical setup, evaluating the result, and suggesting how the technical quality could be improved.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a written exam, and one week is given for the completion of the task. The student is expected to submit:

- The four assignments that should have been submitted during the course.
- An exam task based on the topics covered in the teaching; the student must submit their own production of 3-8 minutes along with a report of 3-5 normal pages describing and evaluating the production.



**DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM**

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of a written re-examination, the examination is assessed by the student's own teacher.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

A **normal page** is defined as 2400 characters, including spaces. Unless otherwise specified, the cover page, bibliography, table of contents, and any appendices are not included in the count. Footnotes are included.



15. Elective Subject: Piano skills

Teacher:

Emil Gryesten

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week.

LEARNING CONTENT:

The elective course is an advanced course in applied piano aimed at non-pianists.

This elective is an adaptation of the piano workshop course, so non-pianists can also benefit from developing their piano skills further and more broadly than the mandatory secondary piano instruction. We further develop piano skills that can be useful in general musicianship but are not specifically artistic performance.

In the elective course, we work with:

- Prima vista and secunda vista
- Transposition
- Chord playing
- Score reading
- Reduction

TEACHING AND LEARNING METHODS:

The teaching will take place as classroom teaching with both instruction at the board and the piano. The teaching will alternate between plenary work and individual work at one's own piano.

The teaching takes place in room 221, where electric pianos are available for all participants. Occasionally during the elective course, the teaching will take place where there is access to Steinway grand pianos, so the students also have the opportunity to develop their skills acoustically.

EXPECTED STUDY TIME:

The student should expect 1-2 hours of preparation for each class.



EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Have knowledge of chord playing and methods for reduction and transposition.
- Be able to apply skills in chord playing, reduction, and transposition.
- Be able to coherently explain a short piano piece of a difficulty level equivalent to the Melody Book of the Højskolesangbogen as prima vista and a piece from Schumann's Album für die Jugend as secunda vista.
- Be able to coherently explain a chorded song of a difficulty level equivalent to a song from Wilhelm Hansen's Sangbogen in both classical and simpler rhythmic styles.
- Be able to reduce an orchestral transcription, e.g., an aria by Mozart, to basic musical structures for pedagogical and other professional functions.
- Be able to transpose a chorale-like piece and lighter accompaniment piece a second or third up or down.
- Have skills in reading different clefs and transposing instruments and be able to overview a lighter score, which can be reproduced in simplified form on the piano.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical exam lasting 50 minutes, including preparation and deliberation, where the student is tested in the disciplines listed under learning objectives.

Before the examination, the examinee draws a secunda vista task, after which 30 minutes of preparation is given. 15 minutes are allocated for the actual exam.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of practical re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

16. Elective Subject: Polyrhythms

Teacher:

David Hildebrandt

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with two hours of teaching per week.

LEARNING CONTENT:

This elective course provides an in-depth introduction to polyrhythms – a technique involving simultaneous, independent tempo layers. We will focus on building both theoretical knowledge and practical skills by combining rhythm theory with motor exercises.

We will explore how polyrhythms are used by various composers and how they appear in different genres and musical traditions worldwide. Additionally, we will delve into the creative possibilities that polyrhythmic techniques offer in both composition and improvisation.

We will also work with concepts such as:

- Pulse, the foundation of all rhythmic structure
- Tuplets and regroupings, the key to fundamental polyrhythms
- Nested polyrhythms, polyrhythms within polyrhythms

This elective course gives you the opportunity to expand your musical horizon by acquiring a deep understanding of polyrhythms. Through structured guidance, you will be equipped with the necessary skills to understand and apply these techniques in practice. Choose this course if you wish to expand your rhythmic vocabulary and add an extra dimension to your musical expression.

Additionally, 3 smaller written assignments must be submitted.

TEACHING AND LEARNING METHODS:

The teaching will primarily take place as classroom teaching, but we will also split into smaller groups and work practically with different rhythm structures. Furthermore, we will incorporate our instruments and test the techniques in a shared musical context.



EXPECTED STUDY TIME:

To ensure that students get the most out of the elective course, it is recommended that they spend approximately 20 minutes daily on preparation.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Understand the basic principles of polyrhythms.
- Have strengthened their rhythmic awareness and coordination skills.
- Understand the theory behind complex rhythm patterns.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting three smaller assignments where their own polyrhythms are developed and tested, based on the techniques covered in the teaching.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical exam lasting 40 minutes, including preparation and grading.

At the start of the exam, a rhythmic etude is provided, which the student then has 15 minutes to prepare. The task is sung/spoken while the pulse is clapped.

Afterwards, the student is tested in selected polyrhythms with number combinations from 2 up to 9 (e.g., 7:3, 5:4, etc.).

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of practical re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

17. Elective Subject: Stage performance

Teacher:

Jesper Sivebæk, Peter Kunz

Offered in:

Bachelor's programme

COURSE:

Teaching takes place in the fall semester in the academic year 2026/2027 and consists of a combination of 2 workshops of 5 hours each and 7 weeks with 2 weekly lessons.

LEARNING CONTENT:

There are many ways to perform a piece of music or a song: from the absolutely still, to the physically expressive, to the strongly performative, where visual media, dancers, artworks, audience interaction, or other elements provide additional perspectives on the musical material. In this elective, the emphasis is primarily on the first two, though the latter will also be touched upon. The course will also cover ways of presenting works in a concert setting.

The aim of the elective is to enhance the resonance of the musical content in the audience by increasing awareness of – and the ability to make use of – physical and stage-based expression. This is done on the basis of each student's personal and instrumental/vocal possibilities and artistic passion.

The work takes its point of departure in the content of each specific piece, ensuring that the performative dimension is aligned with the performer's own interpretation of the music – in other words, that the performative expression does not overshadow the essence of the music.

The teaching provides knowledge and practical skills related to principles of stage expression: physical precision and storytelling, mental calm, lighting and scenographic elements, the use of the specific space, and more.

TEACHING AND LEARNING METHODS:

Teaching takes place in groups. The course alternates between theoretical and practical work. There will be group movement exercises, and participants should also expect to have prepared a piece of music to work on.

Although the physical exercises are not particularly demanding, students should wear shoes that are safe and comfortable to move in.



EXPECTED STUDY TIME:

About an hour of practice time should be set aside to work on assignments from the course. Most of the tasks can be naturally integrated into the student's daily practice routine.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Can construct a short and meaningful presentation of a work
- Has thorough knowledge of performative principles
- Can identify the performative possibilities of different types of music
- Can apply and vary performative principles while performing
- Can recognise the particular opportunities and challenges that specific performance spaces present
- Understands the performative differences between the roles of soloist and accompanist
- Can communicate their performative ideas to peers in chamber ensembles

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Participate with at least one solo or chamber music work during the course.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through a practical oral exam of 20 minutes, including assessment.

The student performs a work or an excerpt of a work (maximum 3 minutes), giving a short presentation of the piece and demonstrating selected performative principles. This is followed by an explanation of the chosen performative approach and how it interacts with the selected piece of music.

The examination lasts 15 minutes, divided as follows, 5 minutes for the performance of the piece, 5 minutes for the explanation of the performance choice and 5 minutes for discussion and, if relevant, further practical demonstration.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).



**DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM**

In the case of practical oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

A **normal page** is defined as 2400 characters, including spaces. Unless otherwise specified, the cover page, bibliography, table of contents, and any appendices are not included in the count. Footnotes are included.

The student is responsible for engaging a fellow student to carry out the musical performance of the program.



18. Elective Subject: Early instrument start

Teachers:

Anne Fontenay and Marie Hansen

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027, with 8 workshops of 3 hours each.

LEARNING CONTENT:

The elective course is a music pedagogical subject aimed at how to start instrumental teaching for the youngest students in music school. To start with the youngest students, one must have extensive knowledge of many different aspects of music teaching. This includes:

- Movement
- Rhythm training
- Music theory
- Ensemble playing
- Playing technique

Using various teaching techniques, such as dialogical communication, active learning, and aesthetic learning processes, one can combine all these aspects and make learning to play an instrument more fun and rewarding for the students. One must learn to develop their own creativity and dare to explore approaches such as composition, improvisation, and arranging songs for the specific group of children they are dealing with. Additionally, one must be willing to help students explore and develop their own creativity.

Students are also introduced to how sharing experiences and networking among music teachers can contribute to creating a music environment that is enriching for both students and teachers.

Since one will often experience teaching together with either one or more music school teachers or other professionals in music school, the course will be based on group teaching through a multi-teacher system. This could potentially be co-teaching or a similar system.

The elective course thus prepares you to handle early instrumental teaching for the youngest children in music school.



TEACHING AND LEARNING METHODS:

The teaching will start as a lecture but will quickly transition into hands-on group teaching. This means you will quickly learn to use the theoretical knowledge you have gained. You will practice with your fellow students.

EXPECTED STUDY TIME:

Expect to spend approximately 4 hours between workshops on homework. This work may sometimes be in the form of material to read or tasks to solve and prepare for the next workshop.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to:

- Have knowledge of a suitable repertoire and be able to determine which material is appropriate for a given group of students.
- Have knowledge of pedagogical methods and practices within early instrumental teaching.
- Be able to critically assess and further develop suitable material.
- Be aware of how a teaching situation can be creatively unfolded for a group of students.
- Be able to reflect on their own practice.
- Be able to discuss and communicate pedagogical practices and issues to peers.
- Be able to organize and conduct teaching together with a fellow student.

ATTENDANCE:

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

- Attending at least 80% of the teaching.
- Submitting 3 smaller written assignments during the course.
- Presenting 1 larger assignment, which must be tested on the other students.

Attendance counts as the 1st of 3 examination attempts. If **attendance is not achieved**, the 1st examination attempt is used, and the student will be automatically registered for the re-examination.

Examination form and duration:

The student will be assessed in the re-examination through an oral exam lasting 20 minutes, including grading.

The student must use one of the assigned tasks from the elective course and present how to prepare, conduct, and evaluate the teaching together with a co-teacher. Emphasis is placed on the student considering what to do if changes need to be made at the last minute, such as students forgetting their instruments, the co-teacher being sick and a substitute coming in, or other challenges.



DET KONGELIGE DANSKE MUSIKKONSERVATORIUM

The examination time is 15 minutes, divided into 10 minutes where the student first presents their plan and 5 minutes where questions can be asked about the presentation.

The examination date will be set by the examination office before the end of the semester.

Moderation and assessment:

The student's own teacher assesses the 1st examination attempt (attendance).

In the case of oral re-examination, the examination is assessed by 2 internal examiners.

The course is assessed as passed/not passed.

Permitted examination aids:

In the case of re-examination, all examination aids may be used.

Special provisions:

The teacher is responsible for registering whether the student has achieved attendance within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

Credit transfer for elective courses

Students who have acquired competencies and skills through means other than taking elective courses can apply for credit transfer. To obtain credit, you must apply in a timely manner and document the knowledge, skills, and competencies acquired.

What can you apply for credit transfer for?

You can base your application for credit on 2 different grounds:

1. You can apply for credit transfer for a specific course offered in this year's elective course catalogue. You should refer to the specific course's learning objectives and demonstrate that they have been achieved elsewhere (e.g., through exchange programs, prior education, or other means) where the level is equivalent (bachelor's/master's).
2. You can apply for credit transfer for elective courses based on activities that contribute to the general purpose and competency profile of the education. In your application, you must explain which points under the purpose and competency profile have been fulfilled and how.

Generally, RDAM aims to credit:

- Global Conservatoire courses
- Significant, competency-crediting masterclasses. There must be proof of ECTS credits or other documentation of completion, etc.
- Professional experience or entrepreneurship of particular significance.
- Courses passed during exchange and study abroad programs.

How to apply for credit transfer for elective courses:

You must indicate that you wish to apply for credit when registering for elective courses. Remember to choose your top 5 priorities even if you are applying for credit.

In the registration module, you will be asked to inform on:

- The educational element you are seeking credit transfer for.
- The module you are seeking credit transfer for.
- Your own rationale for why you believe you can obtain credit transfer.

Relevant documentation must be sent to studieadm@dkdm.dk with the subject line "Credit transfer for Elective Courses" **no later than 24 April 2026 at noon**. If we have not received documentation by the deadline, the credit application will be annulled.

You must submit relevant documentation in the form of:

- The curriculum/course description for the course you wish to replace as an elective, including descriptions of learning objectives, course content, etc.
- Examination certificate/proof of completion/transcript of records
- Teaching plan indicating the scope (number of hours, self-study, curriculum, etc.)