



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Elective courses – Bachelor's programme 2025/26

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 33 courses, 15 at the bachelor's level and 18 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 25 April 2025 at 12:00 pm.

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 25 April 2025, 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 25 April. You must indicate in the form if you wish to apply for credit transfer.
4. You have the option to choose 2 Global Conservatoire courses instead of an elective course. If you choose this option, it means that you apply for credit for these courses. In the elective course registration, you must therefore choose that you apply for credit for elective courses and then choose the 2 Global Conservatoire courses you want. You must still prioritize the elective courses from 1 to 5 in case you do not get a spot in the Global Conservatoire courses.
5. You can also apply for dispensation if you, as a bachelor student, wish to enroll in an elective course offered at the master's level. Please indicate the reason for applying for dispensation in the form.
6. 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



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1. Elective Subject: Continued General Aural Training

Teacher:

Per Bundgård

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, with 1 hour of teaching per week.

LEARNING CONTENT:

The aim is to optimize the study and acquisition process, work on developing and improving inner hearing, melody and rhythm reading, as well as auditory and visual harmonic analysis and understanding. Other relevant disciplines may be included in the teaching.

TEACHING AND LEARNING METHODS:

Classroom teaching.

Divided into 2 smaller groups of 5-6 students.

Expected Study Time:

Expect a minimum of 30 minutes of weekly preparation.

EXAMINATION REGULATIONS:**Learning outcomes:**

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

- Have in-depth knowledge of aural training, including study and acquisition processes
- Identify difficult passages in a score and propose relevant exercises and methods for studying
- Reproduce rhythmic sequences containing irregular and changing time signatures, polyrhythms, metric modulation with conducting
- Perform melodic sequences both tonal and atonal vocally



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 dictation/function analysis assignments during the elective 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 lasting 30 minutes, including grading, where the student is tested in 2 melodic tasks; 1 with and 1 without accompaniment, as well as two rhythmic tasks; one single-voice and one combination task.

The tasks are performed prima vista. No preparation is given.

Additionally, the student is tested in a literature example, where the student explains relevant methods for studying difficult melodic or rhythmic passages.

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.



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2. Elective Subject: Baroque and Viennese Classical Instruments

Teachers:

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, bassoon, clarinet, horn, bassoon, piano, organ, and guitar (as basso continuo/general bass instruments), as well as AM students with a main instrument in one of the mentioned instruments above.

COURSE:

The teaching is conducted in English.

The teaching extends over the fall semester in the academic year 2025/2026 with 6 workshops of 4 hours each. The workshops will be distributed on weekday afternoons/evenings and Saturdays.

Details will be provided as soon as possible after class formation.

LEARNING CONTENT:

The aim is for music students to gain an understanding of and insight into performance practice, technique, musical expressions, phrasing, and more on their respective instruments, as they looked and were played in the period approximately 1600-1820.

All students, regardless of instruments, will first and last in the course be introduced to the thoughts behind the performance of music on historical instruments by representatives from Concerto Copenhagen's artistic leadership. Students are invited at the end of the course to participate in reflection and debate on how awareness and knowledge of the historical conditions for music creation and performance are significant for the performance and communication of music today.

In smaller groups, the focus will be on the individual instruments. Here, musicians from Concerto Copenhagen will present and demonstrate historical instruments, their sound and technical development, and how to play them.

TEACHING AND LEARNING METHODS:

The teaching will primarily be in the form of concentrated workshop and/or masterclass-like sessions with 1 or 2 of the musicians from Concerto Copenhagen, as well as presentations and debates with members of Concerto Copenhagen's artistic leadership.

The elective course will take place 4 times in plenary first and last, and 2 times in smaller instrument groups in the middle.



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 gained knowledge of performance practice, methods, and conventions in the Baroque and Viennese Classical periods.
- Reflect on their own artistic practice within early music.
- Have gained a basic understanding of playing techniques in the Baroque and Viennese Classical periods.
- Have acquired competencies in instrument understanding in a historical context.
- Participate in professional collaboration on music with 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 assessed in the re-examination through an oral exam lasting 30 minutes, including grading.

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

- The special performance practice of the Baroque and Viennese Classical periods and how this differs from modern practice.
- Historical account of Baroque and Viennese Classical music.
- The student is also expected to discuss the special characteristics of their own instrument and its development in the Baroque and Viennese Classical periods.

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.



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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.



3. Elective Subject: Ensemble Conducting

Teacher:

Unknown

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026.

LEARNING CONTENT:

The elective course in ensemble conducting aims to provide the student with a basic introduction to conducting techniques. Additionally, the elective serves as a general musical education course. All elements of the course, such as musical leadership, basic conducting techniques, rehearsal considerations, and knowledge of instruments and scores, are intended to strengthen the students' main subject. The elective also aims to broaden the students' musical horizons and deepen their understanding of musical elements such as phrasing, harmony, form, dynamics, and instrumentation. Furthermore, the elective provides an understanding of the conductor's role in various musical contexts.

TEACHING AND LEARNING METHODS:

Classroom teaching. The specific organization of the teaching depends on the teacher.

Expected study time:

To be announced when the teacher is found.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Have theoretical knowledge of conducting techniques and be able to apply this in their own conducting practice.
- Have knowledge of musical leadership, rehearsal considerations, and knowledge of instruments and scores, as well as an understanding of musical elements such as phrasing, harmony, form, dynamics, and instrumentation.
- Reflect on their role as a conductor in various musical contexts.
- Realize musical intentions using conducting techniques and based on basic score analysis.



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.
- Conducting at least once per semester 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 oral exam lasting 20 minutes, including grading.

The student conducts an assigned piece for either a string quartet or a wind quintet. The student assembles the ensemble themselves and informs the exam office 14 days before the examination which ensemble has been chosen, after which the assigned piece is provided.

Along with the piece, a sheet with reflection questions is provided, which the student must answer in writing and submit in 2 copies to the exam leader at the start of the examination. The answer should be 1 normal page. The questions will focus on conductor-related considerations for the assigned piece.

The examination lasts 15 minutes, divided into 10 minutes of conducting the assigned piece, split into 7 minutes of rehearsal and 3 minutes of performance. This is followed by a 5-minute conversation based on the reflection questions.

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.

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4. Elective Subject: Gregorian Chant: The Foundation of Western Music

Teacher:

Stephen Yeseta

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, with both fixed weekly teaching hours of 60 minutes twice a week and a small concert consisting of choral arrangements.

The teaching hours are structured as integrated lectures and miniature workshops, where students are expected to sing under direction. 2 of the teaching hours will be allocated to rehearsals for the concert.

LEARNING CONTENT:

This elective course is offered to all students, not only voice students.

The subject is Gregorian chant, its execution, history, rationale, and its connections to modern forms of music in the West, including emotional expression and motifs.

We will also explore how to create dynamics in the music performed and interpretation with the help of text and melodic interpretation in light of what started it all. Students will learn to read and sing with the old square neumes and sing together in a choir, including in the antiphonal manner and in polyphony using cantus firmus.

The following are included:



- The 8 church modes and the 8 psalm tones (including tonus peregrinus)
- Music does not need to be in a major scale to be joyful, and there are other emotions that can be better illustrated with the church modes.
- The Old Hebrew connection
- Reasons for mass ringing and Gregorian chant
- Tone language
- Emotional and text interpretation and communication thereof
- Word painting
- Listening to different forms of Gregorian chant and distinguishing them, cantus firmus, etc.
- The Anatomy of Chant (Part of this concept can easily be seen in all forms of Western music in later periods)
- Dynamics and flow
- Execution
- Polyphony and cantus firmus (and drone)

TEACHING AND LEARNING METHODS:

Mainly lectures, which include listening, choral singing, individual work, and possibly group work.

- The student should preferably write at least a quarter of a normal page about their own knowledge or experiences with Gregorian chant and personal goals before the first lecture.
- After receiving a PDF of Liber Usualis (1961) with a few pieces, the student should work on these pieces with the tools and understanding and knowledge gained through the elective course.
- Students sing in a choir. This can take place in Gregorian chant and other types of music that can be connected.
- A small concert.

Expected Study Time:

In addition to active participation, expect a minimum of 30 minutes of weekly preparation, consisting partly of reading and practicing singing material, both alone and in small groups.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Understand basic history, rationale, and connections in Western music
- Communicate text through tone setting and dynamics
- Improve the quality of interpretation of music's movement in performance and theory both in old music and from other periods at a basic level



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.
- Group preparation for demonstration in 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 exam.

The student must choose a topic before the re-exam, which must be approved by the teacher. The re-exam includes an oral presentation and a practical demonstration. The student must prepare a 10–15-minute presentation of a topic from the syllabus list, which includes a practical execution demonstrating understanding and application of the principles of Gregorian chant on their own instrument or singing.

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/practical 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.

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5. Elective Subject: Improvisation

Teacher:

Mattias Branner

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, with 1 hour of teaching 2 times per week.

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 2 shorter weekly seminars of 1 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 the lessons, the student is expected to find time to practice about 10-15 minutes a day, or a total of about 1 hour a week, on the things we work on in the teaching. Additionally, there will be a small written homework assignment during the semester, which is expected to require about 30-60 minutes of work.

The elective course also includes about 25 pages of relevant literature, which the student is expected to familiarize themselves with throughout the semester.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Create, perform, and interpret improvised musical material
- Reflect on their own improvisational practice and its relevance in their work as a musician, and explain methods to further develop and train musical improvisation in the context of their own musicianship
- Meaningfully participate 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.
- Submitting a small written assignment of about 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 an oral/practical re-examination, and it can take place individually or in a small group (if relevant).

The student chooses, based on a provided list, 2 different frameworks for an improvisation (exercises, styles, musical elements) one week before the exam. At the start of the exam, the examiners choose one of these for the student to be tested in. The student improvises for 5-15 minutes.

This is followed by a conversation of 5-15 minutes, where the student answers questions about the just-performed improvisation and engages in more general considerations/discussions about musical improvisation in the context of their own musicianship.

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



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Moderation and assessment:

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

In the case of oral/practical 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.

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6. Elective Subject: Improvised Counterpoint

Teachers:

Asbjørn Dalbjerg and Christoffer Christensen

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, with 2 hours of teaching per week.

LEARNING CONTENT:

The elective course is for anyone willing to sing and interested in Renaissance and Baroque composition techniques.

The course is a practical introduction to the art of improvising contrapuntal vocal music as it might have sounded in the 1500s and 1600s. In the teaching, we will primarily use monophonic folk melodies and church songs and explore how to add multiple voices to these simultaneously – without writing a single note.

Specifically, we will work with the following:

- 2- to 4-voice parallel techniques (Gymel, Fauxbourdon, Chanson)
- 3- to 8-voice counterpoint over a Cantus Firmus (Contrapunto Concertado)
- 2- to 3-voice canon technique with and without Cantus Firmus (Fuga)
- Solmization and "Guido's hand" as improvisation tools
- Ornamentation
- Analysis of improvisation elements in written repertoire

TEACHING AND LEARNING METHODS:

The teaching will proceed by diving into one setting technique each time and working with the limitations, listening, and coordination aspects central to improvising as a group.

Teaching time will primarily be dedicated to singing and thereby developing skills in these setting techniques – instruments may be included if the technique requires it.

Depending on the class size and the techniques being worked on, we will work in different group constellations.



Expected Study Time:

Work outside of teaching time will primarily consist of learning melodic formulas or concepts.

Occasionally, preparation of small group presentations may be included. The expected preparation time is approximately 1 hour per week.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Choose and perform simple historical setting techniques in an improvisation context
- Participate in group improvisation based on historical setting techniques
- Recognize setting techniques related to group improvisation in repertoire from the 1500s and 1600s

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.
- Participating in at least 2 small group improvisations 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 lasting 30 minutes, including grading.

The student is expected to submit 3 setting techniques 1 week before the exam.

At the start of the exam, the examiners choose 1 of these for the student to be tested in. The exam consists of performing the given technique on the assigned melody and a short conversation where the student answers questions about the setting technique choices in the performance.

The examiners provide melodic templates from which the student can freely choose one. The student is responsible for bringing at least 1 fellow musician to perform the melodic template.

There are 10 minutes of preparation time.

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.



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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 bringing at least 1 fellow musician to perform the melodic template.



7. Elective Subject: Chamber Music Across Departments

Teachers:

3 teachers: Depending on the composition of the ensembles, teachers will be selected across different departments.

The elective is organized by Henrik Bay Hansen, Per Pålsson, Ejnar Kanding, Max Artved, Jesper Sivebæk, Bjarke Mogensen, Jesper Juul Wiindahl, and Philip Schmidt-Madsen.

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, with 2 hours of teaching per week. In consultation with the students, the hours can be pooled as needed.

LEARNING CONTENT:

Chamber Music Across Departments is a course where students from different disciplines meet in a creative community with the aim of creating a concert. With the help of the teachers, the students will explore the repertoire possibilities, plan a program, and design an overall framework for the concert. This framework can include various elements: communication, performance, site-specific effects, etc. The repertoire can be from all eras, and the final program does not need to consist solely of works where all musicians participate all the time. The concert should rather be seen as a collective expression, where the audience experience is a result of the creative process that has taken place and the artistic choices that have been made. Emphasis is placed on repertoire for mixed ensembles and unconventional constellations rather than traditional ensembles.

A concert program can, for example, consist of:

- A piece where everyone participates
- A duo
- A piece for 7 musicians
- A piece for 5 musicians

During rehearsals, several rooms are made available so that students can split into smaller groups as needed. Each semester culminates in a concert at DKDM, and this concert is repeated, if possible, at another venue with one of our partners.

In this elective course, students will:

- Develop their skills as chamber musicians
- Expand their network and become part of new musical and creative communities
- Explore new concert formats
- Gain experience in concert planning, including idea development and collaboration methods



TEACHING AND LEARNING METHODS:

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

Expected Study Time:

The student is expected to study their own parts in preparation for teaching and rehearsals. In the period leading up to the concerts, the student should expect to schedule 2-3 extra rehearsals outside of the scheduled teaching.

Additionally, there may be extra work related to preparing the concert hall and cleaning up.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Have strengthened their skills as a chamber musician
- Have experience in creating and realizing concerts in collaboration with others
- Have experience with alternative chamber music ensembles 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.
- Participating in the final concerts
- Studying and preparing parts
- Actively participating 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 an oral exam based on a case of 30 minutes, including grading, presentation, and questions.

- 1 week is given to prepare a written case of 2 normal pages describing a concert program based on the semester's ensemble and outline a plan for how this concert can be staged (lighting, direction, performance, etc.).
- Make an oral presentation of 5 minutes of this case, including thoughts behind the program and how the described concert format brings together the different works and creates a cohesive experience.

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.

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8. 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 2025/2026, with 2 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 2 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 assigned task consists of 2 parts:

- 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."
- Presentation of a newly composed song that demonstrates knowledge of composition techniques. After the performance of the song, questions may be asked by the examiner and/or teacher.

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 oral/practical 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.



9. Elective Subject: Lied Class

Teacher:

Christian Westergaard

Offered in:

Bachelor's programme in singing, piano, and guitar (including AM students with a main instrument in singing, piano, or guitar).

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, with 2 hours of teaching per week.

LEARNING CONTENT:

The elective course focuses on the art song repertoire in its main languages: German, French, English, and the Nordic languages (Danish, Swedish, and Norwegian). The course covers the musical and textual characteristics of the repertoire, written resources and working methods, the chamber music collaboration between singer and pianist/guitarist, and interesting program planning.

By the end of the elective course, students will have systematically built repertoire knowledge and tools for repertoire work, rehearsal work, concert preparation, and the performative situation.

The course includes a framework curriculum to ensure basic and broad repertoire knowledge, which is relevant for singers' future performative and pedagogical activities and for pianists'/guitarists' qualifications as professional accompanists and répétiteurs.

TEACHING AND LEARNING METHODS:

The lied class is conducted as group teaching with occasional lectures by the elective course teacher. The course includes a series of internal concerts where students present the repertoire in their own thoughtfully planned programs.

Expected Study Time:

Expect approximately 2 hours of weekly preparation.

The student is expected to allocate time for musical and textual study of a series of lieder for active musical work in the classes and for reading/orientation in the context materials provided by the teacher.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student should have acquired systematic and practically tested repertoire



knowledge within the main branches of art song and developed familiarity with the working methods of vocal chamber music and the special chamber music collaboration 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.
- Actively participating in the teaching, both musically and in the collective discussions in 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 a practical oral exam lasting 25 minutes, including grading.

The examination lasts 20 minutes, divided into 15 minutes of musical performance and 5 minutes of discussion based on the student's program and underlying thoughts about repertoire selection, program concept, etc.

The student performs a program of approximately 15 minutes taken from the studied repertoire of lieder. The program can be a self-contained unit or part of a longer planned program.

The program must be accompanied by a written program note, presenting the repertoire, the thematic concept of the program, and any other reflections. The student is responsible for engaging a fellow student for the musical execution of the program. The written program note should be about 1 normal page in length. The program note must be brought to the exam and will be part of the assessment.

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/practical 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.

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The student is responsible for engaging a fellow student for the musical execution of the program.



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10. Elective Subject: Melody

Teacher:

Martin Lohse

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, 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 1 internal examiner.

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.

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DET KONGELIGE DANSKE
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11. Elective Subject: Music History and Communication

Teacher:

Søren Schauser

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, with 2 hours of teaching per week.

LEARNING CONTENT:

The student will delve into a fixed topic.

Each week's classes will typically focus on both a piece of music and a music history text. The theme for the academic year 2025/2026 will be expressionism based on the works of the Vienna School. Planned topics for the following years will be Mozart's operas and Music by women throughout the ages.

TEACHING AND LEARNING METHODS:

Classroom teaching

Expected Study Time:

The student is expected to participate in 2 major presentations throughout the semester. A presentation can either be a review of a musical work or the main points of an article. Preparation will constitute about half a day weekly on average.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Be able to teach music history at beginner and intermediate levels (MGK)
- Be able to communicate music orally to a broad audience in a contemporary manner
- Be able to familiarize themselves with other topics within music history using the acquired tools



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.
- Participating in the required presentations either alone or as part of a group

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 60 minutes, including preparation and grading.

The student receives the titles of 10 of the works covered in the elective course one week before the re-exam. 1 of the works is drawn half an hour before the exam for further preparation with all aids available.

At the exam, the student must review the work for 15 minutes and then answer questions from the examiners about the elective course topic for 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:

All aids are allowed for the communication part. No aids are allowed for the music history part.

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: 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 2025/2026, with 2 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 DKDM's studios and halls. Along the way, there will be 4 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 4 assignments, particularly numbers 2 and 4.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected 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 4 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 standard pages describing and evaluating the production.



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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 1 internal examiner.

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.

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13. Elective Subject: Piano Skills

Teacher:

Emil Gryesten

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, 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 45 minutes, including preparation and grading, 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.



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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.



14. Elective Subject: Polyrhythms

Teacher:

David Hildebrandt

Offered in:

Bachelor's programme

COURSE:

The teaching extends over the fall semester in the academic year 2025/2026, 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
- Triplets 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.

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.



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15. 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 2025/2026, 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.
- critically assess and further develop suitable material.
- Be aware of how a teaching situation can be creatively unfolded for a group of students.
- reflect on their own practice.
- discuss and communicate pedagogical practices and issues to peers.
- 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.

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.



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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 25 April 2025 at 12 pm**. 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.)



Global Conservatoire

Below you will find an overview of the Global Conservatoire courses you can choose from, and the description of each course.

Each course gives 2 ECTS, which means that if you want full credit for an elective course, which is 4 ECTS, you need to choose 2 Global Conservatoire courses.

Remember, you still need to prioritize the elective courses from 1 to 5 in case you do not get a spot in the Global Conservatoire courses.

You also have the option to choose both elective courses and Global Conservatoire. If you wish to do this, you need to write your Global Conservatoire wishes to Tuan Hao Tan on Tuan.Hao-Tan@dkdm.dk

Course Title	Institution	Course Leader	Semester
Introduction to Musical Theatre Songwriting	MSM	Andrew Gerle	Spring 2026
Music and Words	RCM	Christina Guillaumier	Spring 2026
Participation in the Arts - in Theory and Practice	MDW	Axel Petri-Preis	Spring 2026
The Under-represented in Opera	MSM	James Massol	Autumn 2025
Songs that Shaped a Nation	RDAM	Søren Schauser	Spring 2026
Tradition With A Twist - a portrait of Carl Nielsen's instrumental music	RDAM	Søren Schauser	Autumn 2025

GLOBAL CONSERVATOIRE

AMSTERDAM COPENHAGEN LONDON NEW YORK VIENNA

Course Template for 2025-26

Course title	Introduction to Musical Theatre Songwriting
Course summary (c. 50-100 word non-specialist summary for use in Global Conservatoire catalogue)	Creating a compelling and memorable musical theatre song requires writers to master a breadth of skills: music theory, harmonic and melodic techniques, vocal composition, dramaturgy and playwriting. Students will analyze songs from the Broadway canon and write music and lyrics for two original songs of their own that are active andactable, and satisfying both musically and dramatically. This class is aimed at students from different backgrounds, but with a prerequisite of basic theory and harmony, and at least rudimentary piano skills.
Course level	<input checked="" type="checkbox"/> Undergraduate <input type="checkbox"/> Postgraduate
Credit size	All GC courses are credited as 2 ECTS, 2 US credits and either 10 (UG) or 15 (PG) RCM credits.
Delivery period	<input type="checkbox"/> Autumn <input type="checkbox"/> Spring
Maximum no. of students (Note: the minimum number of GC students is 20: 4 spaces per GC institution)	15
Lead teaching institution	<input type="checkbox"/> CvA <input type="checkbox"/> MDW <input checked="" type="checkbox"/> MSM <input type="checkbox"/> RDAM <input type="checkbox"/> RCM
Course leader	Andrew Gerle
URL to course leader bio	https://andrewgerle.com/bio/
Contact email	agerle@msmnyc.edu
[For collaborative delivery only]	
Collaborating teacher	
Collaborating teacher's institution	<input type="checkbox"/> CvA <input type="checkbox"/> MDW <input type="checkbox"/> MSM <input type="checkbox"/> RDAM <input type="checkbox"/> RCM
Collaborating teacher email	
Strategic Statement for 2025-26 Please indicate how this course aligns with one or more of the Global Conservatoire priorities for 2025-26: 1) cross-institutional collaborative teaching, 2) sustainability, 3) diversifying repertoire and programming	
Learning Outcomes	
By the end of this course, students will be able to:	
<ul style="list-style-type: none"> Identify and analyze the musical/dramatic usage of a variety of harmonic progressions, chords and techniques from Broadway songs of the past 100 years 	

GLOBAL CONSERVATOIRE

AMSTERDAM COPENHAGEN LONDON NEW YORK VIENNA

- Write a active, actable lyric that is character- and moment-specific
- Compose melody and accompaniment that expresses a character's emotional life and is suitable for a musical theatre vocal type.
- Engage in a rewrite process to further focus the lyrical and musical storytelling

Assessment/examination Information

Harmonic and musical analyses: 20%. Accuracy, thoroughness, and the inclusion of interpretive comments when appropriate

Written compositions (lyrics and/or music): 65%. Two original songs which will both undergo a rewriting/editing stage – only the final draft will be evaluated, on the incorporation of required components and techniques.

Discussion comments on videos and reading assignments: 15%. Thoughtful responses, open to the community, to a variety of readings and videos about Broadway songs and writers.

Delivery Information and course requirements

GC courses should be structured as 3 or 4 synchronous sessions and 6 to 8 asynchronous units. What can a student expect from the course delivery e.g., asynchronous vs. synchronous time, teaching methods etc.? What do you expect of students in terms of independent study or groupwork?

The class will be 10 weeks, of which three will be synchronous sessions. The other weeks will be comprised of video lectures, a combination of musical examples and traditional lecture/demonstrations of lyric and musical compositional techniques. Students will be given the tools to understand each lyrical and musical concept, and several examples from the canon. Exercises will be assigned to cement those skills, and the songwriting assignments will give the opportunity to use them in crafting their own songs. Additional readings will give a historical perspective on their use over the past 100 years.

Topics/Syllabus

Melodic structure

Hooks and hook structure

AABA structure

ii-V-I and circle of fifth progressions

Vocal ranges

Lyric structures

The Five Questions of actor and writer preparation: what makes a song active and actable

ii-V-I with alterations and secondary dominants

Writing evocative and unique accompaniments

Mixed modes, suspensions and anticipations

Tonic extensions and substitutions, raised and lowered 5ths

Lyrics that define a setting or period

Augmented 6th chords, tritone substitutions

Non-triadic added tones

GLOBAL CONSERVATOIRE

AMSTERDAM COPENHAGEN LONDON NEW YORK VIENNA

Lyric turns
Modulation
Love song lyrics

Support for transnational students

How do you plan to build an effective and inclusive online and transnational learning community? How do you plan for students to work together from across different institutions? Will students have access to tutorial support? What will your contact policy be, for instance for feedback on draft work?

There will be extensive teacher feedback on all written assignments. Some assignments will be open to comments from all students, to learn how to give and take creative notes. Depending on interest and strengths, students may pair into lyricist/composer teams for the second song, to learn and practice effective collaboration techniques. Students must make videos or audio recordings of their songs to post for the class.

Other information

All assignments will have a written component. Students must be able to annotate a PDF of a given piece of music and submit online. Students' original songs must be submitted in a legible, professional format – music notation software is encouraged but not required.

Students must be able to submit a video or audio recording of their songs. They are encouraged to sing them themselves, regardless of their vocal abilities, but they may ask someone else to record for them if they wish. Students must be fluent in treble and bass clefs. They must be able to compose at least a simple piano accompaniment; if they cannot play the piano themselves, they must be able to notate it or otherwise enter it in to computer software for playback, or find a pianist to play it for them, so they can hear what they've written and evaluate it.

Beginning level music theory is required: intervals, scales, triads and seventh chords.

BMUS PROGRAMME

L5 MUSIC AND WORDS

About this module: This online course builds on your skills as a communicator about music through writing and speaking. Practical workshops enable students to explore different styles of communicating about music, including descriptive, interpretative and evaluative examples. In this Global Conservatoire module you will study online alongside students from the College's institutional partners.

Level 5	10 UK credits or 2 ECTS or 2 US credits	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Option
Pre-requisites:	None	

ASSESSMENT

Pattern of Assessment	Weighting
Written Portfolio	50%
Spoken Portfolio	50%

External (non-RCM students) will complete reduced portfolio requirements. Please see Learn.rcm for details.

What is being assessed?

Assessment Criteria	Class	%	Description
Portfolios <ul style="list-style-type: none"> Clarity of thought Use of language Elements of structure Manipulation of narrative Understanding of Genre 	I	90-100	Exceptional
		80-89	Outstanding
		70-79	Excellent
	II:i	60-69	Very Good
	II:ii	50-59	Fair/Good
	III	40-49	Limited
	Fail	30-39	Unsatisfactory
		20-29	Weak
		0-19	Very Weak

Important points about assessment in this module:

- Marked work will be returned after three term-time weeks (i.e. excluding vacations)

- All written assignments and coursework must be submitted by the deadline via **learn.rcm**. Electronic submission indicates that the assignment is your own unaided work and that you have acknowledged all references to the work of others.
- Students missing the stipulated deadline for submission have up to one week after the published deadline to submit work if they wish this to be marked and receive a bare minimum pass (40%), if applicable. Adjusted deadlines may apply to students with Learning Agreements or Temporary Assessment Plans. Late work should be submitted directly to Learn.rcm. Work submitted after this one-week period will not be eligible for marking: it will be marked over the summer vacation, should the student fail the module and be offered a reassessment opportunity. A capped mark of 40% may be lifted by the Board of Examiners only after consideration of mitigating circumstances submitted by the student to Registry. For further information on the College's policy on Mitigating Circumstances, see the Student Guide on Learn.rcm.

WHAT ARE YOU AIMING FOR?

This module enables you to:

- explore different ways of communicating about music in spoken and written form;
- develop your awareness of how musicians approach each of these modes when communicating about music;
- explore creative writing as a means of self-expression;
- critique and analyse the writings of others
- articulate and confidently express their views on music through speaking

By the end of this module you should be able to:

- communicate about music confidently and persuasively through the spoken and written word in various genres;
- apply a range of communication approaches and skills which are pertinent to musical practitioners;
- investigate creative approaches to both the processes and products of writing and speaking;
- acquire a critical and discursive approach to speaking and writing about music
- demonstrate an awareness of methods of combining printed, visual, recorded and live-performance materials into a short but coherent spoken presentation;
- demonstrate a style of scripting distinct from printed material and/or development of strategies for communication

TUITION TO SUPPORT YOUR LEARNING

- This fully online module is delivered across one term through 8 online learning units and 3 online seminars

This is a 10-credit course, i.e. it requires **100 study hours** which are split across contact time (in class and online) and independent study time.

INDICATIVE BIBLIOGRAPHY

Various articles from The New Grove Dictionary of Music and Musicians (8/2001) and/or Grove Music Online Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com>

Copland, Aaron. What to Listen for in Music. New York, 1957.

Corrigan, Timothy. A Short Guide to Writing about Film. 3rd edn. New York, 1998.

Elbow, Peter. Writing with power: techniques for mastering the writing process. New York and Oxford, 1998.

Herbert, Trevor, Music in Words: A Guide to Researching and Writing about Music (London, 2001) - available as an e-book in the RCM library

<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://rcm.ac.uk/oala/metadata&dest=https://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780199706150>

Schonberg, Harold C. *Facing the Music*. New York, 1981.

Other materials will be distributed and uploaded to LEARN.RCM

Last updated: February 2023

GLOBAL CONSERVATOIRE

AMSTERDAM COPENHAGEN LONDON NEW YORK VIENNA

Course Template for 2025-26

Course title	Participation in the Arts - in Theory and Practice
Course summary (c. 50-100 word non-specialist summary for use in Global Conservatoire catalogue)	In this seminar, we will explore a variety of approaches to participation in the arts. Starting from the observation of community artist François Matarasso that participation has recently become a normalized art practice and policy, we will look at the history of participatory and community art and engage with current texts and reflections, including those by David Elliot et al., Helena Gaunt et al., Dave Camlin, Thomas Turino, and Maria Westvall. Concepts such as Artistic Citizenship, Musicians as Makers in Society, Music Making and the Civic Imagination, and Cultural Democracy will be discussed. To bridge the gap between theory and practice, students will critically reflect on existing projects and develop their own ideas.
Course level	<input checked="" type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Postgraduate
Credit size	All GC courses are credited as 2 ECTS, 2 US credits and either 10 (UG) or 15 (PG) RCM credits.
Delivery period	<input type="checkbox"/> Autumn <input checked="" type="checkbox"/> Spring
Maximum no. of students (Note: the minimum number of GC students is 20: 4 spaces per GC institution)	25
Lead teaching institution	<input type="checkbox"/> CvA <input checked="" type="checkbox"/> MDW <input type="checkbox"/> MSM <input type="checkbox"/> RDAM <input type="checkbox"/> RCM
Course leader	Prof. Dr. Axel Petri-Preis
URL to course leader bio	https://www.mdw.ac.at/imp/petri-preis/
Contact email	petri-preis@mdw.ac.at
[For collaborative delivery only]	
Collaborating teacher	
Collaborating teacher's institution	<input type="checkbox"/> CvA <input checked="" type="checkbox"/> MDW <input type="checkbox"/> MSM <input type="checkbox"/> RDAM <input type="checkbox"/> RCM
Collaborating teacher email	
Strategic Statement for 2025-26 Please indicate how this course aligns with one or more of the Global Conservatoire priorities for 2025-26: 1) cross-institutional collaborative teaching, 2) sustainability, 3) diversifying repertoire and programming	
The topic of social sustainability will be at the core of this course. Students are going to discuss a variety of concepts for meaningful participation in the arts and reflect critically on their responsibilities as artists in society. The course is underpinned by the assumption that community engagement with and through music can make a contribution to human thriving and a society based on values such as inclusion, anti-discrimination and solidarity. In this context the course also addresses questions of how to diversify repertoire and programming in order to reach out to diverse audiences and communities.	
Learning Outcomes	

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AMSTERDAM COPENHAGEN LONDON NEW YORK VIENNA

By the end of this course students:

[insert LOs here]

- will have knowledge about the historical development and foundational concepts of participation in the arts.
- will be able to critically reflect on their position and responsibilities as musicians in society.
- will be able to include participatory practices into their artistic work and/or individually or collaboratively develop participatory artistic formats.

Assessment/examination Information

Please include information on assessment types, weightings (%) and assessment criteria. Please ensure that assessments can be completed by distance learners who might not have access to specialist resources. We strongly recommend you consider the use of continuing assessment and/or group assignments to promote ongoing engagement and group interaction.

(1) Active involvement during the live sessions. (30%)

Students are expected to take part in discussions and contribute constructively to the live sessions.

(2) Punctual submission and quality of the work assignments. (70%)

Students are expected to be diligent in completing work assignments and submit them on time.

Delivery Information and course requirements

GC courses should be structured as 3 or 4 synchronous sessions and 6 to 8 asynchronous units. What can a student expect from the course delivery e.g., asynchronous vs. synchronous time, teaching methods etc.? What do you expect of students in terms of independent study or groupwork?

The course will be taught in a hybrid mode in the summer semester and will comprise 8 units. There will be live meetings at the beginning, in the middle and at the end of the course. Between the live sessions, students will be expected to work independently and to collaborate with their peers on a variety of work assignments, including text readings, writing assignments and mini presentations.

Topics/Syllabus

Please provide a short summary of topics to be covered. At this stage there is no need for a comprehensive week-by-week syllabus.

Topics covered:

- Participatory Arts / Community Arts
- Artistic Citizenship / Artizenship
- Musicians as Makers in Society
- Music-Making and the Civic Imagination
- Cultural Democracy
- Community Engagement and Community Building through Music

Support for transnational students

How do you plan to build an effective and inclusive online and transnational learning community? How do you plan for students to work together from across different institutions? Will students have access to tutorial support? What will your contact policy be, for instance for feedback on draft work?

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Students will have access to multimedia materials, including videos, assigned readings and other online materials for peer learning. Written and verbal feedback will be provided throughout the course. Three live sessions will be arranged, so that students can meet in break-out rooms to discuss their experiences and the concepts of the topics studied. This will allow for building stronger virtual interactions internationally. Peer learning will be fostered through varied and inclusive materials that provide opportunities for students to discuss their own experiences and musical aspirations.

Other information

Please use this space to identify any special requirements, resource needs etc.

Version 3.0
Last updated: November 2024



THE UNDERREPRESENTED IN OPERA MH.1560.10

Course Information

2024-2025 - Fall

Credit Hours: 3.00

Location: ONLINE LEARNING - Asynchronous

Instructor Contact Information

Name: James Massol

MSM Email: jmassol@msmnyc.edu

Course Description

This class covers the history of opera from the earliest works around 1600 to the present, considering works written or performed by underrepresented creators. The content for this course includes either works by underrepresented composers and/or librettists or stories about BIPOC, LGBTQ, and woman characters, which would typically be performed by such performers. The chosen repertoire blends canonical works with lesser-known repertoire. Topics include biography of the creators, experiences in the creative process, choice of stories, context of stories, treatment of characters in the stories, casting of the roles, reception history, etc. In some cases, we will take a critical view of representation and in other cases not. Readings will include underrepresented authors, and all performances will include a high percentage of underrepresented artists. The course is completely asynchronous, divided into short lectures, readings, and watching/listening assignments. Students will complete the course assignments weekly, with each unit beginning and ending on Mondays.

Course Objectives

- Examine the history of opera from the late-16th century to today by taking a critical view of historiography and focusing on operas that include underrepresented creators.
- Read music criticism on the subject of underrepresented creators.
- Discuss the representation of ethnicity, race, gender, and sexual orientation in opera.
- Consider the path forward with problematic operas.

Student Learning Outcomes

Upon successful completion of the course, students will be able to:

- Develop a critical view of opera historiography.
- Be able to identify selections from operas of underrepresented composers by listening.
- Be able to discuss and write about important works by underrepresented creators as well as problems with opera's traditional historiography.

Additional Scores, Readings, and Texts

- Readings come from news articles, standard music history textbooks, as well as selections from scholarly books.
- Scores and librettos will be available on Canvas.
- Suggested books for further reading:
 - Naomi Andre, *Black Opera: History, Power, Engagement*
 - Naomi Andre, *Blackness in Opera*
 - Naomi Andre, *Voicing Gender: Castrati, Travesti, and the Second Woman*
 - Kira Thurman, *Singing Like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms*
 - Joseph Horowitz, *Dvorak's Prophecy: And the Vexed Fate of Black Classical Music*
 - Phil Chan, *Final Bow for Yellow Face*

Course Requirements and Assessments

- Viewing and Listening: Students are responsible for watching complete acts or entire operas on their own.
- Recordings are available through the MSM library's Met Student Access subscription, Medici TV, and Naxos Video Library. In some cases, I will provide a YouTube link for performances not on the main platforms.

Information Regarding Flexible Deadlines

If you cannot meet the deadline, you must communicate in advance why and what your plan is to complete the work.

Course Attendance Policy

Regular attendance is required. The course requires a very significant time commitment to complete readings and watch the operas. Attendance is taken by submission of weekly assignments as well as Canvas information about time spent and video completion.

The full MSM Attendance policy may be found in the [Academic Catalog](#).

Grading Criteria

- Weekly Assignments: 50%
- Two Personal Responses: 20%
- Final Project: 30%

MSM Grading Scale

Credit Grades	Percentile Equivalent	Numerical Equivalent
A	93 - 100	4.00
A-	90 - 92	3.67
B+	86 - 89	3.33
B	83 - 85	3.00
B-	80 - 82	2.67
C+	76 - 79	2.33
C	73 - 75	2.00
C-	70 - 72	1.67

Credit Grades	Percentile Equivalent	Numerical Equivalent
D+	66 - 69	1.33
D	63 - 65	1.00
D-	60 - 62	.67

Non-Credit Grades	
F	Failure
I	Work Incomplete (by petition only)
W	Withdrawn
Q	Qualified (level of proficiency demonstrated through examination without taking course)
P	Passing (used for deficiency courses or when a letter grade is not required to show successful completion of work)
AU	Audit Class

Information about Manhattan School of Music’s grading procedures may be found in the [MSM Academic Catalog](#).

Course Evaluation Period

At the end of the semester, students will have the opportunity to evaluate this course. Students' feedback helps faculty members understand what features of a course were effective and where improvements could be made. Course evaluations are submitted anonymously; students' fair, honest assessment is encouraged and appreciated.

The official course evaluation period will open during the 13th and 14th weeks of the semester and remain accessible until the last day of finals. Students of this course will be given 15 minutes of class time to complete their course evaluation.

For private lessons, students must complete the online course evaluation form no later than the last day of the semester, December 17, 2024, and it should be completed outside of studio lesson time.

Course Evaluation Date	Notes (Optional)
12/16	

Course Outline

Week #	Date	Topic(s)	Description
Week 1		Course Introduction	Personal and Course Introduction; Opera History Overview
Week 2		Women in Early Opera	Female Singers and Roles; Francesca Caccini, Singer and Composer
Week 3		Opera in France	Jacquet de la Guerre, Cephale et Procris
Week 4		Race 1: Indigenous Representation	Rameau, Les indes galantes
Week 5		Race 2: Black Character, Black Creator	Mozart, Magic Flute; Bologne, L'amant anonyme
Week 6		Catch Up Week	Catch Up Week
Week 7		Response No. 1	Response No. 1 Due - Race in Early Opera
Week 8		Makeup and Representation	Verdi, Otello and Puccini, Madama Butterfly
Week 9		African-American Stories 1	Gershwin, Porgy and Bess
Week 10		African-American Stories 2	Still, Troubled Island

Week #	Date	Topic(s)	Description
Week 11		Response 2 Due	Catch Up Week Response 2 Due - Representation, Race, and Costuming
Week 12		African-American Stories 4	Blanchard, Fire Shut Up in my Bones
Week 13		Catch Up Week	Catch Up Week, Work on Presentations
Week 14		Presentations	Finish and Submit Presentations
Week 15		Watch Presentations	Watch Presentations

MSM Policies

During this academic year, COVID-19 or other known or unknown conditions may require changes in plans and flexibility in order to help protect the health and safety of our community. Manhattan School of Music has reserved the right to change or alter its programs, services, methods of delivering course content, schedules, and other operations to meet the health and safety needs of the entire campus community. Changes to this schedule and syllabus may therefore be necessary; if so, you will be notified. Please refer to the Academic Catalog for more information and please do not hesitate to contact the teacher of your specific course if you have questions.

Academic Catalog

The [MSM Academic Catalog](#) is available on the MSM website. Please use it as a reference guide as you plan your course of study.

Academic Honesty Policy

Students are required to adhere to the Academic Honesty Policies found in the [MSM Academic Catalog](#).

Academic Progress

The Committee on Academic Progress reviews all student records at the end of each semester

and will identify students who fall below MSM's academic or artistic standards as defined in the [MSM Academic Catalog](#).

Adding and Dropping Classes

Should a student feel that personal circumstances necessitate dropping or withdrawing from a required course, the student must complete and submit a [General Petition - Academic Related](#). Please click [here](#) for the add/drop/withdrawal period.

Cellular Phone Use

Out of respect to the entire Manhattan School of Music community, the School requires that all cell phones and all other electronic devices that emit sound be turned off while in offices or the library and during all classes, rehearsals, performances, and school events (excluding when a cell phone is being used as a means to connect for remote learning).

Course Evaluations

Student feedback is an important component for evaluating and improving the effectiveness of a course. Students are expected to complete course evaluations and will be given time to complete them by the last meeting day of class. Evaluations are anonymous, and faculty will not have access to the results until after the grade submission deadline.

Cultural Inclusion Policy Statement

We believe an educational environment must be rooted in Cultural Inclusion to achieve academic and artistic excellence. Manhattan School of Music is committed to creating an inclusive environment that permeates every aspect of our students' experience. Cultural Inclusion at MSM includes learning and understanding individual identities and differences of people who constitute our community. Cultural Inclusion also requires the study and performance of works by and creators from a diverse range of backgrounds, including race, ethnicity, nationality, gender, ability, and/or sexual orientation.

Faculty and students share the responsibility of advancing MSM's commitment to Cultural Inclusion.

Digital Citizenship Policy

While working in a digital collaborative environment (e.g. Canvas, Zoom, or any video conferencing platform), students are expected to conduct their communications in a professional, courteous, and respectful manner at all times. Inappropriate language or behavior may result in disciplinary action.

Please adhere to the following Digital Learning Classroom Rules and Etiquette (*subject to change based on individual professor's classroom rules*):

1. Only students enrolled in the class may attend the Zoom meeting. All guests, including parents and auditors, must have advance permission from the instructor to attend.

2. Please log in to your classroom meeting from a distraction-free environment. If your background is distracting (movement, people passing by, etc.), alert those who may unwittingly be on camera that you are participating in a remote learning class, and consider using a virtual background for privacy.
3. Be appropriately dressed as if you were on campus, in person.
4. Have the necessary materials (paper, pen/pencil, textbook, approved devices) available to take notes.
5. Make sure your full profile name is displayed. You may use your legal or preferred name and pronouns.
6. Make sure your video is on so that your face can be seen and is centered on the screen. Avoid having other people, pets, or items on your video screen that could be distracting and disruptive both to yourself and your colleagues. Please contact your professor in advance if you are unable to use video for the class.
7. Keep your audio on mute until you wish to speak to help limit background noise.
8. During a Zoom class, use the “Raise Hand” feature to speak or answer a question. You may unmute yourself when the professor calls on you.
9. Keep in mind that the chat box is public and a record of the chat may be kept and archived. Use abbreviations in chats or discussions when appropriate. Faculty may limit or turn off the chat function in their courses.
10. Follow the faculty member’s guidelines to communicate when you need to leave for emergencies or bio-breaks.
11. The instructor may record the class for educational and academic purposes. Students may record the class for personal use with the permission of the instructor.

Disability Services and Academic Accommodations

MSM's Department of Student Success strives to provide all students with an accessible, equitable learning environment. Please refer to the [Disability Services and Academic Accommodations](#) page on the MSM website to learn more.

FERPA

Please refer to these rights located within the [MSM Academic Catalog](#).

Sexual Misconduct Policy

Manhattan School of Music's [Sexual Misconduct Policy and Adjudication Procedure](#) is a comprehensive resource that includes information about support services, reporting, and response procedures. For more information, contact Carol Matos, Manhattan School of Music's Title IX Coordinator, who can be reached at (917) 493-4450, or cmatos@msmnyc.edu

Student Code of Conduct

Please refer to the complete [Student Code of Conduct](#) in the MSM Student Handbook.

Support Services

Manhattan School of Music recognizes students often can use some help outside of class and offers academic assistance. Please visit the Student Success Center, Room 120 in the Main Building off the Student Union for further information.

Global Conservatoire Course template for 2021/22

Course title	The songs that shaped a nation – a portrait of Danish composer Carl Nielsen's vocal music
Course summary (c. 50-100 word non-specialist summary for use in Global Conservatoire catalogue)	<p>This course includes 1-2 online masterclasses on interpretation of a song by Carl Nielsen – chosen from a list to be released on 1 October 2025.</p> <p>Outside of Denmark, Carl Nielsen is one of the most fascinating figures in European musical culture in the early 20th century. In his homeland, a large part of his song oeuvre of more than 300 songs has been known by virtually every Danish citizen, making him extremely influential in creating a unique style of music.</p> <p>But what is the background of these songs? We will start by examining the political landscape in Denmark after the country's disastrous defeat to Germany in 1864 that gave rise to longing for national pride through artistic expressions.</p> <p>We will discuss the benefits and challenges of performing these songs in their original language, studying the music from the performers' perspective and learning about the experiences of singers and pianists. And finally, we'll have a look at Carl Nielsen's controversial label as a "national" composer and at the common critique of such labelling as wrong and abusive.</p>
Teaching institution	RDAM
Course tutor	Søren Schauser
URL to course tutor bio	https://www.dkdm.dk/en/employee/soren-schauser
Contact email	Soeren.Schauser@dkdm.dk
Course level	Undergraduate and Postgraduate
Credit size	2 ECTS
Delivery period	Spring 2026
Maximum no. of students	30
Learning Outcomes	
Assessment/examination Information	
Communicate key concepts related to the history, music, and interpretation of Nielsen's music through different formats chosen by the student. Detailed information will be provided at course start.	
Delivery Information and course requirements	
What can a student expect from the course delivery e.g., asynchronous vs. synchronous time, teaching methods etc.? What do you expect of students in terms of independent study or groupwork?	

Topics/Syllabus
Support for transnational students
<i>How do you plan to build an effective and inclusive online and transnational learning community? Will students have access to tutorial support? What will your contact policy be, for instance for feedback on draft work?</i>
Other information
<i>Please use this space to identify any special requirements, resource needs etc.</i>

Global Conservatoire Course template for 2021/22

Course title	Tradition with a twist – a portrait of Carl Nielsen's instrumental music
Course summary (c. 50-100 word non-specialist summary for use in Global Conservatoire catalogue)	<p>Join the Nielsen Experience online and maybe visit Copenhagen? Explore the musical legacy of Carl Nielsen. Selected candidates will be invited to Copenhagen to connect with fellow GC students and be part of a celebration of Nielsen's music in 2026!</p> <p>One of the most fascinating figures in early 20th century European music culture, his choice to reject both musical tradition and modernism left him with an extremely interesting reputation – equally hated by both camps.</p> <p>Through the course, we explore Carl Nielsen's life from unassuming military musician to director of the Copenhagen music academy and examine his position amongst contemporaries such as his life-long antagonist Rued Langgaard.</p> <p>How did Carl Nielsen navigate between tradition and modernism? We will examine that question through a selection of representative instrumental works, such as the world-famous Wind Quintet and Flute Concerto, chamber music, piano pieces, and one of his most well-known organ works - Commotio.</p> <p>You will also receive 1-2 online masterclasses on interpretation of one of the above pieces – or to be chosen from a list to be released on 1 March 2025.</p>
Teaching institution	RDAM
Course tutor	Søren Schauser
URL to course tutor bio	https://www.dkdm.dk/en/employee/soren-schauser
Contact email	Soeren.Schauser@dkdm.dk
Course level	Undergraduate and Postgraduate
Credit size	2 ECTS
Delivery period	Autumn 2025
Maximum no. of students	30
Learning Outcomes	
Assessment/examination Information	
Communicate key concepts related to the history, music, and interpretation of Nielsen's music through different formats chosen by the student. Detailed information will be provided at course start.	

Delivery Information and course requirements
<i>What can a student expect from the course delivery e.g., asynchronous vs. synchronous time, teaching methods etc.? What do you expect of students in terms of independent study or groupwork?</i>
Topics/Syllabus
Support for transnational students
<i>How do you plan to build an effective and inclusive online and transnational learning community? Will students have access to tutorial support? What will your contact policy be, for instance for feedback on draft work?</i>
Other information
<i>Please use this space to identify any special requirements, resource needs etc.</i>