



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Elective courses – Master's programme 2026/27

Dear Student,

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

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

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

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

Points to consider before choosing:

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

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

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

Best regards,

The Study Administration



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1. Elective Subject: Advanced piano skills

TEACHER:

Emil Gryesten

Offered in:

Master's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2026/2027, with one hour of teaching per week.

LEARNING CONTENT:

The elective is an advanced piano course designed for non-pianists.

This elective is an adaptation of the piano workshop subject, so that non-pianists can also benefit from developing their piano skills beyond the mandatory instruction in secondary subject piano.

We further develop piano skills that can be useful in well-rounded musicianship, but not necessarily focused on artistic performance.

In the elective, we work with:

- Sight-reading (prima vista) and second sight-reading (secunda vista)
- Transposition
- Chord playing (becifringsspil)
- Score reading (partiturspil)
- Reduction
- Arrangement for piano

TEACHING AND LEARNING METHODS:

The teaching will take place in group sessions with both board and piano instruction. The teaching will alternate between group work and individual work at each student's own piano. The lessons will be held in room 221, where electric pianos are available for all participants. Occasionally, during the elective course, lessons will take place in a setting where Steinway grand pianos are available, giving students the opportunity to develop their skills acoustically.

EXPECTED STUDY TIME:

It is expected that the preparation is between 1-2 hours for each class.



EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the elective subject, it is expected that the student:

- Has knowledge of chordal playing and methods of reduction and transposition.
- Can apply skills in chordal playing, reduction, and transposition
- Can coherently explain a short solo piano piece of a difficulty level equivalent to Bach's *Kleine Präludien* as prima vista and a piece of difficulty equivalent to a work from Schumann's *Kinderszenen* as seconda vista.
- Can coherently explain a chordal song of a difficulty level equivalent to a song from the *Wilhelm Hansen Songbook* in both classical and various rhythmic styles.
- Can reduce an orchestral transcription, such as an aria by Mozart, to basic musical structures for pedagogical and other professional purposes.
- Can transpose a Choir-like movement and a simpler accompaniment part up or down by a second or third.
- Has skills in reading various clefs and transposing instruments and can grasp a simpler score, which can be transcribed in a simplified form for the piano.
- Has skills in arranging for piano across a wide range of both classical and rhythmic styles.

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.
- Prepare and submit an arrangement for piano of a piece for another ensemble.

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

Examination form and duration:

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

Prior to the examination, the students draws a secondary vista task, after which 30 minutes of preparation time 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 first examination attempt (attendance).



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

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 obtained certification within the stated framework. The teacher is also responsible for notifying the examination office accordingly.



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2. Elective Subject: General music pedagogy

Teacher:

Kirsten Juul Seidenfaden and Per Bundgård

Offered in:

Master's programme

COURSE:

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

LEARNING CONTENT:

The elective course includes teaching in various music pedagogical areas centered around musical understanding, musical performance, and musical creation.

Based on the main trends and methodologies in music pedagogy, the course covers teaching organization and pedagogical communication aimed at teaching larger groups.

TEACHING AND LEARNING METHODS:

Classroom teaching

EXPECTED STUDY TIME:

Expect a minimum of 30 minutes of weekly preparation during certain periods.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Have knowledge of a broad, diverse repertoire related to the subject, including selected parts of classical music literature.
- Have knowledge of various music pedagogical methods and traditions.
- Be able to organize and conduct structured teaching situations for larger groups.
- Be able to communicate music and musical content (including the basic musical elements) in a musically credible and meaningful way.
- Be able to reflect on their own practice.



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.
- Presenting two assignments.

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

Examination form and duration:

The student will be assessed in the re-examination through an practical/oral exam in music pedagogical communication.

For the exam, the student must prepare and conduct a teaching session of 20 minutes, where the teacher and examiner act as the "student group."

The student receives the assignment 1 week before the exam via WiseFlow.

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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3. Elective Subject: An interdisciplinary approach to musicians' mental health

Teacher:

Jørn Ravnholt

Offered in:

Master 's programme

COURSE:

The course is only in English.

The teaching extends over 2 semesters in the academic year 2026/2027, with 2 hours of teaching every other week.

The lessons will contain theoretical presentations and require active participation in discussions regarding reviewed topics and theories in relation to the student's focus area for mental health.

LEARNING CONTENT:

What are musicians' mental health and performance psychology? How is it developed, enhanced, and maintained?

This elective subject will explore the development and maintenance of mental health and optimal performance across the disciplines of music. Using theoretical perspectives and research findings from mental health and performance psychology, this dynamic field will be supplemented with Scandinavian and European case examples as regards application.

Emphasis will be given to performance culture, personality, motivation, teamwork, imagery, self-talk, stress management and other domains pertaining to mental health and performance psychology. Human factors as well as the effect of cultural values and expectations (with examples from a Scandinavian context) will be explored as regards individuals and groups. Both difficulties in achieving success as well as methods for optimizing success will be considered.

The first half of the elective subject topics and theories will be covered and discussed.

During **the second half** of the course the student will begin to prepare "**an applied study presentation**". During classes the students will present their progress and receive guidance.

"Applied Study Presentation" - involves a 20–30-minutes oral presentation (March/April)

– either individual or in groups of max. 2 students,

- Before the **oral presentation** of your "Applied Study", you must turn in a **minimum 5-page synopsis** and (if working in a group) attach a log on individual responsibilities with the assignment.
- **The synopsis should include.**



- An introduction, including a statement of purpose.
- A Hypothesis: Your best “educated” guess as to the results, and what will be found.
- Definitions of important words.
- The scope and delimitations of your project.
- A description of your methods.
- Your findings (data).
- Conclusions and implications regarding personal future mental health approach.
- Reflections on your role as a researcher.

TEACHING AND LEARNING METHODS:

The course runs over two semesters in the academic year 2026/2027 with 2 hours of teaching every other week. The lessons will contain theoretical presentations and require active participation in discussions regarding reviewed topics and theories in relation to the student's focus area for mental health.

To most classes / readings there will be questionnaires that you are required to have answered. These answers should be brought into the class discussion, so perspectives on the topic of the day are expanded.

The first half of the course, topics and theories related to musicians' mental health will be covered and discussed. During the second half of the course the student will begin to prepare the “an applied study presentation”. During classes the students will present their progress and receive guidance regarding their research.

EXPECTED STUDY TIME:

It is expected that the student will have done all the readings (approx. 20 pages) for each class and is prepared to actively participate in class discussions.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Describe what mental health and psychology of peak performance is when applied to multiple performance settings.
- Explain the role of psychological characteristics in facilitating the pathway to mental health and peak performance and understand effects of competition and cooperation on human behavior, and how feedback and reinforcement affect learning and performance.
- Understand how a person's psychological makeup influences individual behavior in multiple performance contexts and describe how psychological techniques help people perform more effectively.
- Synthesize theoretical perspectives and practical approaches to cope with injuries and performance setbacks.
- Recognize critical concerns of performance environments and leadership related to mental health and understand potential negative effects when in pursuit of peak performance.



- The final applied study presentation presents your conclusions and implications regarding personal future mental health approach.

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 written exam, with a two-week deadline for completing the assignment.

The reexamination, a future action plan paper. A future action plan where students synthesize theoretical perspectives and practical approaches from all the readings to cultivate a new set-up for future Peak Performance in self-chosen performance area.

Minimum 10 pages, 12 pt font and db. spaced - excluding title and reference page – APA style. References should be specified with type and amount.

<http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx>

- Choose your preferred model of Peak Performance and mental health and forward your motions (reasons) for your choice. (Keep this short, max. 1 page).
- Apply your model to a self-chosen performance and mental health area (or case), where you focus on topics important to you, to cultivate your set-up for peak performance and mental health.
- Define and apply the core concepts in focus.
- Conceptualize your plan and present the plan of actions.
- Support your plan of actions with theoretical perspectives from covered material and research articles outside of syllabus.
- Conclude with your new perspective on Peak Performance and mental health for your future.

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 first examination attempt (attendance).

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



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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 obtained certification within the stated framework. The teacher is also responsible for notifying the examination office accordingly.

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4. Elective Subject: Art song class

Teacher:

Christian Westergaard

Offered in:

Master's students in voice, piano, and guitar (including AM students with a primary instrument in voice, piano, or guitar).

COURSE:

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

LEARNING CONTENT:

The subject focuses on the art song repertoire in its principal languages – German, French, English, Spanish, and the Nordic languages (Danish, Swedish, and Norwegian) – as well as, to an introductory extent, additional language areas such as Italian, Russian, and the Slavic languages. The work includes the repertoire's musical and textual characteristics, relevant written resources and working methodologies, and the chamber-musical collaboration between singer and pianist/guitarist. As an advanced extension at the master's level, the course also includes programme planning and reflection on the potentials and mediation of the lied genre within a late-modern concert culture.

By the end of the course, students will have developed systematic repertoire knowledge as well as tools for repertoire study, rehearsal processes, concert preparation, and performance practice.

The course operates with a framework syllabus designed to ensure a broad and essential command of the repertoire, offering professional relevance for singers in their future artistic and pedagogical work, and for pianists and guitarists in their roles as professional accompanists and répétiteurs.

Master's students will additionally have gained experience in programme planning and written communication of the thematic content of a given programme.

TEACHING AND LEARNING METHODS:

The class is conducted as group teaching supplemented by occasional lectures given by the course instructor.

The elective subject includes a series of internal concerts in which the students present repertoire through their own thoughtfully structured programme planning.



EXPECTED STUDY TIME:

Approximately 2 hours of weekly preparation should be expected.

The student is expected to allocate time for musical and textual study of a selection of songs for active musical work in class, as well as for reading and familiarisation with the contextual materials provided by the teacher.

EXAMINATION REGULATIONS:

Learning outcomes:

At the end of the course, the student is expected to be able to have acquired systematic and practically tested knowledge of the main branches of the art song repertoire and have developed familiarity with the working methods of vocal chamber music and the particular collaborative relationship 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.
- Participate actively in the teaching, both musically and in the collective discussions during 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 through A practical oral examination of 25 minutes, including grading.

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

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

The student is responsible for engaging a fellow student to perform the musical part of the programme.

The written programme note should be approximately one normal page in length.

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).



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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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5. Elective Subject: Baroque orchestra

Teacher:

Peter Spissky

Offered in:

Master's programme (string players, woodwind players, percussionists, harpsichordists, singers, and guitarists, as well as AM students with a main instrument in one of the mentioned instruments).

COURSE:

The teaching extends over 2 semesters in the academic year 2026/2027, with 2 hours of teaching every other week. The classes are held on Tuesday evenings.

LEARNING CONTENT:

DKDM workshop in baroque orchestra with violinist Peter Spissky as the teacher.

These workshops (which we have chosen to call baroque Tuesdays) are important for all activities related to the performance of historical music and culminate in the annual orchestra concert with Concerto Copenhagen and harpsichordist Lars Ulrik Mortensen.

The workshops include practical "jam sessions." A classical baroque repertoire is played (concerti grossi and dance suites by, among others, Corelli, Handel, Vivaldi, and Bach). Students receive a practical introduction to various historical styles, ornamentation, bowing techniques, phrasing, and articulation. Students gain practical knowledge of different historical styles, ornamentation, bowing techniques, phrasing, and articulation.

The goal is to improve the students' playing skills and challenge their musical imagination and creativity. The purpose of teaching historical music performance is not to impose historical rules on the students but rather to encourage them to think outside the box and broaden their horizons.

Orchestra rehearsals are conducted on modern instruments, but there is an opportunity to participate in separate baroque ensemble rehearsals with historical instruments.

These workshops culminate in a final joint concert in the spring with members of Concerto Copenhagen and harpsichordist Lars Ulrik Mortensen.

TEACHING AND LEARNING METHODS:

Workshop sessions.



EXPECTED STUDY TIME:

All tasks for the students are achieved and learned through participation. Theoretical tasks (all), basso continuo preparation (guitarists and pianists), and repertoire (singers) will have a preparation time of a maximum of 20 minutes per week.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Understand and reflect on the practical and theoretical understanding of different styles within historical music, ornamentation, bowing techniques, phrasing, and articulation.
- Incorporate the historical aspects of music performance into a live musical performance.
- Present important aspects of historical music performances and discuss variations of historical knowledge about baroque styles.
- Independently plan a concert with a classical baroque repertoire and perform the content for an audience.

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 concert.
- Completing a simple research assignment on historical music performance 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 written set assignment on historical performance practice.

The assignment is 3-4 normal pages, and one week is given for completion.

Students must demonstrate that they have knowledge and an overview of linking historical sources to their musical interpretation.

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).



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

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

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

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6. Elective Subject: Body mapping for musicians

Teacher(s):

Diane Daly, Alison Wells
Licensed Body Mapping Educators

Offered in:

Master's programme

The elective course is taught together with the bachelor course.

COURSE:

The course is only in English.

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

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

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

LEARNING CONTENT:

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

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

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

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

Understanding Body Mapping

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

What is a body map?

A body map is what neuroscientists call the internal representation of the body in our brain. We move according to this map and if it is accurate movement will be free and flexible. If it is inaccurate movement



will be restricted and possibly injury-inducing. The good news is that brain plasticity allows the body map to change and correct itself in response to new information and exploration of anatomically correct movement.

What is Body Mapping?

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

Why is it important?

- **Quality of Performance**

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

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

- **Emotional Freedom and Performance Anxiety**

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

- This sense of freedom, along with the Inclusive Awareness trained in Body Mapping, gives us a new sense of trust in our abilities as performers. From this trust a deeper sense of autonomy develops which helps to create a stronger connection with the audience as we perform. This can have a huge impact on our struggles with performance anxiety.
- **Injury Prevention**
With alarmingly high numbers of musicians suffering from pain and muscular-skeletal injury, appreciation of the value gained from somatic methods is growing.
- Body Mapping provides a particularly effective way for musicians to gain knowledge and awareness of anatomical structures and movement that underpin a healthy and injury-free career.

TEACHING AND LEARNING METHODS:

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

EXPECTED STUDY TIME:

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



EXAMINATION REGULATIONS:

Learning outcomes:

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

- Demonstrate an advanced and critical understanding of the principles of Body mapping.
- Analyse and evaluate mismappings that can adversely affect free movement and lead to injury.
- Integrate and apply this knowledge to their specific instrument.
- Critically and independently reflect on how the topics covered relate to their own playing/singing, including understanding the potential harm caused by mismappings.

ATTENDANCE:

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

- Attending at least 80% of the teaching.
- Submitting a weekly reflective journal based on the online classes and personal exploration.
- Giving a 20-minutes presentation during the in-person immersion workshop, followed by group activities and discussions.

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

Examination form and duration:

Assessment (30 minutes incl. deliberation)

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

You will be assessed according to the following criteria:

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

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

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



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

Teacher:

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

Furthermore, guest lecturers may be invited for selected sessions.

Offered in:

Master's programme

COURSE:

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

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

In addition, there is an emphasis on independent analysis, curatorial practice, and articulating arguments for repertoire choices.

LEARNING CONTENT:

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

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

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

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



- Discussion and development of methods for creating broader representation on the concert stage.”

TEACHING AND LEARNING METHODS:

Class-based teaching with lectures and group work.

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

Performative sessions featuring musical examples and practical exploration of repertoire.

Independent research related to repertoire development and programming.

EXPECTED STUDY TIME:

Expected preparation time: approx. 1 hour per week.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Has knowledge of a broad and diverse repertoire, including underrepresented composers.
- Understands fundamental issues related to representation and diversity.
- Is able to curate repertoire with a conscious focus on diversity and representation.
- Can articulate arguments for repertoire choices and presentation in relation to historical and contemporary forms of marginalization.
- Can reflect critically on their own practice and make artistic decisions from an ethical and diversity-oriented perspective.
- Is able to communicate music and its music-historical context in an engaging and meaningful way

ATTENDANCE:

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

- Attending at least 80% of the teaching.

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

EXAMINATION FORM AND DURATION:

The student will be assessed in the re-examination through a practical oral exam, 30 minutes incl. deliberation in which the student presents an independently curated repertoire selection and argues for



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the artistic and historical choices based on the themes of the course. Afterwards, the student engages in a reflective dialogue with the instructor and the external examiners.

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

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

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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8. Elective Subject: Ensemble conducting

Teacher:

Morten Ryelund

Offered in:

Master's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2026/2027, with one hour of teaching per week. A 4-hour workshop may be scheduled on a weekend

LEARNING CONTENT:

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

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

Teaching takes place in a safe and creative learning environment in which students take turns leading the ensemble and exploring what allows music to flow, sound, and communicate.

The course is intended for students who wish to strengthen their musical expression and leadership – both in relation to others and in their own performance practice

TEACHING AND LEARNING METHODS:

Classroom teaching

EXPECTED STUDY TIME:

The course is primarily practice-based and therefore requires regular attendance. Preparation mainly consists of familiarizing oneself with the musical material (short pieces) used in class. Simple physical exercises and methods for working with musical structure are gradually introduced throughout the course.



EXAMINATION REGULATIONS:

Learning outcomes:

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

- Has achieved confidence and independence in standing in front of and conducting an ensemble.
- Masters a basic yet functionally effective conducting technique and can lead an ensemble through simple classical pieces with clarity, overview, calmness, and musical intention.
- Understands the role of breathing in musical timing, phrasing, and coherence – and can actively integrate this knowledge both when leading an ensemble and in their own musical practice.
- Has developed an independent practical understanding of musical form, structure, and gestural/rhetorical communication, and can apply this consciously in ensemble work.

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 participate in the practical work and regularly conduct the ensemble as an integral part of the instruction.

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

Examination form and duration:

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

The exam consists of:

- **Practical conducting**
The student conducts 1–2 very short exercise pieces (played through 1–3 times, with comments/directions from the examiners in between), a Bach Chöre (played through 1–2 times without comments or instructions to the ensemble), plus one additional short classical piece in which the student has the opportunity to correct and work with the ensemble verbally as well. All music is provided one week before the exam and is selected from the repertoire the class has worked with throughout the year.
- The student assembles their own ensemble of at least four musicians (strings, winds, accordion – or a combination) who can perform the four-part textures that make up the repertoire.
- **Reflection**
Along with the provided repertoire, the student receives a short set of reflection questions focusing on the conductor's musical and practical considerations in relation to the specific material.
The student answers the questions orally after the practical part of the exam.



Alternatively, the student submits written answers (approx. half a normal page) at the beginning of the exam and elaborates on these answers in the conversation following the practical conducting portion.

The examination lasts a total of 15 minutes and is structured as follows:

- Approximately 10 minutes of practical work with the ensemble.
- Approximately 5 minutes of discussion based on the practical conducting and the written reflections.
- Approximately 5 minutes of deliberation.

The exam date is scheduled by the examinations office before the end of the semester

Moderation and assessment:

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

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

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

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

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



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9. Elective Subject: How to make it as an instrumental teacher - and have fun while you're doing it

Teacher:

Henrik Bay Hansen

Offered in:

Master's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2026/2027, with 2 hours of teaching every other week.

LEARNING CONTENT:

In this subject, the student explores and develops their professional identity, methods, and overall perspective on career possibilities and life as a teacher, in collaboration with other students from different fields. The subject is relevant for all students – both instrumentalists and singers – who wish to prepare for a professional life that includes teaching.

Each session focuses on a theme addressing some of the most common challenges faced by educators, such as:

- Balancing life as a teacher and a performing musician
- Applying one's own musical skills when teaching both beginners and advanced students
- Methods to inspire students to practice
- The teacher's role in relation to students, institutions, and parents
- Approaches to group teaching
- Communities and music

Throughout this elective subject, students develop materials and ideas they can take with them into their future teaching practice. There is also room for students to use experiences from, for example, beginner teaching ('kaninundervisning') or other professional contexts as cases for discussion and reflection.

TEACHING AND LEARNING METHODS:

Each lesson begins with a short presentation by the teacher, and the remaining time is devoted to workshops and group work. At the end of each session, every student produces a piece of material that becomes part of the portfolio, which constitutes the final product of the course and can be used in their future professional practice.



EXPECTED STUDY TIME:

It is expected that the student spends 1–2 hours revising the material from each lesson and adapting it to the portfolio format.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Has reflected on and developed – both independently and in collaboration with others – their own identity as a teacher.
- Has gained a broad understanding of life as a teacher and has become aware of different methods (and variations of these) as well as the many possibilities for shaping a meaningful professional life.
- Has produced a personal portfolio consisting of the group assignments completed throughout the year, containing reflections, concrete methods, teaching materials, and more.

ATTENDANCE:

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

- Attending at least 80% of the teaching.

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

Examination form and duration:

The student will be assessed in the re-examination through an oral exam of 25 minutes' duration incl. deliberation.

The student must:

- Present a teaching material they have developed themselves and account for the target group, purpose, and how it could be used in a teaching sequence.
- Give an example of how a teacher can bring their own musicianship and skills into play when teaching at both beginner and intermediate levels.
- Outline and justify a group lesson for 4 students and for 10 students, using self-selected repertoire and content.

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).



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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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10. Elective Subject: Aural training pedagogy

Teacher:

Per Bundgård

Offered in:

Master's programme

COURSE:

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

LEARNING CONTENT:

The aim of the course is to give the student insight into and practical experience with teaching aural skills at beginner and/or intermediate level, as well as how aural-skills instruction can be integrated into other forms of music pedagogy, such as instrumental teaching, Choir work, etc.

The course focuses on communicating the fundamental elements of music – melody, rhythm, pulse, form, and harmony – and addresses the pedagogical and psychological challenges related to teaching in both small and larger groups. Students work with developing their own teaching materials, planning instructional sequences, and gaining familiarity with relevant literature within the field.

Throughout the semester, the students teach one another within the class.

TEACHING AND LEARNING METHODS:

Classroom teaching

EXPECTED STUDY TIME:

A minimum of 30 minutes of weekly preparation should be expected.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Has knowledge of, and basic practical experience with, teaching methods for aural-skills instruction at beginner or intermediate level.
- Has knowledge of existing teaching materials and literature within the field, as well as experience in developing their own teaching materials, exercises, etc.



- Has insight into pedagogical tools aimed at creating a safe and supportive learning environment for students.

ATTENDANCE:

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

- Attending at least 80% of the teaching.
- Complete at least one in-class teaching practicum session

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

Examination form and duration:

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

The student conducts a 15–20 minutes teaching sequence in which a self-selected piece of music – potentially from the student's own instrumental/vocal main area – is used as the basis for various types of exercise work within one or more aural-skills disciplines (melody, rhythm, form, aural/harmonic analysis, 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 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.



11. Elective Subject: Italian

Teacher:

Annachiara La Manna

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

Offered in:

Master´s programme

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

COURSE:

The course is only in English.

The teaching extends over the spring semester in the academic year 2026/2027, with 2 hours of teaching per week for 12 weeks.

LEARNING CONTENT:

This elective is an applied Italian language course designed for classical musicians of all disciplines.

This elective offers an advanced and performance-oriented introduction to Italian language and diction, designed specifically for musicians.

The course focuses on practical tools for using Italian in rehearsals, score study, chamber music, vocal repertoire, and professional artistic contexts.

Students will work with modern and historical Italian through:

- Advanced pronunciation and diction, including vowel color, length, and double consonants
- Prosody, phrasing and rhetorical structure in spoken and sung Italian
- Text analysis for musical interpretation (opera, chamber vocal music, baroque recitative, and instrumental repertoire with Italian terminology)
- basic grammar and syntax for text comprehension
- Translation of complex poetic or dramaturgical texts using appropriate aids
- Interactive role-play exercises simulating professional rehearsal situations

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

TEACHING AND LEARNING METHODS:

Classroom teaching.



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Phonetic imitation exercises and shadowing

Collaborative interpretation sessions with singers and instrumentalists.

Weekly preparation and guided self-study

EXPECTED STUDY TIME:

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

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

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Pronounce Italian with accuracy and stylistic awareness according to classical performance standards
- Understand the key phonetic, rhythmic, and prosodic mechanisms behind Italian diction
- Translate and interpret complex instrumental-related terminology and texts
- Apply Italian language skills directly to musical interpretation (phrasing, articulation, expressive intention)

ATTENDANCE:

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

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

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

Examination form and duration:

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



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

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

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

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.



12. Elective Subject: Chamber music across departments

Teachers:

Per Pålsson, Bjarke Mogensen, Henrik Bay Hansen

Offered in:

Master's programme (Accordion, Recorder/Harpsichord/Viola da Gamba, Guitar, Piano, Strings, Woodwinds, Brass, Harp, Voice, as well as AM students with a principal instrument in one of the above).

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

COURSE:

The teaching extends over the fall and spring semesters in the academic year 2026/2027, with two hours of teaching every other week.

LEARNING CONTENT:

Chamber Music Across departments is a course in which students from different departments form an ensemble with the task of creating a concert.

Traditional ensemble formations such as string quartets, piano trios, and wind quintets will not be used. Instead, the focus is on exploring the many possibilities offered by unconventional ensemble configurations.

An important part of the course is to experiment with different approaches to concert presentation (lighting, staging, performance techniques, programming, conceptual elements, etc.).

The repertoire may come from any period, with particular attention given to works with open instrumentation.

Additionally, the course includes arranging and adapting existing works for the specific ensemble formation

The following works are examples of repertoire that may be explored in Chamber Music Across departments:

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

Each semester concludes with a concert at RDAM.

In this elective subject, students will:

1. Develop their skills as chamber musicians in unconventional ensemble constellations



2. Expand their network and become part of new musical and creative communities
3. Explore new concert formats
4. Gain experience with concert planning, including idea development and collaborative workflows

TEACHING AND LEARNING METHODS:

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

EXPECTED STUDY TIME:

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

In addition, extra work may occur in connection with preparing the concert hall and tidying up afterward.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Has strengthened their skills as a chamber musician
- Has gained experience in creating and realizing concerts in collaboration with others
- Has explored the school-concert format and developed an overview of its artistic and professional/industry-related perspectives
- Has gained experience in organizing and conducting rehearsals together with fellow students
- Has gained experience with alternative chamber-music formations and repertoire

ATTENDANCE:

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

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

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

Examination form and duration:

The student will be assessed in the re-examination through an oral examination of 60 minutes duration, including preparation, presentation, questions, and deliberation.



The student must:

- Before the re-exam prepare a written case of 2 normal pages describing a concert program based on the ensemble constellation of the given semester, and outline a plan for how the concert may be staged (lighting, staging, performance elements, etc.). One week prior to the examination, the student will receive information about the instrumentation as well as further details.
 - Give a 5-minute oral presentation of this case, including the ideas behind the program and how the chosen concert format connects the different works into a coherent artistic experience.
 - On the day complete an extemporaneous assignment in which the student must design a concert program aimed at middle-school classes. The student is given a fixed repertoire list including instrumentation, and must then:
 - Determine and justify the order of the program
 - Incorporate and justify various communicative strategies, such as instrument demonstrations, storytelling, performance elements, audience engagement, etc.
- Preparation: 30 minutes Presentation of the extemporaneous assignment, including questions from the examiners: 15 minutes.
Deliberation: 10 minutes

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

Moderation and assessment:

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

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

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

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

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



13. Elective Subject: Composition

Teacher:

Jeppe Just Christensen

Offered in:

Master's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2026/2027, with 2 hours of teaching every other week.

LEARNING CONTENT:

We will explore composers' methods and examine their various composition techniques. Topics will include, for example, structural and systematic composition, programmatic composition, conceptual composition, intuitive composition, DIY composition, and we will try to answer several questions such as: How do I get started? How do I develop material? How do I move forward? and What do I do if I get stuck?

We will also explore how to use the computer as a compositional aid, such as with programs like Logic Pro, and discuss different notation possibilities and notation in general as a means of communication between musician and composer.

TEACHING AND LEARNING METHODS:

There will be various compositional assignments/exercises, and we will also examine the students' own compositions and review them in class.

EXPECTED STUDY TIME:

Students should prepare for writing small assignments/compositions that utilize the techniques and ideas discussed in the lessons. The study time is approximately 2 hours weekly.

Additionally, students are expected to compose a longer work (for the spring semester), which we will work on over several lessons.

EXAMINATION REGULATIONS:

Learning outcomes:

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



- Can understand and reflect on knowledge of composers' methods and identify artistic challenges in the composition process.
- Is able to use various methods for composition.
- Can independently initiate and complete a composition, as well as communicate the thoughts behind it.

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.
- Completing assignments/exercises as part of the course. The student is required to compose 5-6 works/assignments, as well as a longer piece of music, which we will work on continuously over several lessons.
- Presenting their own assignments/compositions to the rest of the class 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 written exam, with a two-week deadline for completing the assignment.

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

Moderation and assessment:

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

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

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

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



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14. Elective Subject: Compositional improvisation

Teacher:

Toke Møldrup

Offered in:

Master's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2026/2027, with 2 hours of teaching every other week.

The course concludes with a concert in the Conservatory's BEYOND series at the end of each semester.

LEARNING CONTENT:

Welcome to Compositional Improvisation, a practice in which the musician works with form, motivic development, and musical structure in real time. Improvisation thus takes on the character of instantaneous composition, where listening, idea development, and formal shaping merge with performance.

Compositional improvisation is, however, a complex discipline that – beyond a wide musical vocabulary and a strong rhythmic sense – requires courage, creativity, presence, and an understanding of harmony, form, and melodic inventiveness. It draws on the same fundamental skills already present in principal-subject, secondary-subject, and chamber-music teaching at the Royal Danish Academy of Music.

The aim of this elective is to strengthen the student's ability to experience each musical moment as meaningful, thereby cultivating authenticity, presence, and coherence in their musical practice. The goal is to develop a personal compositional voice – a creative foundation that also opens up psychological, social, and liberating potentials.

The course takes its point of departure in compositional improvisation as an independent discipline, in which the student works as a creative musician/composer and explores their own musical language through spontaneous compositional processes. We work from a thought experiment: What happens if, suddenly, we cannot read notation – or even our repertoire? What music emerges then, and how do we relate to our instrument when sound, rhythm, dynamics, technical capacity, and accumulated experience take on a new and more immediate significance? Improvisation becomes a tool for both artistic and personal reflection, as the risk-taking of the moment opens new encounters with the classical repertoire in the role of arranger and composing interpreter.

In the course, we work with pulse, scales and harmonies, improvisational counterpoint, form thinking, motivic development, long-term intention, and architectural listening. At the same time, we examine musical courage, timing and situational awareness, musical dynamics and its development, intuition,



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character formation, and the ability to experience each moment fully musically. Finally, in a masterclass format, we work actively with the student's own solo repertoire using the tools of the course.

TEACHING AND LEARNING METHODS:

Classroom teaching.

Practice and theory appear dynamically throughout the course. The work leads toward two final concerts – one in the autumn semester and one in the spring semester.

EXPECTED STUDY TIME:

Between classes, students are expected to continue working with free improvisation, but no specific time requirements apply.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Create and shape freely improvised music with an independent and personal musical expression, and participate creatively and sensitively in improvised musical interaction.
- Take an active part in in-depth reflections on free improvisation and its relation to their own artistic practice and musicianship.
- Account for and discuss relevant methods for developing a free-improvisational practice.

ATTENDANCE:

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

- Attending at least 80% of the teaching.
- Participate in final concerts

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:

Re-exam duration: max. 35 minutes incl. deliberation

The student will be assessed in the re-examination through a practical oral exam.

The student must perform a free improvisation of 5–15 minutes, based on the material covered in the recorded classes.



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Afterwards, the student takes part in a reflective dialogue with the examiners lasting approximately 10–15 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 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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15. Elective Subject: Choir conducting – instruction and musical leadership

Teacher:

Peter Hanke

Offered in:

Master's programme

COURSE:

The teaching extends over 2 semesters in the academic year 2026/2027, with 1 hour of teaching per week.

LEARNING CONTENT:

Choir Conducting – Instruction and Musical Leadership

The course follows the practice and methodology of the Master's programme in Choir Conducting. As a supplement to the specialised master-apprentice approach that the Master's curriculum emphasises, the elective offers a broader perspective on the role of the conductor and on musical leadership, including responsibility for meeting the needs of the ensemble. This includes the ability to build a choir/vocal group, recruitment and well-being, as well as long-term rehearsal planning.

The repertoire consists of classical Choir music adapted to the participants' level.

For the course, students are required to keep a journal documenting what has happened in class, including reflections, decisions, and any challenges, along with a log recording activities, milestones, status, and progress for each sub-project.

TEACHING AND LEARNING METHODS:

Group teaching with thematic focus (alternating between Choir conducting, ensemble development, and repertoire planning). Practical Choir conducting will be a continuous element throughout the course.

EXPECTED STUDY TIME:

Students prepare individually between classes as they would for any other practice. In addition, occasional group rehearsals are expected in order to work on the ensemble elements between lessons. Participants are responsible for organising their own rehearsal processes between class sessions.



EXAMINATION REGULATIONS:

Learning outcomes:

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

- Have theoretical knowledge of conducting technique and be able to apply this in their own conducting practice
- Have knowledge of musical leadership, rehearsal methods, vocal technique, and score literacy, and master musical elements such as phrasing, harmony, form, dynamics, and vocal use
- Be able to reflect on their role as a conductor in different musical contexts
- Be able to realize musical intentions using conducting-technical methods and varied instructional approaches

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.
- A journal and log of sub-projects are expected to be maintained.
- Have conducted a completed rehearsal process.
- Submit a short essay on musical leadership (2 normal pages).

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 exam consists of a 20-minutes practical choir rehearsal followed by a 5-minutes discussion based on the submitted short essay on musical leadership.

If the short essay is not submitted, it must be submitted 1 week before the re-examination.

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.



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Special provisions:

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

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

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



16. Elective Subject: Madrigal course

Teacher(s):

Peter Hanke (Eva Hess Thaysen, Per Pålsson)

Offered in:

Master's programme

The course is open to singers and to instruments that can function as continuo instruments, as well as AM students with a principal instrument that can likewise serve as a continuo instrument.

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

COURSE:

The teaching extends over 2 semesters in the academic year 2026/2027, with one hour of teaching per week.

LEARNING CONTENT:

Based on the rich madrigal tradition of the Renaissance, students are gathered into ensembles of 4–6 singers. The aim is to form vocal chamber ensembles with continuo accompaniment.

The elective is interdisciplinary in the sense that singing students and guitar/lute students collaborate on creating viable vocal chamber ensembles.

A supplementary part of the course focuses on developing ensemble identity alongside the musical work. For this purpose, students work with texts, photographs, illustrations, and digital presentation formats for each ensemble.

The ensembles perform at least once per semester at concerts at the Royal Danish Academy of Music. In connection with these performances, the work on ensemble identity is presented.

TEACHING AND LEARNING METHODS:

Rehearsal work as a chamber ensemble forms the basis, supported by supervision.

The repertoire is planned two to three months at a time, with a focus on progression in accordance with the starting point of each madrigal group.

The madrigal groups perform at least once each semester.

Students keep a logbook documenting the ensemble's development. This logbook forms the basis for a short report at the end of the course.



EXPECTED STUDY TIME:

The student is expected to rehearse their own parts as preparation for lessons and rehearsals. Regular and focused ensemble rehearsal between class sessions should be anticipated, as well as project work aimed at developing the ensemble's identity.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- The madrigal groups have acquired thorough insight into and practical experience with the madrigal repertoire, rehearsal technique, and the planning of progression in ensemble rehearsal work.
- The madrigal groups have gained experience in developing the ensemble's identity as a performing group, including repertoire profile and artistic originality.
- An additional goal is to encourage the madrigal groups to continue as an ensemble beyond the course.

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.
- Perform as an ensemble at least twice during the course.
- A written assignment about the work of the madrigal group is submitted. A website/Instagram/Facebook page with a presentation of the ensemble in text and images is also submitted. A joint assignment is handed in for each madrigal 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 practical oral exam with a duration of 30 minutes including deliberation, as well as submission of a written assignment. The written assignment must be submitted 1 week before the re-examination.

1. 25 minutes of rehearsal work with a provided madrigal. The provided madrigal is handed out as a score plus parts in a clearly readable layout. For continuo, unambiguous and fully playable material is supplied so that the focus of the exam remains on instruction rather than notational ambiguity. The student assembles the ensemble: 3–4 singers (SATB or similar). Optional: +1 continuo instrument (e.g., harpsichord/organ/lute/guitar). The exam may also be conducted a cappella.
2. Written assignment: 2 normal pages including:
 - a profile description of a fictional madrigal ensemble
 - a short repertoire list
 - a brief promotion plan.



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

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

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

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

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



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17. Elective Subject: Melody

Teacher:

Martin Lohse

Offered in:

Master's programme

COURSE:

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

It is taught alongside the bachelor-level elective course Melody.

LEARNING CONTENT:

The elective course is open to all students with an interest in melody.

How to create good melodies – what does it take?

Gain insight into melody from the Renaissance to the present day, including the distinctive stylistic features that characterize melody in different musical periods. Using tonal, modal, or other harmonic approaches – including personal harmonic frameworks – students will compose new melodies. These compositions will be reviewed and receive feedback from both the instructor and fellow students.

How to phrase a melody – what are the possibilities?

Using concepts such as musical 'energies' and 'emotions,' students will examine anonymity versus melodic distinctiveness, exploring how both can be used actively in composition and performance.

TEACHING AND LEARNING METHODS:

Lectures and group instruction with weekly assignments and collective feedback.

This elective course is attended by both bachelor's and master's students. Assignments and/or their level of complexity are adjusted accordingly to reflect the different study levels.

EXPECTED STUDY TIME:

Students are expected to study the provided materials and complete assignments given in class. Approximately 1–2 hours of weekly preparation is required.



EXAMINATION REGULATIONS:

Learning outcomes:

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

- Compose melodies based on both self-selected and assigned material.
- Acquire methods for working 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.
- Submit/present the mandatory composition assignments/melodies at each session.

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

Examination form and duration:

The student will be assessed in the re-examination an assigned written 24-hour exam.

The student is expected to submit:

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

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

Moderation and assessment:

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

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

The course is assessed as passed/not passed.

Permitted examination aids:

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

Special provisions:

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



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18. Elective Subject: Music dramatic pedagogy and direction

Teacher:

Peter Bäckström

Offered in:

Master's programme (vocal students, and AM students with a principal instrument in voice).

COURSE:

The teaching extends over 2 semesters in the academic year 2026/2027, with 1 hour of teaching per week.

LEARNING CONTENT:

The student will acquire a fundamental understanding and skills in music dramatic pedagogy and direction. The elective course formulates and practices methods of communication and dialogue within a music theater process. The teaching aims to develop the student's ability to lead an artistic and pedagogical stage production.

Upon completing the elective course, the student should be able to teach music drama at a beginner level, e.g., in amateur theater for youth and adults, through evening school courses or similar settings. The student should also be able to formulate and realize artistic visions in the form of music theater productions outside of institutions.

The supervising pedagogue acts as a mentor, providing continuous feedback and being present throughout the process.

TEACHING AND LEARNING METHODS:

Group lessons.

If possible, collaboration may be established with piano students who have a particular interest in accompaniment for singers.

The teaching falls into the following steps:

- **Course Presentation**

The teacher presents the prerequisites and schedules for the elective course. The teaching takes place in a group setting.

- **Formulation of Artistic and Pedagogical Goals**

The student, in consultation with the teacher, selects one or more scenes from a music dramatic work to work with. The teacher is responsible for ensuring that the chosen material offers good performance possibilities. The student decides whether to work alone or together with a fellow



student. The teacher presents the fundamentals of dramaturgy. Selection of practice students ("kaniner") is carried out.

- **Preparations. Score Study**

Review of drama exercises and improvisations, as well as various methods for pedagogical and directing work. In consultation with the teacher, the student selects images, texts, and/or other dramaturgical material that can comment on and illuminate the scenic work. Review of piano and orchestral scores.

- **Teaching Practice with Practice Students ("Kaniner"); Exercises and Improvisations**

The student leads exercises, improvisations, and music dramatic scene rehearsals, both with and without an accompanist. After each lesson, the teacher evaluates the student's work. The work is based on the individual student's artistic and pedagogical prerequisites and potential.

- **Music Dramatic Scene Study and Work with an Accompanist**

Here, the student collaborates with an accompanist in a music dramatic context. The accompanist may advantageously be a piano student. The teacher is responsible for facilitating dialogue between the piano and voice departments.

- **Submission of Reflection Paper**

Toward the end of the course, a reflection paper must be submitted. The paper must include the student's reflections on pedagogical and artistic work challenges and clearly demonstrate that the student has drawn their own conclusions from the work. The paper must correspond to 1 normal page.

EXPECTED STUDY TIME:

Students are expected to prepare for each class with an equivalent of 1 hour of study per lesson hour.

EXAMINATION REGULATIONS:

Learning outcomes:

The singer and pianist collaborate. As a pedagogue and director in a music dramatic stage production, the singer must adopt and develop a leadership role.

Great emphasis is placed on how music is motivated and functions within a stage performance, and how the pedagogue, singer, and accompanist find motivation for the phrasing, text, structure, and form of the score.

The elective course also encourages reflection on how to establish an artistic vision, such as creating a new music dramatic ensemble outside institutional frameworks. It provides tools for working with vocal stage performances in evening schools, music schools, and semi-professional theater settings.

Taking on a leadership role also means that students must engage with society and formulate their vision for the future of music dramatic stage art. The course encourages artistic reflection, social critique, and ultimately serves as a defense of democracy.



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 written assignment, which must:
 - Reflect on pedagogical and artistic challenges.
 - Clearly demonstrate the student's personal conclusions.
 - Be 1 normal page in length.

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 consisting of a practical exam lasting 30 minutes, including deliberation.

- The student teaches an ensemble in 20 minutes, where the student addresses previously unresolved challenges.
- The exam becomes part of a creative process, culminating in a short 5-minutes performance that stands as an independent artistic work.

The student, in consultation with the teacher, selects the material and assembles the ensemble.

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.



19. Elective Subject: Music technology

Teacher:

Jesper Andersen

Offered in:

Master's programme, with the exception of tonmeister students and no technical equipment or special prerequisites are required to participate.

COURSE:

The teaching extends over the spring semester in the academic year 2026/2027, with 2 hours of teaching per week for 12 weeks.

LEARNING CONTENT:

The course introduces various aspects of music technology, with a special focus on audio and video recording. Students will learn to create and evaluate their own recordings and obtain tools for producing good audio and video files using simple equipment. Additionally, participants will obtain insights that can enhance their collaboration with professional sound and video engineers.

The main topics covered in the course include:

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

Furthermore, the course touches on aspects of being a digital musician and digital music educator, covering topics such as:

- Distance Learning
- Social Media
- Content Creation
- Artificial Intelligence

TEACHING AND LEARNING METHODS:

The course consists of a combination of lectures and practical workshops held in RDAM's studios and halls.



Throughout the course, students will be required to complete 5 assignments.

EXPECTED STUDY TIME:

In addition to attending classes, students are expected to spend approximately one hour preparing for each of the 12 lessons. Additional time is required for the four assignments, particularly assignments 2, 4, and 5.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Demonstrate basic knowledge of and practical experience in producing their own audio and video recordings and evaluating their technical quality.
- Apply fundamental recording techniques to create satisfactory recordings with limited equipment.
- Effectively participate in productions with professional sound engineers and music technicians.
- Reflect on general knowledge of digital musicianship.
- Assess the technical quality of their own recordings, referencing published recordings of similar repertoire or instrumentation.

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 following 5 assignments:
 1. The student completes a document describing their experience with music technology and their motivation for taking the course.
 2. The student submits a homemade audio or video recording with a description of how it was made, as well as a brief assessment of the technical quality
 3. The students evaluate the technical quality of each other's recordings on the basis of criteria that have been reviewed during the course
 4. The students make a recording, drawing upon experience gained from the course. In addition to the recording, a short report is submitted describing the technical setup, assessing the result and suggesting how the technical quality could be improved. The report must also describe at least two reference recordings in relation to the student's own recording.



5. Concluding submission of a recording by the student, with a short report describing the technical setup, assessing 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, with a one-week deadline for completing the assignment.

The student must submit:

- The 5 assignments required during the course
- An exam project, consisting of:
 - A self-produced recording (3-8 minutes in length)
 - A written report (3-5 normal pages) describing and evaluating the production

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 first 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.

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.



20. Elective Subject: Polyrhythms

Teacher:

David Hildebrandt

Offered in:

Master's programme

COURSE:

The teaching extends over two semesters in the academic year 2026/2027, with 1 hour of teaching per week.

LEARNING CONTENT:

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

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

Topics covered include:

- Pulse: The foundation of all rhythmic structure
- Triplets and regroupings: The key to fundamental polyrhythms
- Phase shifting: Rhythmic independence
- Embedded polyrhythms: Polyrhythms within polyrhythms
- Simultaneous polyrhythms: Multiple rhythmic layers that are NOT played over the same time span

This elective offers students the opportunity to expand their musical horizons by developing a deep understanding of polyrhythms. Through structured guidance, students will acquire the necessary skills to comprehend and apply these techniques in practice. Choose this elective if you wish to expand your rhythmic vocabulary and add an extra dimension to your musical expression.

TEACHING AND LEARNING METHODS:

The course primarily consists of group lessons but will also include smaller group activities where students work practically with different rhythmic structures. Additionally, students will use their instruments to test techniques in a collective musical setting.



EXPECTED STUDY TIME:

To ensure maximum benefit from the course, students are recommended to spend approximately 20 minutes per day on preparation. Additionally, three smaller written assignments must be submitted.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Understand the fundamental principles of polyrhythms
- Strengthen their rhythmic awareness and coordination skills
- Understand the theory behind complex rhythmic patterns
- Master methods for independently performing advanced polyrhythms

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, in which their own polyrhythms are created and tested based on techniques covered in 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 re-examination consists of a practical oral exam lasting 40 minutes, including preparation and deliberation.

At the beginning of the exam, the student will receive a rhythmic étude, which they will have 15 minutes to prepare. The assignment must be sung or spoken while keeping the pulse by clapping.

Next, the student will be tested on selected polyrhythms using numerical ratios from 2 up to 9 (e.g., 7:4, 5:7, etc.).

Finally, the student will be presented with a more complex rhythmic example from the music literature. While there is no requirement to perform the rhythm, the student must explain the methods that could be used to learn and perform the example.

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 first examination attempt (attendance).



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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.

21. Elective Subject: Post-instrumental and multimedia performance

Teacher:

Lorenzo Colombo

Offered in:

Master's programme

The elective subject is aimed at all master's students who wish to undertake research in the field of new music with a focus on recent technological and post- instrumental implications.

COURSE:

The course is only in English.

The elective subject runs over 2 semesters in the academic year 2026/2027 with 1 hour of teaching every week.

LEARNING CONTENT:

The elective subject is aimed at all master's students who wish to undertake research in the field of new music with a focus on recent technological and post- instrumental implications. Music is constantly evolving, and the advent of new technologies has certainly had a strong impact on its development by broadening the concept of what a musical instrument is and how music can be created in a broader sense. We often find ourselves looking for answers to the question "what is music?" but perhaps we should change our perspective by looking for musical properties in every object that accompanies us in our daily lives.

Can we create music by manipulating light, through our movement, by using our body as a musical vehicle? This course will help answer these questions. We can therefore assume that it is of fundamental importance also for a classical musician to be able to interface with new technologies and new performance practices, thus benefiting their maturity and artistic awareness.

The elective subject has multiple objectives:

- To learn about technology and its application to music as an artistic medium: exploration of new performance practices that may benefit musical awareness.
- Searching for singular performance potential and one's own artistic voice, moving away from canonical performance practice.
- Creation of working groups where creativity and artistic research are at the forefront.
- Search for a new language.
- Generating greater openness towards the world of the arts collaborations with other artistic disciplines.



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Examples of works that could be proposed:

- Simon Løffler, E <https://www.youtube.com/watch?v=Da6vzEi2L2Y>
- Alexander Schubert, serious smile <https://www.youtube.com/watch?v=JKd-ILVvizA>
- Stefan Prins, generation kill <https://www.youtube.com/watch?v=d81iHfCDBMg&t=615s>
- Igor C Silva, smart alienation <https://www.youtube.com/watch?v=hXIROl6Rous>

First semester:

The first semester will be articulated on specific cases where the students will approach with the new technologies applied to music and will have the chance to learn about their historical and theoretical background. We will explore together body sensors, video and audio manipulation, sound manipulation principals, solenoids, concepts of AI applied to music.

During this phase the students will be asked to engage in first person with said material improvising or creating small improvisation drafts as well as producing small works such as field recordings or small audio-visual sketches.

Second semester:

The students will be divided in groups working simultaneously on different pieces. The pieces will be chosen according to the nature of the class and the instrumentation, or the curiosities arose during the first semester. During this semester the students will practice and prepare the pieces that will be presented at the final concert.

TEACHING AND LEARNING METHODS:

The course will be held in group lessons.

The course will mostly be practical where the students will play pieces/repertoire during the sessions.

EXPECTED STUDY TIME:

The students are not asked to prepare for the lesson; however, some exceptions are made. During the year there will be cases where the students will have to produce simple works such as field recordings, small improvisation drafts or analyze some material. In the second half of the semester the students will be asked to practice one piece that will be worked together during the lesson time. It is important to check the material before the lesson in order to use the time during classes in the best way as possible.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- have gained knowledge about new performance practices and be able to reflect on it.
- master competencies within new technologies in music and be able to use them independently in a classical music setting.
- be able to plan and perform a concert that will connect different elements of new technology as well as the classical music traditions.
- Explain the main elements of the course.



- Make a description of a make-believe performance where elements of new technology from the course is clear. Include a description of the performance could happen on a practical level.
- Discuss how an audience would receive the performance.

ATTENDANCE:

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

- Attending at least 80% of the teaching.
- Attend the group lessons.
- Prepare sporadic homework such as improvisation sketches, field recordings and small audio-visual exercises.
- Analyze the pieces and get ready for the rehearsals (only second semester)
- Attend the final concert (as part of the curricula): the students will present the pieces that have been prepared during the second semester in a public concert. The concert will be part of the curricula and organized in the frame of the second semester 12 hours lessons.

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, with a one-week deadline for completing the assignment.

The student is expected to submit a short paper (3 normal pages) and 1 practical work.

- The paper will consist in a reflection on the themes discussed and explored during the year such as the impact of technologies in the music field or the post-instrumental approach. The paper is thought as reflection assignment where students are asked to reflect with critical approach on themes related to our present and the topics studied during the year.
- The practical work will consist in a short exercise based on the material studied during the year. This could be a short audio-visual work, a short audio manipulation sketch or a short improvisation sketch based on the technologies analyzed during the academic year.

Moderation and assessment:

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

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

The course is assessed as passed/not passed.

Permitted examination aids:

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



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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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22. Elective Subject: Practical arrangement

Teachers:

Martin Lohse, Ejnar Kanding, Anders Brødsgaard og Thomas Solak

Offered in:

Master's programme

COURSE:

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

LEARNING CONTENT:

The elective course focuses primarily on small, mixed ensembles and on working creatively with arranging for the instruments available. The course thus supports the development of repertoire across instrument groups. Depending on the students' needs, basic instrumentation and/or transcription/aural transcription may also be included.

Throughout the course, various techniques and methods are introduced, and participants receive continuous feedback on their individual work. Examples of techniques include: How can non-pitched percussion be incorporated into, for example, a Bach Prelude and Fugue? How can a three- to four-part fugue be arranged for two string instruments? How can the second movement of Beethoven's 'Pathétique' Sonata be arranged for piano and violin, or for piano trio? How is a solo instrumental part developed in dialogue with an organ part? How is a cadenza created for a concerto for soloist and orchestra? How can a folk melody be arranged for ensemble?

TEACHING AND LEARNING METHODS:

Classroom teaching

The course is structured as a workshop using the students' own instruments and the ensemble's combined instrumentarium. The material consists partly of examples and partly of the participants' own work.

The course concludes with a joint concert across the elective classes, in which the students perform their own arrangements.

EXPECTED STUDY TIME:

The student is expected to prepare by studying the provided material and by creating arrangements, or parts of arrangements, for testing in class.

An estimated weekly preparation time of approximately 1 hour should be expected.



In addition, students are expected to spend a total of 15–20 hours during the semester working on their own arrangements.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Understands and reflects on knowledge related to arranging for small ensembles.
- Masters the techniques and methods involved in creating an arrangement.
- Can produce an arrangement independently at a professional 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.
- Create at least one original arrangement during the course.
- Participate in a joint concert in which the completed arrangements are performed.

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, with a provided assignment.

The student has 24 hours to complete the submission.

The student is expected to submit:

- An arranging assignment set by the teacher, corresponding in scope and instrumentation to the material worked on during the course.

The submission deadline will be determined by the examination office before the end of the semester.

Moderation and assessment:

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

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

The course is assessed as passed/not passed.

Permitted examination aids:

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



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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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23. Elective Subject: Stage performance

Teacher:

Jesper Sivebæk, Peter Kunz

Offered in:

Master's programme

COURSE:

The teaching extends over the fall semester in the academic year 2026/2027 and consists of a combination of 2 5-hour workshops and 7 weeks with 2 weekly lessons.

LEARNING CONTENT:

There are many ways to perform a musical work or song: from the completely still, to the physically expressive, to the highly performative, where visual media, dancers, artworks, audience interaction, or other elements frame and expand the musical expression. The emphasis in this elective lies primarily on the first two, though the latter will also be addressed. In addition, the course covers how to introduce and present works in a concert setting.

The aim of the elective is to enhance the resonance of the musical content in the audience through increased awareness and use of physical and stage expression. This work is grounded in each student's personal and instrumental/vocal possibilities and artistic passion.

The point of departure is always the content of the specific work, ensuring that the performative expression remains aligned with the performer's understanding of the music – so that the performative dimension does not overshadow the essence of the music.

The teaching provides knowledge and skills related to principles of stage expression: bodily precision and storytelling, mental calm, elements of lighting and scenography, and the use of the specific performance space.

At the Master's level, additional focus is placed on the mental aspects of being a performer. 'The three mental levels' as well as the principles of playing in space and time are introduced and practiced.

TEACHING AND LEARNING METHODS:

Teaching takes place in a group format. The classes alternate between theoretical and practical work. There will be group movement exercises, and participants should also expect to prepare a piece of music to work on. Although the physical exercises are not particularly demanding, students should wear shoes suitable for safe movement.



EXPECTED STUDY TIME:

It is expected that the student spends one hour of their practice time working on assignments from the classes. Most of the tasks can naturally be integrated into the student's daily practice.

EXAMINATION REGULATIONS:

Learning outcomes:

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

- Is able to construct a short and meaningful introduction to a piece.
- Has thorough knowledge of performative principles.
- Can identify the performative possibilities available for different types of music.
- Can apply and alternate between performative principles while performing.
- Can recognise the particular opportunities and challenges that specific performance spaces present.
- Can communicate their performative ideas to colleagues in chamber ensembles.
- Understands and to some extent masters performing on the 'three mental levels'.
- Can demonstrate the ability to switch between performing 'in space' and 'in time'.

ATTENDANCE:

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

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

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

Examination form and duration:

For the re-examination, the student is assessed in a practical oral exam of 20 minutes' duration, including deliberation.

1 week before the exam, the student submits a written reflection on the significance of performativity in contemporary concert formats (½–1 normal page).

During the exam, the student performs a piece or an excerpt of a piece (maximum 3 minutes), gives a brief introduction to the work, and demonstrates selected performative principles. This is followed by an explanation of the chosen performative approach and how it relates to the selected piece of music.

The examination lasts 15 minutes, divided into 5 minutes for the performance of the piece, 5 minutes for the explanation of the performative choices, 5 minutes for discussion and any additional testing

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.

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

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



24. Elective Subject: Strategies for effective written communication

Teacher:

Tuan Hao Tan

Offered in:

Master's programme

COURSE:

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

LEARNING CONTENT:

Strategies for effective written communication

Unsure how to express your thoughts and ideas through writing? This course will help you improve your written communication in different ways.

The course will introduce a few strategies and tools that can be helpful across a range of different contexts that you might encounter: assignments, programme notes, project proposals, and funding applications. The course will also focus on a few technological tools (including AI) that might be useful in your writing.

The course will be structured as a series of in-person workshops, where you will work on short and medium-length written tasks. This will be followed by longer tasks that you will prepare between workshops and assess in groups during lessons.

While the format of the tasks will be defined, you decide what the content will be. You are encouraged to use this course to develop written material that is relevant for you.

TEACHING AND LEARNING METHODS:

Group teaching and workshops - introduction to different writing strategies and tools

Individual work - writing, developing, and improving a text

Group work - peer assessment and feedback, implementing changes

EXPECTED STUDY TIME:

Preparation: 1-2 hours every week



- Writing, developing, and improving a text without generative AI
- Critically examining a text generated by AI

EXAMINATION REGULATIONS:

Learning outcomes:

- is able to produce short written texts (500-1000 words) in different formats
- is able to make conscious choices regarding the use of technological tools, including AI
- is able to make improvements and relevant changes to existing text

ATTENDANCE:

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

- Attending at least 80% of the teaching.
- submit a portfolio of 3 written tasks (500-1000 words)

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 required to sit for reexamination comprising two parts. You will be given 24 hours to respond.

Part 1 - written task (about 500 words)

Part 2 - rewriting an AI-generated text (about 500 words)

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 written re-examination, the examination is assessed by own teacher.

The course is assessed as passed/not passed.

Permitted examination aids:

Generative AI not allowed for certain tasks during the course.



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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.



Credit transfer for elective courses

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

What can you apply for credit transfer for?

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

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

Generally, RDAM aims to credit:

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

How to apply for credit transfer for elective courses:

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

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

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

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

You must submit relevant documentation in the form of:

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