



CURRICULUM

CONSORT: RECORDER/ HARPSICHORD/ VIOLA DA GAMBA

Bachelor i musik (BMus) / Bachelor of Music (BMus)

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

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GENERAL RULES

AUTHORITY

The curriculum for the Bachelor study programme in Music is laid down under the authority of Executive Order no. 1476 of 01.10.2020 concerning the Danish Academies of Music and the Royal Opera Academy in the area of the Danish Ministry of Culture. This curriculum applies to all current students enrolled after 01.08.2018. Students enrolled at an earlier time may be subject to transitional rules.

ECTS CREDITS

The Bachelor programme in Music is a full-time course of study corresponding to 180 ECTS credits. 60 points in the European Credit Transfer System (ECTS) corresponds to one year of full-time studies. The programme is organised as a full-time study programme within a three-year timeframe.

ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION

The entrance requirement for the Bachelor study programme in Music is a passed entrance examination.

The entrance examination consists of an audition in the applicant's main subject and supplementary prohibitive examinations (i.e. examinations which must be passed). The applicant may apply for admission to several academies of music at the same time, in prioritised order. The decision on whether to admit an applicant is taken by the Academy on the basis of a concrete assessment of the applicant's abilities and skills. The requirements of the music profession are also taken into consideration, as well as the need to attain an appropriate balance of instruments and voices.

The common rules of the academies of music on admission procedures:

- The requirements, procedures and forms for admission are available on the common website of the academies of music.
- Applicants indicate on the application form the academies to which they wish to apply for admission, in prioritised order.

The academies recognise the results of each other's entrance examinations, such that grades obtained at a particular academy of music may be used as the basis for admission to a different academy. The individual academies may however hold supplementary tests if so required by special circumstances.

INTERNATIONAL FEE-PAYING STUDENTS

Prior to the commencement of studies, a legally binding agreement must be entered into between the Royal Danish Academy of Music and the student. ('Contract determining the Conditions set for the Provision of Education for International Students at the Royal Danish Academy of Music'.)

TITLE AWARDED

Graduates of the Bachelor programme in Music are entitled to use the title Bachelor of Music (BMus) (consort). The title in Danish is: Bachelor i musik (BMus) (consort).

PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the programme is, on the basis of the individual student's talent and capabilities, to strengthen and develop the student's competencies with a view to employment as a musician and teacher of instrumental music, and in related professional areas. The programme provides special competencies in the field of period music and, in the case of students of the recorder, also in contemporary music.

The Bachelor programme is a discrete study programme that provides students with a foundation for further studies at Master's level. The Bachelor programme can also provide the basis for the practice of some professional work functions.

Knowledge

- On the basis of their own work, students learn to understand and reflect on the artistic practices and methods of the subject.
- Artistic knowledge of relevant repertoire, important musical styles and related traditions of practice in the field, as well as in-depth knowledge of individual works and more specialised repertoire.
- Research-based knowledge in relevant areas of fundamental features of music history, as well as basic elements and organisational patterns in music, including part-writing techniques, and the ability to relate this to one's own musical practice.
- Research-based knowledge of basic pedagogical theory and teaching methods.
- Fundamental knowledge of the music industry and cultural life, as well as an understanding of music performance in a wider context.

Skills

- Skills to express oneself artistically within a variety of relevant styles with imagination and empathy, particularly within period music, and in the case of students of the recorder, also in contemporary music.
- Skills to evaluate artistic challenges, and, on the basis of knowledge of historical performance practice, justify and select relevant musical expressions and interpretation possibilities.
- Skills to communicate about artistic expressions and professional issues with both peers and non-specialists.
- Skills to apply aural training and other general skills associated with the field in solution-oriented rehearsal and private study in relation to professional practice.
- Skills to apply relevant scientific methods and assess theoretical issues in selected areas.

Competencies

- Competency to realise an artistic expression, identify one's own learning needs, and structure one's own learning in connection with musical practice.
- Competency to handle the psychological, physiological, planning and communication demands of public performance and the prior rehearsal and practice.
- Competency to communicate one's practice of music in writing and speech, and to place it in a broader context.
- Competency to interact musically in ensembles of various sizes, and to engage independently and professionally in collaborations across the boundaries of different disciplines.
- Competency to apply musical, pedagogical and instrumental knowledge in teaching.

STRUCTURE OF THE PROGRAMME SCHEMA (ECTS AND TEACHING)

CONSORT: RECORDER/ HARPSICHORD/ VIOLA DA GAMBA

Subject group	Subject	1st year	2nd year	3rd year	
Principal study	Principal study and career-related principal studies <i>(Including chamber music/consort ensemble playing, performance practice, basso continuo, chords and accompaniment on the harpsichord)</i>	35 ECTS	35 ECTS	20 ECTS	20 ECTS
General subjects	Aural training	5 ECTS	5 ECTS		
	Harmony and parts writing	4 ECTS	4 ECTS		
	Analysis/communication	4 ECTS	4 ECTS		
	Music history/cultural studies	3 ECTS	3 ECTS	3 ECTS	
	Entrepreneurship			5 ECTS	
Didactic subjects	Performance psychology and music pedagogy	9 ECTS	9 ECTS		
	Principal study-related pedagogy			12 ECTS	
	TOTAL	60 ECTS	60 ECTS	60 ECTS	

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

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

The marking ■■■■■ indicates the duration of the teaching.

1. PRINCIPAL STUDY AND CAREER-RELATED PRINCIPAL STUDIES

(1st-6th semester)

LEARNING CONTENT

Principal study

The teaching is organised on the basis of each student's capabilities, needs and repertoire knowledge. The teaching aims to equip the student with the necessary tools to master the instrument in both artistic and technical terms, together with knowledge of the historical performance practice that underlies various choices of repertoire and artistic expressions.

Chamber music /consort ensemble playing

The aim of the teaching is to enable the student to participate in ensembles, and to develop the student's repertoire knowledge and capacity for interpretation. Students from other departments may also participate in the teaching, as well as students from one's own department. The size of the individual ensemble will depend on the instruments, available repertoire, etc.

The department co-ordinator is responsible for the overall organisation of the chamber music teaching within the consort area, and for ensuring that all students in the department are regularly involved in relevant chamber music/ensemble activities. Students should as far as possible also establish relevant ensemble activities as part of their independent professional specialisation. Students are expected to make themselves available for relevant projects with the Academy's baroque ensemble and collaborative projects with, for example, the Royal Opera Academy and Concerto Copenhagen.

Basso continuo, chords and accompaniment on harpsichord 2nd-5th semester

As the harpsichord is associated with all historical instruments as the stylistically appropriate accompaniment/basso continuo instrument, it is important that students get to know the instrument. For recorder students and students of historical instruments, harpsichord is the generally mandatory instrument, instead of piano. The entrance examination is taken in piano, but the harpsichord is automatically assigned from the first academic year.

The purpose of the course is to enable students to use the harpsichord, both as an aid in learning repertoire and music theory skills, and in the student's future teaching activities as a tool to accompany and illustrate musical phenomena.

The teaching provides an introduction to the theoretical basis as well as the practical performance of basso continuo on the harpsichord.

On the basis of the student's individual level of proficiency, and taking into account the objective of the course, students, in consultation with the teacher, may choose which of the following areas they wish to give highest priority in their studies.

- Basso continuo - practical and written, in German, French and Italian style
- Chords
- Knowledge of historical keyboard instruments – positive organ, fortepiano, etc.
- Accompaniment in relation to the principal study – including own basso continuo arrangements

For the student with harpsichord as principal study, one of the most important aspects is in-depth knowledge of and unimpeded skill in continuo playing. For the principal study harpsichord player, the subject therefore also includes the following additional skills:

- Practical performance of basso continuo in relevant ensemble combinations
- Coaching – training in problem-solving in connection with scores and piano excerpts

For students of viola da gamba, in consultation with the department coordinator, teaching may be chosen in one's own principal study instrument as an alternative to the harpsichord, as these instruments may be regarded as basso continuo instruments on an equal footing with the harpsichord.

Performance practice

The aim of the subject is to equip the student with knowledge of historical performance practice and the historical function of music, in order to support the student's work of making his or her musical interpretation as convincing, complete and informed as possible. This is done by giving the student insight into a range of areas, including improvisation, ornamentation, rhetoric and dance. The student becomes familiar with sources that are central to our knowledge of the performance practice of former times.

TEACHING AND LEARNING METHODS

Principal study

Individual teaching.

Chamber music /consort ensemble playing

Class teaching.

Basso continuo, chords and accompaniment on harpsichord

Either individual or class teaching, depending on the size of the year group and the distribution of proficiency levels among the students. Other instrumentalists and singers may participate in the teaching in order to give the student an opportunity to accompany others.

Performance practice

Seminar/class teaching. The teaching takes the form of seminars, auditory analysis and practical exercises, and, depending on the composition of the class, can where applicable be integrated into the principal study and/or chamber music/consort ensemble teaching. Participation in the teaching elements of performance practice is mandatory.

EXAMINATION REGULATIONS

1ST YEAR PROFICIENCY TEST, PRINCIPAL STUDY

After the second semester

Learning outcomes

The purpose of the test is to examine the student's basic technical and artistic abilities and progression, in order to assess whether the student is likely to be able to complete the study programme.

At the first-year proficiency test, the student is expected to:

- Evaluate certain artistic challenges and technical instrumental issues, under supervision, and select relevant expressions and solutions on the foundation of a basic knowledge of historical performance practice
- Be capable of expressing musical intentions through the application of certain instrumental techniques and skills, such as rhythmic/harmonic understanding and dynamic variation
- Display knowledge of a certain selection of relevant repertoire and styles, and a more thorough knowledge of individual works
- Be able to convey an artistic expression with a beginning sense of style, phrasing ability and empathy
- Be capable of organising his or her time appropriately in a rehearsal context.

Examination form and duration

30-minute practical test, including assessment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

Pursuant to the applicable Education Order, the student must register for the first-year proficiency test prior to the end of the second semester after commencing the Bachelor programme, and must pass the first-year proficiency test before the end of the fourth semester.

At the examination, the student will be examined in the following disciplines:

- Solo playing, with or without accompaniment
- All major and minor scales, from which the moderator will select one or two scales
- Sight reading (*prima vista*)
- Transposition/clef playing, where relevant

Under the teacher's guidance, the student compiles a programme that is certified by the teacher and submitted to the Study Administration. The programme must have a duration of approximately 15-20 minutes.

The internal moderator is responsible for selecting and preparing the sight reading and transposition tests.

It is the student's responsibility to ensure that the programme list is certified by the principal study teacher and submitted on time to the Study Administration.

The Study Administration will provide an accompanist. It is the student's responsibility to make an agreement with an accompanist approved by the Academy.

CAREER-RELATED PRINCIPAL STUDIES, BASSO CONTINUO, CHORDS AND HARPSICHORD ACCOMPANIMENT

After the fifth semester

Learning outcomes

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

- Be able to identify his or her own learning needs and use the harpsichord as a tool in relation to the rehearsal of works within the principal study and in the acquisition/presentation of basic music theory
- Possess knowledge of accompanied repertoire in the principal study area, basso continuo and chord notation
- Be able to convey a coherent musical expression in a simple piece with the application of basic technical instrumental skills
- Be capable of applying fundamental harpsichord skills in principal study-related ensemble playing or accompaniment, especially in relation to teaching/communication
- With principal study in harpsichord, utilise bass continuo in all relevant contexts, professionally and with a high degree of artistic freedom

Examination form and duration

Students who do not have harpsichord as principal study: Practical or written examination

Students with harpsichord as their principal study: Practical test and written examination

The written examinations have a duration of one hour. No preparation time is given.

The practical tests have a duration of 30 minutes, including assessment. No preparation time is given.

Moderation and assessment

The test is assessed by an internal moderator and the student's own teacher. The test is assessed according to the currently applicable marking scale.

Students with harpsichord as their principal study are assessed with a single combined grade for the written examination and the practical test.

Permitted examination aids

Not relevant.

Special provisions

The student submits a repertoire list, which is certified by the teacher, of works studied during the course, encompassing 6-8 pieces.

If the student has harpsichord as principal study, 6-8 works are submitted, including chamber music and church music – instrumental and vocal – in all the styles of the period 1570-1770.

The test involves the following disciplines for all students with a principal study other than harpsichord:

- Practical test
- or***
- A written accompaniment task with the compilation of the student's own basso continuo arrangement

The student chooses a test form – practical or written – one month before the examination, in consultation with the subject teacher.

For students *with* harpsichord as their principal study, the test encompasses the following:

- Practical test
- and***
- Written examination, consisting of chord arrangement of unchorded material from relevant repertoire

In the practical test, the student plays a number of pieces/works chosen by the moderator from the repertoire list. For students with a principal study other than harpsichord, the moderator selects a programme of approximately 8-10 minutes' duration. For students with harpsichord as principal study, the moderator selects a programme of approximately 15-20 minutes' duration.

The student can be informed of the moderator's programme choice by contacting the Study Administration **one week** before the test takes place.

In the written examination, the subject teacher sets the task in consultation with the moderator.

It is the student's responsibility to ensure that the repertoire list is certified by the student's teacher and submitted on time to the Study Administration.

The student is responsible for ensuring the presence of other participants at the test.

Any written examinations will be held approximately one week before any practical tests, to allow time for the moderators to correct the tasks.

BACHELOR PROJECT, PRINCIPAL STUDY AND CHAMBER MUSIC/CONSORT ENSEMBLE PLAYING

After the sixth semester

Learning outcomes

The purpose of the Bachelor project is to document that the student has achieved a fundamental maturity and musicality in the principal study, as a basis for further studies in the Master's programme and professional work.

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

- Be able to evaluate artistic challenges and technical instrumental issues, and justify and select relevant expressions and solutions on the basis of knowledge of historical performance practice and, in the case of students of the recorder, a certain knowledge of performance practice and notation forms in contemporary music
- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, equality, flexibility, projection and capacity to vary tone and dynamics
- Possess knowledge of a relevant repertoire and musical styles, and the related artistic practice and practice traditions, and possess in-depth knowledge of individual works and more specialised repertoire
- Be able to convey an artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination
- Be capable of handling the psychological and physiological demands associated with public performance
- Be capable of managing time and effort in relation to practising, learning and rehearsals, independently and with professional discipline
- Be able to communicate artistic content and issues to both peers and non-specialists through independent programme planning and oral or written presentation, on the basis of knowledge and skills relating to the general subjects of the study programme

Examination form and duration

60-minute practical test, including possible tuning time and assessment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

Under the guidance of the student's own principal study teacher and chamber music teacher, the student compiles a programme containing approximately 30 minutes of solo repertoire and approximately 15 minutes of ensemble/chamber music repertoire. The examination programme must be certified by the student's own teacher and submitted to the Study Administration.

The repertoire must include:

- A work from the Middle Ages/Renaissance
- A work from the Baroque period
- In addition, in the case of the recorder, a modern work containing either atonality, graphic notation, expanded instrumental technique, electronics or improvisational elements

It is the student's responsibility to ensure that the examination programme is certified by the student's teacher and submitted on time to the Study Administration.

If the student chooses to give a written programme presentation, it is the student's responsibility to ensure that copies are made and provided to the moderators and the student's own teacher.

The student is also responsible for ensuring that all other participants are present at the examination.

The Study Administration will provide an accompanist. It is the student's responsibility to make an agreement with an accompanist approved by the Academy.

If works with harpsichord or organ are included, it is the student's responsibility to submit a requisition for these to the Study Administration at least **one month** before the test. If other special instruments or equipment are included, it is also the student's responsibility to inform the Study Administration of this at least **one month** before the test.

2. GENERAL SUBJECTS

(1st-6th semester)

AURAL TRAINING

(1st-4th semester)

Learning content:

The object of the teaching is to develop and sharpen the student's musicianly awareness and skill. The principal features of the subject's method comprise the development of inner pitch and the acquisition of skills in appraising, acquiring and realising a printed score. The teaching in aural studies encompasses exercises and literature examples, for example in melody and harmony, rhythm, including both traditional and more recent forms of notation, auditory and visual analysis, score playing, transposition and reduction. Work is done in major/minor keys, free tonal and atonal styles, and *prima vista* and *secunda vista* singing and playing.

Teaching and learning methods:

Class teaching.

Examination regulations:

After the fourth semester

Learning outcomes

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

- Be able to independently study and learn music on the basis of a score
- Be capable of reproducing both monophonic and polyphonic rhythms as well as tonal and atonal melodic sequences
- Be able to perform score playing, reduction, transposition and accompaniment on the piano for use in rehearsal and teaching in the main instrument
- Possess knowledge of auditory analysis and, on the basis of a pre-played piece of music, be able to describe the sequence in terms of harmony and form

Examination form and duration

Practical examination. The examination has a duration of 30 minutes, including assessment. 30 minutes' preparation time is allowed, with a piano.

The student is examined in:

Rhythm	<ul style="list-style-type: none"> • One monophonic task, performed with time marking for guidance
	<ul style="list-style-type: none"> • A two-part combination task. The task takes the form of both a sung/clapped task and a two-handed rhythm
	<ul style="list-style-type: none"> • An instrumental/vocal score sample from the musical literature, reproduced with time marking for guidance

If the student's main instrument is the voice (also applies to AM):

- A vocal score sample from the musical literature is spoken in text, with accompanying conducting patterns.

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- A task prepared for the occasion with special emphasis on polyrhythms. The task is performed on the student's main instrument. The examination task may involve ensemble playing, and is set one week before the examination.

If the student's field of study is composition or recording director:

- A task prepared for the occasion with special emphasis on polyrhythms. The task is performed on the piano or on another instrument, according to the student's own choice. The examination task may involve ensemble playing, and is set one week before the examination.

Melody

- An accompanied song

If the student's main instrument is the voice (also applies to AM):

- An accompanied song, sung with lyrics

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- An unaccompanied free tonal or atonal melodic task

If the student's main instrument is organ:

- An unaccompanied free tonal or atonal melodic task that may be scored in alto or tenor clef

If the student's main instrument is the voice (also applies to AM):

- An unaccompanied free tonal or atonal melodic task, sung with lyrics

-
- A sung/played two-part piece

If the student's field of study is composition or church music:

- A sung/played three-part polyphonic piece

If the student's field of study is piano:

- A song or lied is performed with piano accompaniment. The melody line is sung and the piano accompaniment is played as written

Score playing/

According to the choice of the moderator, *either*

Reduction/

- Performance on the piano or own instrument of a melody scored in the treble, alto, tenor and bass clefs, *or*

Figuration/

- Performance on the piano or own instrument of a melody scored in the key of B, A and/or F.

Transposition

If the student's field of study is church music:

-
- Performance of a four-part choral piece scored in the treble and bass clefs

If the student's field of study is singing:

- Reduction/figuration playing: An extract from a song or lied is performed with piano accompaniment. The piano accompaniment is played as written, or performed as a reduced figuration accompaniment

If the student's field of study is piano:

- Transposition of a piano accompaniment
-

Auditory analysis

According to the student's own choice, the student is examined in *either*

- Aural analysis of a pre-played piano piece or recorded instrumental music, *or*
- Functional harmony analysis of a homophonic part

If the student's field of study is church music:

- Functional harmony analysis of a Bach chorale or another advanced homophonic part.
-

Dictation

- In connection with the examination, a minimum of twelve assignments are presented which have been completed during the course and approved by the teacher.

Moderation and assessment

The test is assessed by an internal moderator and the student's own teacher. The examination is assessed as a whole, in accordance with the currently applicable marking scale.

Permitted examination aids

The student may bring a metronome.

Special provisions

It is the joint responsibility of the teacher and the internal moderator to formulate the examination assignments. The polyrhythm assignment will be available from the Study Administration **one week** prior to the examination.

HARMONY AND PARTS WRITING

(1st-4th semester)

Learning content:

The purpose of the course in harmony and parts writing is to contribute to the students' musical and artistic development and support their future work as performers, teachers and/or communicators by giving them insight into basic part-writing principles in various styles, stimulating the students' creative abilities, musical imagination and sense of compositional craftwork and quality through part-writing exercises, and providing students with the theoretical prerequisites to be able to write, arrange or transcribe small pieces for use in music teaching. The teaching consists of theoretical reviews, written and practical parts-writing work, and analytical exercises. Work is done with both homophonic and contrapuntal part types.

Teaching and learning methods:

Class teaching. Minor assignment submissions are included as a compulsory element in the teaching.

Examination regulations:

After the fourth semester

Learning outcomes

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

- Have acquired experience of music theory in practice, including knowledge of parts technique in various styles, as well as thorough familiarity with various types of harmony, both homophonic and polyphonic
- Possess well-developed knowledge of the notation practice of classical music
- Be able to analyse various types of harmony and apply musical analysis to work with parts writing
- Be capable of understanding and reflecting upon the tools and methods of music theory on the basis of practical/productive work
- Be able to handle and include challenges of music theory in his or her own work with parts writing on the basis of artistic and stylistic choices and assessments
- Be able to act on a well-founded and stylistically adequate part-writing basis in the student's productive/teaching work

Examination form and duration

Written submission. Five parts works are submitted.

In the case of less than 80% attendance (the 80% is calculated for each of the two years):

Written submission of five parts works and a set written examination at the Academy. Four hours are allowed for the set assignment.

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher. The examination is assessed as a whole, in accordance with the currently applicable marking scale.

Permitted examination aids

None.

Special provisions

After the conclusion of the course the student submits five parts works compiled during the 1st-4th semesters.

These must include:

- 1 uncorrected choral harmonisation exercise on an unfigured melody provided by the teacher
- 4 uncorrected exercises, including at least one arrangement, as well as a contrapuntal piece

It is a requirement that the starting-point of the prepared piece must be enclosed. In the case of larger parts works, the student selects an extract for assessment. The five parts works must be submitted electronically.

In the case of less than 80% attendance (the 80% is calculated for each of the two years):

In addition to the submission of the five parts works, an arrangement must be written of a folk tune or the like for a small complement, possibly with figuration, *or* a contrapuntal part/part extract on the basis of a given theme/cantus firmus. Both types of task will lie within the syllabus studied during the course.

ANALYSIS/COMMUNICATION

(1st-4th semester)

Learning content:

In the first semester lectures are held, and students are given a basic introduction to the main form types (sonata, rondo, variation, fugue and lieder).

During the subsequent three semesters, students are taught in small classes. The teaching strengthens the student's ability to describe and communicate music on the basis of knowledge of the forms of Western musical culture, with a starting-point in the classical musical forms. The teaching covers a variety of analytical methods and terminologies.

Teaching and learning methods:

Lectures and classes. As part of the teaching, students provide presentations, either in groups or individually, in the form of concert introductions and music analyses.

Examination regulations: After the fourth semester

Learning outcomes

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

- Possess broad knowledge in the analysis of music from various historical periods, as well as thorough familiarity with the various form types and principles
- Be able to apply analytical tools and methods as the foundation for a broad and nuanced approach to musical interpretation
- Be able to independently understand and reflect upon tools and methods in music theory on the basis of musical analysis
- Be able to analyse pieces in various styles with imagination and empathy, and apply musical analysis in connection with rehearsal and professional performance
- Possess a basic knowledge of issues of music theory and their communication in a broader cultural context
- Master the tools and methods to communicate artistic as well as formal and structural aspects to both peers and non-specialists
- Be able to handle the demands of oral communication in connection with public performance

Examination form and duration

Oral examination. The examination has a duration of 40 minutes, including assessment.

Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher. The examination is assessed as a whole, in accordance with the currently applicable marking scale.

Permitted examination aids

Scores, notes and possible audio files on CD.

Other examination aids, such as a projector or the like, must be agreed with the teacher.

Special provisions

The student is examined in one of five works/work extracts submitted in the examination syllabus, and which have been studied during the course. The student brings his or her own scores and notes.

The student's presentation is divided into two parts: A concert introduction and an analysis of the work. In communication terms, the introduction should be aimed at an ordinary concert audience.

The teacher, jointly with the students, is responsible for selecting the five works/work extracts that are studied during the course.

The teacher is responsible for presenting the works to be used in the examination to the moderator.

The Study Administration is responsible for ensuring that there is a piano and PA equipment available in the examination room.

MUSIC HISTORY/CULTURAL STUDIES

(1st-5th semester)

Learning content:

The subject is intended to equip the student with a general historical and stylistic overview of the past one thousand years of European music, and to provide the student with the necessary tools and working methods to competently illuminate and contextualise a piece of music historically and analytically in a communicative and teaching context. An introduction to literature searching and written work in music history is provided.

The teaching covers the musical history of the western world over the past millennium, with emphasis on the period after c. 1700. The focus is on representative works of the major genres, and on the forms used by the most important composers of the various periods. The works are illustrated stylistically, biographically and analytically, on the basis of an overall chronological and cultural perspective. The organisation of the material is undertaken by the individual subject teacher. During the course the student submits a small number of brief written assignments that are intended to develop the student's skills in written communication.

Teaching and learning methods:

Lectures and classes. Minor assignment submissions are included as a compulsory element in the teaching.

Examination regulations:

After the fifth semester

Learning outcomes

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

- Possess a thorough knowledge of historical periods and styles in music, including key composers and their works, as well as insight into the cultural history of the times
- Be able to recognise, handle and incorporate challenges of music history in an inquisitive and analytical manner in the context of both one's own musicality and teaching
- Be able to identify one's own learning needs in music history and cultural subjects
- Be capable of seeking, collecting and acquiring relevant professional knowledge
- Be able to communicate both music technical and broader cultural issues in writing in a competent and nuanced manner to various audiences, including peers and non-specialists

Examination form and duration

Set written assignment of 10-15 standard pages. **Two weeks** are allowed for the assignment. The assignment may be submitted as a group, in groups of up to three people. In this case each section must be clearly marked with the name of the relevant student, as each contribution will be separately assessed. If the assignment is submitted by a group, the size of the assignment is increased as follows: for two students 15-22 standard pages, for three students 20-30 standard pages.

Moderation and assessment

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

Permitted examination aids

All are permitted.

Special provisions

The student is responsible for ensuring that the assignment is collected on time from the Study Administration and submitted on time. The assignment must be submitted electronically.

ENTREPRENEURSHIP

(5th semester)

Learning content:

The course develops the student's awareness of the complex working life of a professional musician, and provides the student with knowledge of entrepreneurship.

Topics covered include project development and project management for the realisation of concert activities and festivals, etc., including budgeting and financial management for basic fundraising, as well as basic knowledge of collective agreements and rights in the field of music. The student also acquires basic knowledge of marketing and communication in, for example, the social media and websites, as well as elevator pitches. Practical experience with entrepreneurship from the students' own concert activities and projects both inside and outside the Academy may also be drawn upon on an ongoing basis in the teaching.

Teaching and learning methods:

Class teaching. Parts of the teaching may take the form of project tuition.

Examination regulations:

After the fifth semester

Learning outcomes

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

- Possess basic knowledge of important financial, commercial and communicative aspects of the music business and cultural life
- Be able to understand and reflect upon one's own musical practice in relation to other actors and audiences in music life
- Be capable of assessing professional challenges and issues in connection with project work, concert activity or entrepreneurship

Examination form and duration

The subject is a certification subject. To obtain the certificate:

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

In addition, the teacher may require active participation in project work in relation to concert activities.

If the certificate is not awarded, the student must submit a set written assignment of 5-8 standard pages.

One week is allowed for the assignment.

Moderation and assessment

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

Permitted examination aids

None.

Special provisions

The student is responsible for ensuring that the assignment is collected on time from the Study Administration and submitted on time. The assignment must be submitted electronically.

3. PRINCIPAL STUDY-SPECIFIC DIDACTICS

(1st-6th semester)

PERFORMANCE PSYCHOLOGY AND MUSIC PEDAGOGY

(1st-4th semester)

Learning content:

In the first year of study, the student builds up music teaching competency in the area of musical expertise development in relation to instrumental and singing teaching. On the basis of pedagogical and psychological theory, the student acquires specialised knowledge of practising and of handling the performance situation. In the second year, on the basis of pedagogical research, the student studies fundamental music teaching theory (i.e. music teaching, music didactics and educational psychology) and music teaching issues in relation to various types of practical teaching situations, both in general and in relation to the principal study.

Teaching and learning methods:

Lectures and classes. Minor assignment submissions may be included as a mandatory element in the teaching.

Examination regulations: After the fourth semester

Learning outcomes

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

- Possess basic knowledge of music pedagogy, music didactics and educational psychology
- Possess basic knowledge and skills in selecting, planning and evaluating flexible teaching methods
- Be able to identify his or her own learning needs and reflect on his or her own learning processes
- Be capable of handling issues relating to the rehearsal situation, practical music performance and teaching
- Be able to discuss general and specific music teaching issues with peers

Examination form and duration

Set written assignment of 10-15 standard pages. **Two weeks** are allowed for the assignment.

Moderation and assessment

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher. The examination is assessed as a whole, in accordance with the currently applicable marking scale.

Permitted examination aids

All examination aids are permitted.

Special provisions

The student is responsible for ensuring that the assignment is collected on time from the Study Administration and submitted on time. The assignment must be submitted electronically.

PRINCIPAL STUDY-RELATED PEDAGOGY

(5th-6th semester)

Learning content:

The course in principal study-related pedagogy seeks to stimulate the interest and desire of the student to provide teaching and create a foundation for further didactic studies by providing an introduction to and description of the instrument teaching profession. The course must raise awareness of the teaching process, and help to identify the student as a communicator of music.

Teaching and learning methods:

Individual teaching or classes, which may be supplemented by observational training/own teaching.

The teaching is typically organised into the following main groups: 1) strings, 2) woodwind, 3) brass, 4) percussion, 5) piano, 6) guitar and 7) accordion. Harpsichord students typically follow group 5. Students of viola da gamba typically follow group 1. Students of the recorder typically follow group 2 or receive separate teaching.

Examination regulations: After the sixth semester

Learning outcomes

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

- Be familiar with repertoire and exercises suitable for teaching, and be able to evaluate and select from among these and take a critical position in relation to teaching materials
- Possess knowledge of didactic methods and practices in basic music and instrumental teaching
- Be able to reflect on teaching situations and processes on the basis of knowledge of appropriate rehearsal, teaching progression and basic bodily relationships to the instrument
- Be capable of communicating fundamental pedagogical/didactic issues to peers relating to the student's own instrument
- Be aware of how a teaching situation can be presented with inspiration and quality on the basis of the student's own artistic practice
- Be able to identify his or her own learning needs and structure his or her own studies in the area of principal study teaching.

Examination form and duration

The subject is a certification subject. To obtain the certificate:

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

If the certificate is not awarded, the student must take a written examination in the subject. Set written assignment of 8-10 standard pages. **One week** is allowed for the assignment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The student is responsible for ensuring that the assignment is collected on time from the Study Administration and submitted on time. The assignment must be submitted electronically.

GUIDELINES FOR EXAMINATION AND ASSESSMENT

EXAMINATION GUIDELINES

These examination guidelines apply to the curricula for the Bachelor and Master's programmes.

BEFORE THE EXAMINATION

Examination basis

The examination basis is described in the curriculum that applies to the individual student. All of the curricula may be found at the Academy's website at www.dkdm.dk. All moderators must be familiar with the examination basis in advance of the holding of the examination.

Examination papers

The Study Administration is responsible for ensuring that copies are made of the relevant examination papers in advance of the examination.

An examination folder will typically contain an examination plan, assessment forms, curricula, the Assessment Order, guidelines for the holding of the examination, and possible programmes and repertoire lists. The internal moderator is responsible for collecting these from the Study Administration before the examination commences.

Prima vista tasks and set tasks

The examination regulations state who is responsible for providing a possible prima vista/set task.

Definition of a standard page

A standard page is defined as 2,400 characters, including spaces. Unless otherwise stated, the front page, bibliography, table of contents and any attachments are not included in the page count. Footnotes are included.

Other participants at the examination

The examination regulations state who is responsible for ensuring the presence of other participants at the examination. If this is not stated in the curriculum, the Study Administration and the student's own teacher jointly agree who will be responsible.

Transfer and private student examinations

In the case of transfer examinations from other Danish academies of music, and examinations of private students where the examinee does not have a teacher employed at the Academy, an internal moderator will be appointed by the head of department for the subject.

Submission deadlines for logbooks, programmes, reports, repertoire lists, etc.

Submission deadlines for logbooks, programmes, reports, repertoire lists, etc. may be found on the Academy's intranet. Students who have not submitted compulsory examination materials on time, including the examination programme, may risk having the examination in question administratively cancelled and the student being registered as absent.

DURING THE EXAMINATION

Duration of the examination

It is the responsibility of the internal moderator to ensure that the prescribed normal or maximum duration of the examination is complied with. It is also the responsibility of the internal moderator to ensure that complex examinations with many participants are carried out according to plan by making sure that the timetable is kept to. If an incorrect duration has been given in the examination submissions, the examinee must be prepared to allow the moderator panel to deselect parts of the programme. It is the responsibility of the internal moderator to inform the examinee in the event of the curtailment of the examination.

Access for observers

No observers are permitted in the case of non-final examinations unless the examinee permits this. In the case of final examinations in the principal study, observers are allowed unless the examinee does not permit this.

Factual errors

If formal errors are found during the course of the examination in relation to the examination regulations, the internal moderator is required to determine whether the examination can be completed. If the choice lies between postponing the examination and implementing it with major or minor deviations from the regulations, efforts should be made to ensure that the examinee is benefited as far as possible, and that the external moderator accepts possible deviations from the regulations. In case of cancellation of the examination (other than in the case of the absence of the student or the unavoidable absence of the moderator), the internal moderator must report this to the Study Administration in writing as soon as possible.

Absence of the examinee

If the student is absent from the examination, this will be noted on the assessment form, after which the examination will count as one of the three examination attempts to which the student is entitled. The assessment form must be signed by all moderators.

Absence of internal or external moderator

If the external moderator is absent without prior notice, it should be investigated whether the moderator can be replaced immediately or within a short space of time by another appointed moderator from the moderator list. In very special cases, an ad hoc appointed moderator may participate. Under normal circumstances, however, the examination will be cancelled. If the internal moderator is absent without prior notice, it should be investigated whether the moderator can be replaced immediately or within a short space of time by another moderator from the subject area. Under normal circumstances, however, the examination will be cancelled.

Absence of the student's teacher

If the student's own teacher is absent (either through unavoidable absence or absence without prior notice), the examination will be cancelled.

Absence of a contributing participant

If a participant is absent whose presence is required to complete the examination, the examination should only be conducted with a substitute if both the examinee and the moderator agree to this.

Absence of a performer

If one of the student's singers or musicians is absent, this will count as an examination attempt, and one attempt at the examination will be deemed to have been used up. If the absence is due to documented illness, this will be regarded as equivalent to the student himself or herself being absent due to illness, and a make-up examination will be planned. If a singer or musician is absent and the student has found a replacement, efforts will be made to hold a re-examination as soon as possible.

Notification of assessment

All assessments will be notified in the examination room/assessment room. It is the responsibility of the internal moderator to inform the examinee of the outcome of the assessment. The grade (or the assessment Pass/Fail) should be communicated first, after which the internal moderator may supplement this with relevant remarks summarising the assessment of the moderators. The other moderators should not comment unless the internal moderator invites them to do so.

AFTER THE EXAMINATION

Appeals

The student is entitled to appeal the assessment awarded. The regulations governing this are stated in the Executive Order no. 1476 of 01.10.2020 concerning the Danish Academies of Music and the Royal Opera Academy. In connection with the examination, it is the responsibility of the internal moderator to inform the examinee of the appeals process, with reference to the Order.

GRADING

Grades are awarded in conformity with Executive Order no. 1244 of 11 December 2009 on Marking Scales and Other Forms of Assessment at Certain Educational Institutions under the Danish Ministry of Culture.

ASSESSMENT OF PRIVATE STUDENTS

Upon application, assessments by the Academy may be undertaken for private students, i.e. persons who have not during the past three years been enrolled as students at one of the music academies or the Opera Academy.

The Academy may charge the private student a fee in full or partial coverage of the expenses incurred in carrying out the assessment.

It is not possible for private students to register for the public concert (debut concert) of the Academy or the Opera Academy, or the like.

CREDIT, INTERNSHIP AND TRANSITIONAL PROVISIONS

CREDIT RULES

In connection with applications for credit, the student is required to obtain and present documentation to the extent required by the Academy.

RULES FOR INTERNSHIP

Internship may be included as a study element in some subjects of the Bachelor study programme, but cannot in itself substitute for an examination.

TRANSITIONAL PROVISIONS

This curriculum shall enter into force on 1 August 2018. Teaching under previous curricula will cease as of 1 September 2020. Examinations may be conducted under previous curricula until 1 September 2021. This time limit may be extended until 1 September 2022 in the case of maternity leave, leave of absence or illness.

EXEMPTIONS

The Academy may grant exemptions from any rules in the curriculum that are determined solely by the Academy.

OTHER REGULATIONS AND DISCIPLINARY MEASURES

Disciplinary measures apply to all students at the Royal Danish Academy of Music, and students are therefore required to be familiar with and keep themselves informed of the rules. In addition, all students are subject to the applicable student regulations, general rules for examinations and concert regulations that describe the specific rules for study activity, study registration, examinations and concert activities at the Academy. These may be found on RDAM's intranet.