



# CURRICULUM

## **CONSORT: RECORDER/ HARPSICHORD/ VIOLA DA GAMBA**

**Kandidat i musik (MMus) / Master of Music (MMus)**

Approved August 2018, revised July 2022

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 Master's 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**

The Master's programme in Music is a full-time course of study corresponding to 120 ECTS credits. 60 points in the European Credit Transfer System (ECTS) corresponds to one year of full-time studies. The programme is organised as a full-time study programme within a two-year timeframe.

### **ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION**

The entrance requirements for the Master's programme are: a passed Bachelor programme:

- Bachelor of Music as instrumentalist/singer or the equivalent from a Danish academy of music
- Bachelor of Music as instrumentalist/singer or the equivalent from a foreign institute of higher education, at a level corresponding to that of the Royal Danish Academy of Music.

In addition to holding a Bachelor's degree in music, external applicants must also pass an entrance examination. For the specific requirements with regard to the entrance examination, please see the Academy website: [www.dkdm.dk](http://www.dkdm.dk). 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.

Applicants are expected to have passed previous study programme modules in basso continuo to an extent corresponding to at least 5 ECTS. If this is not the case, the admitted student must take a mandatory course in basso continuo as part of his or her principal study complex.

Applicants shall be considered internal if the student has passed a Bachelor examination at the Academy. Internal applicants are guaranteed a study place in the Master's programme that corresponds to their completed Bachelor's degree.

Applicants who have concluded a Master's or soloist programme (Advanced Postgraduate Diploma) at the Academy or the Royal Opera Academy can only be admitted to a new Master's or soloist programme if a study place is vacant. The same applies to applicants who have been enrolled twice previously in a Master's or soloist programme without having taken the final examination.

### **INTERNATIONAL FEE-PAYING STUDENTS**

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

### **TITLE AWARDED**

Graduates of the Master's programme in Music are entitled to use the title Master of Music (MMus) (consortinstrument). The title in Danish is: cand.musicae (MMus) (consortinstrument).

## **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 further 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.

At the conclusion of the programme, the graduate will be qualified to undertake a wide range of highly specialised functions in music, and will be able to live up to the professional requirements of both the institutional and non-institutional employment market in national and international contexts.

### **Knowledge**

- In-depth knowledge and understanding of artistic performance and historic performance practice on the basis of internationally-recognised artistic practice and artistic research, and the ability to independently reflect on and identify challenges and issues of an artistic nature.
- Thorough understanding of studied works, on the basis of extensive knowledge of specialised repertoire, which supports and develops the student's artistic profile.
- Broad knowledge of music teaching methods and tools to solve artistic and instrumental technical challenges.
- Knowledge based on leading research in artistic reflection and music teaching theories.
- Broad knowledge of the music industry and cultural life, together with an understanding of music performance at a high professional level, and the ability to reflect on one's own career possibilities.

### **Skills**

- Mastery, at a high professional level, of instrumental-technical, rehearsal-related and artistic skills associated with employment as a performing musician, particularly in period music, and for students of the recorder, also in contemporary music.
- Skills to convey a comprehensive, reflective and convincing artistic expression with imagination and empathy.
- Skills to apply relevant scientific tools and methods in selected areas, as well as to analyse and assess issues of artistic practice, artistic developmental work or research.
- Skills to communicate and discuss artistic expressions and professional issues with both peers and non-specialists.

### **Competencies**

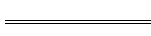
- Competency to undertake artistic activities in complex and unpredictable work situations with professional discipline, both individually and in ensembles of various sizes.
- Competency to take independent responsibility for one's own professional development and to expand one's own artistic perspective and identity.
- Competency to initiate, implement and lead artistic projects across professional boundaries and, in the encounter with complex challenges, develop new solutions or artistic expressions on the basis of knowledge of historical performance practice and, in the case of students of the recorder, on the basis of knowledge of performance practice and notation in contemporary music.
- Competency to reflect on and communicate one's practice of music in writing and speech, and to place this in a broader cultural and social context.
- Competency to apply musical, pedagogical and instrumental knowledge, and to independently undertake teaching on several levels.

# STRUCTURE OF THE PROGRAMME

## SCHEMA (ECTS AND TEACHING)

### CONSORT: RECORDER/ HARPSICHORD/ VIOLA DA GAMBA

Subject complex	Subject	1st year	2nd year	
Principal study	Principal study and career-related principal studies <i>(Including chamber music, consort ensemble playing, performance practice, *basso continuo)</i>	38 ECTS	25 ECTS	20 ECTS
Other/general subjects	Entrepreneurship	8 ECTS		
	Principal study-specific pedagogy	9 ECTS	5 ECTS	
	Methodology course	5 ECTS		
	Reflection assignment			10 ECTS
	TOTAL	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.

\*The student is normally expected to have passed previous study programme modules in basso continuo to an extent corresponding to at least 5 ECTS before commencing the Master’s programme in Consort. If this is not the case, the student will be registered for a mandatory course in basso continuo as part of his or her principal study complex. Other students will not receive separate tuition in basso continuo, but are expected to draw upon the associated methods in connection with chamber music/ consort ensemble playing.

# 1. PRINCIPAL STUDY AND CAREER-RELATED PRINCIPAL STUDIES

(1st-4th semester)

## LEARNING CONTENT

### Principal study

The aim of the teaching is to further develop the student's maturity and musicality in the principal study, as a basis for the practice of professional work. The teaching is arranged individually, according to each student's capabilities, needs and repertoire knowledge, and consists mainly of individual lessons, which may be supplemented with joint classes, etc. Emphasis is placed on the student's ability to combine personal artistic expression with a solid technical foundation.

The teaching includes practical performance issues related to the instrument. There is emphasis on giving the student a thorough knowledge of the repertoire written for the instrument. At least fifteen works or movements must be rehearsed during the studies. Internship may be included, but is not in itself credit-bearing.

### Chamber music /consort ensemble playing

The purpose of the tuition is for the student to learn to master ensemble playing repertoire in various styles for his or her main instrument. During the programme, the student plays together with other students of the Consort study programme. If necessary, this may be extended to include other instrumentalists and singers at the Academy.

The tuition emphasises the student acquiring a broad and thorough knowledge of ensemble repertoire from the Baroque and Classical periods for his or her own instrument.

It is also emphasised that the student learns to select and use primary source material relating to performance practice, and develops his or her general musicianship in the ensemble playing situation and ability to lead the ensemble.

Students may be invited to participate in projects with other larger ensembles/orchestras, including the Academy's baroque ensemble and joint projects with, for example, the Royal Opera Academy or Concerto Copenhagen.

### Performance practice

The purpose 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 and class teaching.

### **Chamber music /consort ensemble playing**

Class teaching.

### **Performance practice**

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

## **EXAMINATION REGULATIONS**

### **MASTER'S PROJECT, PRINCIPAL STUDY**

#### **After the fourth semester**

##### **Learning outcomes**

At the conclusion of the subject, it is expected that the student, to a high professional standard, will:

- Be able to independently express artistic intentions with natural authority and take responsibility for initiating, implementing and managing complex artistic projects, both alone and in interaction with others
- Be able to realise musical intentions through the application of instrumental techniques and skills, such as rhythmic and harmonic understanding, accurate intonation, equality, flexibility, projection and tonal/dynamic variation in a concert programme
- Be able to convey a coherent and reflective artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination which demonstrates highly developed ensemble playing skills and a clear artistic profile and identity
- Possess extensive knowledge of the subject area's repertoire and an in-depth understanding of studied works, including ensemble works, and be able to independently seek out relevant new knowledge or relevant historical source material on repertoire and artistic practice/performance practice
- Be capable of handling the psychological and physiological demands associated with public performance
- Be capable of allocating time and effort in relation to practice, tests and rehearsals independently and with professional discipline, both individually and in co-operation with others
- 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**

75-minute practical test, including assessment.

The test takes the form of a concert or concert-like performance of approximately 60 minutes' duration, at which the student presents his or her own programme with written or oral programme notes. The programme presentation must have a maximum duration of five minutes, or a maximum size of three A4 pages.

The programme is compiled by the student in consultation with the teacher of the principal study. At least half of the programme must consist of chamber music/ consort ensemble playing.

##### **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**

A list of works rehearsed during the two years of the Master's programme must be submitted to the Study Administration. The list must include at least 15 works (or work extracts) which, together, cover relevant stylistic periods in period music, and in the case of students of the recorder, also contemporary music. The works submitted for the examination programme must be representative of key styles within the academic area, and must be suitable for demonstrating a professional standard of musicianship. The list must be certified by the teacher of the principal study.

The student is responsible for entering into agreements with other participants. The chamber music/ consort ensemble playing part of the examination will where possible be held jointly with other students in the field of study. An individual assessment is undertaken of each student's performance.

It is the student's responsibility to ensure that the certified examination programme and list of rehearsed repertoire is submitted to the Study Administration on time.

The student is responsible for the other participants in the Master's examination.

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.

## **\*BASSO CONTINUO**

(1st-4th semester)

\*The student is expected to have passed previous study programme modules in basso continuo to an extent corresponding to at least 5 ECTS before commencing the Master's programme in Consort. If this is not the case, the student will be registered for a mandatory course in basso continuo as part of his or her principal study complex. Other students will not receive separate tuition in basso continuo, but are expected to draw upon the associated methods in connection with chamber music/ consort ensemble playing.

### **Learning content:**

The teaching includes both theoretical and practical exercises on a keyboard instrument.

The purpose of the theoretical part of the course is to provide a basic understanding of the principles of basso continuo playing. An important part of the study involves learning to analyse harmonic structures.

The purpose of the practical part of the course is to develop the student's skills in playing continuo directly from a figured bass, in various styles. Following the course, the student should be able to sight-read an accompaniment directly from the figured bass line.

The course also aims to enable the student 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.

### **Teaching and learning methods:**

Individual or class teaching.

### **Examination regulations:**

**Basso continuo for students with principal instrument other than harpsichord  
After the fourth semester**

### **Learning outcomes**

At the conclusion of the subject, it is expected that the student, at an advanced level, will:

- Possess knowledge of a wide range of continuo/ accompaniment repertoire within the principal study area
- Understand and be capable of applying the basic principles of basso continuo playing on a keyboard instrument

### **Examination form and duration**

20-minute practical test, including assessment. Performed with a soloist. Preparation time is allowed – see Special provisions.

### **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**

Not relevant.

### **Special provisions**

The examination is in two parts.

1. The student compiles a repertoire list of 6-8 sonata movements in different styles, one of which may be the student's own written basso continuo part. The moderator chooses 1-2 movements, of which the student will be informed 48 hours before the examination.
2. Set task. The student is given a movement from an unnamed work. On the basis of this movement, the student explains and preferably demonstrates the basso continuo notation, era and style of the work in question. 48 hours' preparation is allowed for the set task.

The repertoire list is compiled in collaboration with the teacher and submitted to the Study Administration. The internal moderator is responsible for the set task and the choice of external moderator. The student is responsible for ensuring the presence of other participants.

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

## 2. GENERAL SUBJECTS

(1st-4th semester)

### ENTREPRENEURSHIP

(1st-2nd semester)

#### Learning content:

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

#### Teaching and learning methods:

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

#### Examination regulations:

##### After the second semester

#### Learning outcomes

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

- Possess basic knowledge of the field of entrepreneurship, and be able to reflect on the link with his or her own work as a musician/entrepreneur
- Be able to analyse and identify artistic innovative and value potential in his or her own future work, and develop new solutions for this
- Be able to evaluate and apply selected entrepreneurship tools to act professionally in musical life
- Be able to independently assume responsibility for the development of musical projects and communicate these to peers and non-specialists
- Be capable of taking independent responsibility for his or her own professional development and career

#### Examination form and duration

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

#### Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher. A single combined grade is awarded under 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-SPECIFIC PEDAGOGY**

(1st-3rd semester)

### **Learning content:**

The aim of the programme is to equip the student with the necessary professional, artistic and technical skills and pedagogical insight to be able to undertake the teaching and instruction of students at various levels, including beginner level.

Teaching skills are developed and enhanced through teaching one's own pupil(s) and pedagogical evaluation in joint classes, etc. The student is introduced to various teaching methods and materials of relevance to the principal study (e.g. textbooks, schools of instrumental music, materials for ensemble playing, materials for elementary music teaching, etc.). Part of the teaching may be in course form.

As part of the course, the student also follows a series of lectures in learning theory that extend the student's understanding of music pedagogy on the basis of selected scientific theories and methods.

### **Teaching and learning methods:**

Teaching of own pupil, joint teaching sessions, lectures, etc.

## **Examination regulations: After the third semester**

### **Learning outcomes**

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

- Possess a broad familiarity with repertoire, exercises and methods suitable for teaching, and be able to evaluate and select from among these and critically evaluate teaching materials
- Be able to organise and implement teaching situations on the basis of knowledge of pedagogical methods and practices in association with the principal study
- Be able to organise and implement coherent teaching courses at beginner and intermediate levels, in both one-to-one situations and small classes within the area of the principal study
- Be able to describe coherent teaching courses and communicate pedagogical issues relating to one's own instrument in writing and orally to peers, and to reflect on one's own pedagogical practice on the basis of knowledge of relevant pedagogical/scientific theories and methods
- Possess knowledge of the music teaching employment market and be able to communicate about the organisation of the teaching with students/parents in a professional manner
- Be able to identify his or her own learning needs and structure his or her own studies in the area of principal study teaching
- (Principal study: harpsichord) Possess fundamental knowledge of piano pedagogy, and of where this differs from harpsichord pedagogy
- (Principal study: viola da gamba) Possess fundamental knowledge of modern string instrument pedagogy (mainly cello), and of where this differs from viola da gamba pedagogy

### **Examination form and duration**

Practical/oral test.

For the test, the student chooses a repertoire corresponding to beginner level and/or intermediate level (e.g. level 5-6 in the Grade system, the fifth Suzuki book, etc.).

The student must master the repertoire to the chosen level(s), and justify his or her choice at the subsequent interview.

The actual test is divided into two parts:

- 1) Teaching an individual pupil or class (30 minutes)
- 2) Ensemble teaching (30 minutes)

The test concludes with an interview with the moderators, in which the student comments on the progress of the lessons and answers any questions from the moderators in relation to the logbook.

30 minutes are allotted for part one.

30 minutes are allotted for part two.

30 minutes are allotted for the interview and subsequent assessment process.

Total duration: 1 hour 30 minutes

### **Moderation and assessment**

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

### **Permitted examination aids**

Not relevant.

### **Special provisions**

Prior to the examination, the student submits a report of 10-15 standard pages in length (excluding attachments). The report must include:

- A description of the student's specific technical-methodological and musical guidance of his or her pupil or class in the form of a logbook of selected teaching sessions with/without supervision by the subject teacher
- Pedagogical reflections on the further development of the pupil(s)
- Reflections on the class teaching and other general pedagogical reflections
- As an attachment, the student may enclose a progressively ordered list of teaching materials (schools, other collections, independent compositions, rehearsal materials and ensemble repertoire) and literature at both beginner and intermediate level with which the student is familiar
- Further appendices may be enclosed with examples of exercises or repertoire used in the implemented teaching practice

In addition, for students of the harpsichord and viola da gamba, the report must contain reflections on how teaching pupils of a corresponding modern instrument (piano or cello, respectively) could be organised on the basis of the student's own principal study.

More detailed templates for appropriately structuring the report may be compiled by the individual departments for use in connection with the teaching.

The student is responsible for ensuring the presence of the pupils at the test and bringing the necessary teaching materials.

The student is responsible for ensuring that information on the choice of level and repertoire is submitted on time.

It is the student's responsibility to ensure that the report is submitted on time. The report must be submitted electronically.

The subject teacher is responsible for ensuring the presence of the assigned pupil.

The Study Administration is responsible for securing suitable premises with the necessary equipment (e.g. grand piano and music stands) for the test.



## **METHODOLOGY**

(1st-2nd semester)

### **Learning content:**

The tuition includes guidance in idea development, critical reflection, documentation and problem formulation. During the course, the student submits a small number of brief written assignments.

### **Teaching and learning methods:**

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

### **Examination regulations:**

#### **After the second semester**

### **Learning outcomes**

At the conclusion of the subject, it is expected that the student will:

- Be able to understand and apply critical reflection in an artistic context, and identify artistic issues
- Be able to work in a structured and methodical manner with issues relating to artistic practice
- Possess knowledge of the scientific methods relevant to the chosen subject area
- Be capable of independently and critically identifying project-relevant knowledge as well as assessing and applying relevant methods in relation to the project

### **Examination form and duration**

The student submits a description of the reflection assignment in the form of a topic, problem statement and documentation form, and a proposal for an internal supervisor.

### **Moderation and assessment**

The topic, problem statement and documentation form must be approved by the Head of Studies and the subject teacher.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

The student is responsible for submitting the reflection assignment description to the Study Administration on time. The report description must be submitted electronically.

## **REFLECTION ASSIGNMENT**

(3<sup>rd</sup>-4<sup>th</sup> semester)

### **Learning content:**

The purpose of the reflection assignment is for the student to demonstrate skills in illuminating the artistic, musical, professional and/or music teaching issues associated with a particular topic.

Reflection assignments may vary a great deal in design, but through its documentation form, the assignment must provide an account of the background, assignment formulation, objective, method and procedure, as well as contextualisation.

### **Teaching and learning methods:**

Individual assignment guidance.

### **Examination regulations:**

#### **4th semester**

### **Learning outcomes**

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

- Understand and be able to independently reflect on artistic and musical issues
- Be capable of discussing and communicating professional issues with peers and non-specialists
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be capable of applying critical reflection in relation to the chosen topic
- Be able to evaluate and choose between the methods and tools of the discipline, and propose new expressions and solution models within the chosen topic

### **Examination form and duration**

Written assignment and oral examination.

The duration and scope will vary, depending on the type of assignment. A purely written assignment comprises 15-20 standard pages, excluding notes and references. It is possible to include other elements, such as recordings, scores and the like. If the reflection assignment takes the form of a combination of a written part and another form of communication (recording, web-based, teaching materials, documented performance/demonstration, lecture, etc.), the written part may take up less space, depending on the extent of other dissemination. However, the written part must be a minimum of 5 standard pages.

The oral examination normally has a total duration of 30 minutes, including assessment time. If the student wishes to include a performance/demonstration, the examination will be extended to 45 minutes, including assessment. It is the student's responsibility to ensure that the Study Administration is informed of this at least **two months** before the examination.

**Moderation and assessment**

The reflection assignment is assessed by an external moderator, an internal moderator, and the assignment supervisor. A single grade is awarded under the currently applicable marking scale.

**Permitted examination aids**

All examination aids are permitted.

**Special provisions**

It is the student's responsibility to ensure that the assignment and any documentation are submitted on time. The assignment and documentation must be submitted electronically.

# **GUIDELINES FOR EXAMINATION AND ASSESSMENT**

## **GUIDELINES FOR HOLDING EXAMINATIONS**

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

### **BEFORE THE EXAMINATION**

#### **The 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](http://www.dkdm.dk). All moderators must know 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 curriculum states 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 private examinations where the examinee does not have a teacher employed at the Academy, an internal moderator will be appointed by the head of the department.

#### **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 mandatory examination materials on time, including the examination programme, may risk having the examination in question administratively cancelled and 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 adhered 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 a 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 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 immediately or within a short space of time be replaced by another qualified 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 immediately or within a short space of time be replaced 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**

### **Complaints**

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, Academy assessments may be undertaken for private students, i.e. persons who have not during the previous three years been enrolled as students at one of the music academies or the Royal Opera Academy. The Academy may impose a fee on the private student for 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 Royal 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 an element of study and an examination in the Master's programme. Internship may substitute for study elements corresponding to a maximum of 30 ECTS credits.

## **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, which describe the specific rules for study activity, study registration, examinations and concert activities at the Academy. These may be found on RDAM's intranet.