



CURRICULUM

PIANO

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

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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.

ENTRANCE REQUIREMENT AND ENTRY EXAMINATION

The entrance requirement for the Master's programme is a passed Bachelor degree:

- 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. 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 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.

In the case of applicants who wish to take the Master's programme without pedagogy, study places will be allocated by audition, corresponding to the entrance examination for external applicants.

Applicants who have concluded a Master's programme 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) (piano). The title in Danish is: cand.musicae (MMus) (klaver).

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.

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 meet 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 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 repertoire knowledge, 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.
- 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 styles and, in the encounter with complex challenges, develop new solutions or artistic expressions.
- Competency to reflect on and communicate one's practice of music in writing and speech, and to place this in a broader social context.
- Competency to apply musical, pedagogical and instrumental knowledge, and to independently undertake teaching on several levels. ¹

¹ Applies only to students with pedagogy

STRUCTURE OF THE PROGRAMME

SCHEMA (ECTS AND TEACHING)

PIANO

Subject complex	Subject	1st year	2nd year	
Principal study	Principal study and career-related principal studies <i>(including chamber music, accompaniment and possible focus area/supplementary subjects)</i>	35 ECTS	20 ECTS	20 ECTS
Other/ general subjects	Entrepreneurship	8 ECTS		
	Principal study-specific pedagogy	9 ECTS	5 ECTS	
Profiling	Methodology, professional profile and reflection assignment: <ol style="list-style-type: none"> 1. Repertoire-related (e.g. period music, Artistic Research Work) 2. Extended pedagogy (e.g. large-class teaching, classroom pedagogy) 3. Performance culture (entrepreneurship) 4. Performance psychology and musician health 5. Interdisciplinary work 	8 ECTS	15 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.

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, projects, etc. Emphasis is placed on the student's ability to combine personal artistic expression with a solid technical foundation. A wide range of works/pieces and styles relevant to the instrument from the Baroque period and up to contemporary times are worked on and rehearsed.

Chamber music

The purpose of the teaching is to enable the student to participate in professional chamber music ensembles, and to develop the student's repertoire knowledge and capacity for interpretation at an advanced level. The teaching in chamber music also aims to assist the student's integration into the cross-disciplinary musical milieu via co-operation with other students and instrument groups at the Academy. The teaching is organised with the participation of students from the Academy's other instrument groups. Students should as far as possible also establish relevant ensembles and develop ensemble activities themselves, as part of their independent professional specialisation.

Accompaniment

The teaching in accompaniment aims to further develop the student's ability to work with:

1. Singers, in a broad classical song/lieder repertoire. In this connection, emphasis is placed on interpretation, lyrics comprehension, understanding and awareness of the specific issues relating to singing (breathing, voice volume, etc.). The training in lieder accompaniment takes place with allocated voice students, in collaboration with the vocal department.
2. Instrumentalists, in a broad classical instrumental concert repertoire. Emphasis is placed on the reproduction of an accompanying orchestral movement by piano score. The teaching in instrumental accompaniment takes place with allocated instrumentalists in co-operation with the subject teacher.

Focus area/ supplementary subjects

In the third and fourth semesters, the student chooses a focus area (supplementary subjects) in consultation with the department head/teachers on the basis of artistic skills leading to professional work as a pianist – usually within the principal study areas of chamber music, accompaniment, or related professional skills. This focus area should reflect the student's artistic choices and interests, and must be approved by the department head and head of studies.

At least one of the two core disciplines chamber music and accompaniment must be included in the student's focus area as supplementary subjects. The subject not chosen is examined after the second semester, as described below under Examination Regulations.

TEACHING AND LEARNING METHODS

Principal study

Individual teaching and joint projects.

Chamber music

Class teaching.

Accompaniment

Individual and class teaching.

EXAMINATION REGULATIONS

PROFICIENCY TEST, PRINCIPAL STUDY COMPLEX

After the second semester

Learning outcomes

At the conclusion of the subject, it is expected that the student, with a further year's study, will, to a high professional standard:

- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, equality, flexibility and the capacity to vary tone and dynamics
- Be able to convey a coherent and reflective artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination in both solo and ensemble playing
- Possess extensive knowledge of the repertoire of the subject area and an in-depth understanding of the rehearsed works within solo piano as well as associated piano disciplines (accompaniment / chamber music)
- Possess practice-based knowledge of rehearsal methods for work with singers and instrumentalists, and the ability to apply these in selected areas
- 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

Examination form and duration

60-minute practical test, including assessment. Total playing time: 45 minutes.

Moderation and assessment

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. In the examination in accompaniment, both teachers (instrumental accompaniment and vocal accompaniment, respectively) participate. A single combined grade is awarded under the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The purpose of the examination is to provide the student with an assessment of his or her current level in solo playing, and to ensure stylistic breadth in the content of the principal study.

At the test, the student is also examined in the principal study-related discipline in which the student will not be continuing at advanced level as supplementary subjects in KA2:

- a) Chamber music
- b) Accompaniment

The discipline that is examined after KA1 thus determines the supplementary subject that can be chosen in KA2. The student must inform the Study Administration by 1 March of which discipline is to be examined.

The student submits an examination programme that clearly indicates which of the disciplines, a or b, is to be registered for the test, in addition to solo playing.

The choice of supplementary subjects for KA2 is submitted at the same time, certified by the department head and the Head of Studies.

The student presents a programme containing a total of 25 minutes of solo repertoire, in which at least one of the following three styles must be represented: Baroque, Viennese classicism, contemporary music written after 1960.

Depending on the chosen test discipline, the programme also includes:

- a. Chamber music – works or work extracts from the Viennese classical period or later. Total duration: 20 minutes.

or
- b. Accompaniment
 - 1) Classical song/lieder programme – a programme drawn from various stylistic periods, rehearsed with a singer or singers
and
 - 2) Instrumental accompaniment – a fast movement of a Viennese classical, romantic or modern solo concerto, in which all *tutti* passages are played in full. A piano score is used.
Total duration: 20 minutes.

The student is responsible for ensuring the presence of other participants at the examination in disciplines a) and b).

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

MASTER'S PROJECT, PIANO

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, including rhythmic and harmonic understanding, equality, flexibility and the capacity to vary tone and dynamics
- Possess extensive knowledge of the subject area's repertoire and an in-depth understanding of studied works, and be able to independently seek out relevant new knowledge about repertoire and artistic practice
- Be able to convey a coherent and reflective artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination which demonstrates a clear artistic profile and identity
- Be capable of handling the psychological, physiological and communicational demands associated with public performance
- Be capable of allocating time and effort in relation to practice, tests 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
- Possess extensive knowledge of relevant repertoire in chamber music and an in-depth understanding of rehearsed chamber music works (*if a focus area in chamber music has been chosen*)
- Possess extensive knowledge of relevant accompanied repertoire and an in-depth understanding of rehearsed, accompanied works (*if a focus area in accompaniment has been chosen*)

Examination form and duration

75-minute practical test, including assessment.

Moderation and assessment

The test is assessed by an external moderator, an internal moderator, and up to two of the student's own teachers. The composition of the assessors must reflect the student's focus areas during the Master's programme. A single grade is awarded under the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The test takes the form of a public concert of approximately 60 minutes' duration, at which the students present their own programmes with written or oral programme notes. Under the guidance of the student's own teacher and the teachers in supplementary subjects, the student compiles a programme that reflects the student's focus areas during the Master's programme. The programme must include solo playing. The programme must be certified by the student's own teacher, and the overall composition of the programme must be approved by the department head. The programme is then submitted to the Study Administration, along with a list of works/projects rehearsed or completed during the Master's programme, which must also be certified by the student's own teacher.

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

Depending on the chosen focus area, the written or oral programme notes may be supplemented with a brief oral or written account of specific technical issues and considerations in relation to the focus area (maximum 5 mins.).

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 will gain insight into entrepreneurship as a mindset that supports a viable 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, it is expected that the student will:

- Possess basic knowledge of the field of entrepreneurship, and be able to reflect on the link with one's own work as a musician/entrepreneur
- Be able to analyse and identify artistic innovative and value potential in one's own future work, and develop new solutions in this
- Be able to evaluate and apply selected entrepreneurial tools in order 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 one's 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 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 pupils 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 take the form of courses.

As part of the course, the student also attends a series of lectures in learning theory that will extend the student's understanding of music pedagogy on the basis of 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 level in one-to-one teaching situations
- Be able to describe coherent teaching courses and communicate pedagogical issues relating to one's own instrument in written and oral form to peers, and to reflect on one's own pedagogical practice on the basis of knowledge of relevant scientific theories and methods
- Possess knowledge of the music teaching employment market and be able to communicate about the organisation of the teaching in a professional manner with pupils/parents
- 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

120-minute practical/oral test, including assessment time.

Moderation and assessment

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher. A single, combined grade is awarded for the test, covering points a, b, c and d and the written report, under the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The student demonstrates his or her teaching proficiency via the following tests:

a. Teaching a pupil at intermediate level

The lesson must have a duration of 30 minutes, and must include examples of:

- Musical and technical instruction in one or more compositions that the pupil is rehearsing
- Review of a composition on which the pupil is to begin work (including instructions on the rehearsal method)
- Ensemble playing with the pupil

The lesson may also include:

- Guidance in aural training and/or theory.
- Special work with one or more technical problems (possibly by means of exercises and/or études).

b. Teaching a pupil (or alternatively a group) at beginner level

The teaching demonstration must have a duration of 30 minutes for a single pupil, or 40 minutes for a group lesson, and must contain examples of:

- Musical and technical instruction in one or more compositions being studied by the pupil(s)
- Analysis of a composition on which the pupil or pupils are to begin work (including instructions on the rehearsal method).
- Own accompaniment to performance by the pupil(s)

The lesson may also include:

- Special work with one or more technical problems (possibly by means of exercises and/or études).
- Guidance in aural training, pitch and score reading.

c. An extemporaneous lesson of approximately 15 minutes' duration, representing the intermediate level

d. The student comments on the tests and the submitted report, and answers any questions from the moderators in relation to these (duration: approximately fifteen minutes).

The student's own teacher is responsible for the prima vista task, agreements with allocated pupils in connection with the test in teaching proficiency, and any assignments in connection with the test in teaching proficiency.

Prior to the test, the student submits a report of 10-15 standard pages in length (excluding appendices). The report must contain:

- 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 class teaching and other general pedagogical reflections
- As an appendix, 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

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 allocated pupil.

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

3. PROFESSIONAL PROFILE

(1st-4th semester)

LEARNING CONTENT

Methodology

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

Reflection assignment

The reflection assignment gives the student an opportunity to specialise in a relevant topic of the student's own choice. The professional profile course concludes in a reflection assignment in which the student illuminates artistic, musical and/or music teaching issues within a defined topic.

The student chooses from among the following professional profiles:

1. Repertoire-related
 - a. Early music
 - b. Contemporary music
 - c. Artistic Research Work/work focus
2. Extended pedagogy
3. Performance culture and entrepreneurship
4. Performance psychology and musician health
5. Interdisciplinary work

TEACHING AND LEARNING METHODS

Methodology

Lectures and classes. Minor assignment submissions are included as a mandatory element of the course.

1. Repertoire-related profiling

Students working with this profile explore an artistic topic that is relatively closely related to their principal study. Students may choose between a), b) or c):

- a) **Early music.** Students in this group explore early music from the Renaissance to the Baroque and the Early Classical period. This may include work with instruments from the period. Students learn about historical performance practice in collaboration with the Academy's consort students. The student is expected to participate in the Academy's baroque ensemble when possible (based on instrument, etc.).
- b) **Contemporary music.** Students in this group explore music from modern times and the present, including new notation techniques and aesthetic theory. In collaboration with the Academy's composition department, students are encouraged to participate in or create projects with a contemporary repertoire focus, and to actively participate in the prestigious Pulsar Festival (based on instrument, etc.).
- c) **Artistic research work.** Students in this group study a particular work, composer, style or other topic in depth in relation to the principal subject (however not from the early music or contemporary periods), under the supervision of one of the Academy's teachers. This will include a focus on methods/theories in relation to artistic research.

2. Profile in extended pedagogy

Students working within this profile further explore and build upon the pedagogical studies they have undertaken at the Academy in order to gain more specific knowledge of and experience with particular areas of didactics and pedagogy in relation to their principal study. For orchestral musicians this might involve a focus on large groups/school orchestras, while for pianists it might involve working with small groups, and for singers an emphasis on working with children/young voices. The student may choose either:

- a) Course activities and reflection assignment at the Academy, or
- b) Enrolment in a course offered by the Danish School of Education (*more details to follow*), where the examination is held.

In both cases, participation in internship is to some extent expected of the student.

3. Profile in performance culture and entrepreneurship

Students working within this profile explore topics and create projects that further develop the student's entrepreneurial knowledge and mindset, under the guidance of one of the Academy's teachers. The aim is to broaden the student's possibilities of creating and realising projects with greater skill. The weighting of a business-related or artistic angle may vary, depending on the project. Possible topics include new concert formats aimed at various potential target groups, innovation and project realisation, etc.

4. Profile in performance psychology and musician health

Students working within this profile explore more general areas within performance psychology and/or musician health under the supervision of one of the Academy's teachers. This might be in relation to the student's own performance, but could also include several general projects or topics relating to teaching. Topics will probably encompass coaching techniques, mental preparation for concerts/competitions, etc., and techniques for physical training/relaxation, etc.

5. Profile in interdisciplinary work

Students working within this profile carry out interdisciplinary work in collaboration with students/teachers from other departments and/or artistic study programmes in Denmark under the guidance of one of the Academy's teachers. This may include attending courses/seminars at partner institutions, as well as several project-based activities. A high degree of initiative and professionalism is expected on the part of the student.

EXAMINATION REGULATIONS

METHODOLOGY

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.

1. REFLECTION ASSIGNMENT IN REPERTOIRE-RELATED A/B/C

After the fourth 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 relevant partners
- Be capable of taking independent responsibility for one's own professional development and specialisation
- Be able to apply critical reflection in relation to the selected profile
- Be able to evaluate and choose between the methods and tools of the discipline, and propose new expressions and solution models within the selected profile

Examination form and duration

Written assignment and oral examination.

The duration and scope will vary, depending on the type of reflection 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 possible documentation are submitted on time. The assignment and documentation must be submitted electronically.

2. REFLECTION ASSIGNMENT IN EXTENDED PEDAGOGY

After the fourth semester

Learning outcomes

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

- Be able to understand and independently reflect on issues of music teaching
- Be capable of discussing and communicating professional issues to peers and relevant partners
- Be capable of taking independent responsibility for one's own professional development and specialisation
- Be able to apply critical reflection in relation to music pedagogy
- Possess knowledge of new methods and leading research in music pedagogy/didactics, and knowledge of music teaching theory and methodology in relation to teaching large classes
- Be capable of reflecting on, selecting and applying relevant methods in one's own teaching practice
- Be able to initiate, organise and manage long-term and complex teaching courses, alone and in cooperation with others, and develop new solutions in unpredictable teaching situations

Examination form and duration

Written assignment and oral examination.

The duration and scope will vary, depending on the type of reflection 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 possible documentation are submitted on time. The assignment and documentation must be submitted electronically.

If the student chooses the professional profile in extended pedagogy, it is possible to obtain credit for participating in and passing the subject 'Musico-pedagogical problems in the Practice of Music Education' at Aarhus University, DPU, on the basis of the co-operation agreement between RDAM and DPU.

3. REFLECTION ASSIGNMENT IN PERFORMANCE CULTURE AND ENTREPRENEURSHIP

After the fourth semester

Learning outcomes

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

- Be able to understand and independently reflect on issues in entrepreneurship
- Be capable of discussing and communicating professional issues to peers and relevant partners
- Be capable of taking independent responsibility for one's own professional development and specialisation
- Be able to apply critical reflection in relation to entrepreneurship
- Possess broad knowledge of entrepreneurship and entrepreneurial tools, methods and forms of work, such as marketing, finance, project management, social entrepreneurship and outreach
- Be capable of independently launching, implementing and leading musical projects of an entrepreneurial character

Examination form and duration

Written assignment and oral examination.

The duration and scope will vary, depending on the type of reflection 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 possible documentation are submitted on time. The assignment and documentation must be submitted electronically.

4. REFLECTION ASSIGNMENT IN PERFORMANCE PSYCHOLOGY AND MUSICIAN HEALTH

After the fourth semester

Learning outcomes

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

- Understand and be able to independently reflect on artistic and musical issues
- Be capable of discussing and communicating professional issues to peers and relevant partners
- Be capable of taking independent responsibility for one's own professional development and specialisation
- Be able to apply critical reflection in relation to performance psychology and musician health
- Be able to evaluate and choose between the methods and tools of the discipline, and propose new expressions and solution models within performance psychology and musician health
- Possess fundamental knowledge of performance psychology in relation to musical learning and performance
- Possess fundamental knowledge of musician health, including physical issues in relation to one's own artistic and/or pedagogical practice.
- Be able to identify and handle one's own learning needs in relation to rehearsal and performance

Examination form and duration

Written assignment and oral examination.

The duration and scope will vary, depending on the type of reflection 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 possible documentation are submitted on time. The assignment and documentation must be submitted electronically.

5. REFLECTION ASSIGNMENT IN INTERDISCIPLINARY WORK

After the fourth semester

Learning outcomes

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

- Understand and be able to independently reflect on interdisciplinary issues
- Be capable of discussing and communicating professional issues with peers and relevant partners
- Be capable of taking independent responsibility for one's own professional development and specialisation
- Be able to apply critical reflection in relation to interdisciplinary work
- Be able to evaluate and choose between the methods and tools of the discipline, and propose new expressions and solution models within interdisciplinary work
- Possess fundamental knowledge of selected interdisciplinary forms of expression and of their potential in a musical context
- Be capable, on a musical basis and with artistic empathy, of contributing in interdisciplinary forms of expression

Examination form and duration

Written assignment and oral examination.

The duration and scope will vary, depending on the type of reflection 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 possible documentation are submitted on time. The assignment and documentation 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 appendices are not included in the page count. Footnotes are included in the page count.

Other participants at the examination

The examination regulations stipulate 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 arrange 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 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 allowed to attend non-final examinations unless the examinee permits this. In the case of final examinations in the principal study, observers are allowed to attend unless the examinee does not permit this.

Factual errors

If formal errors are discovered 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 the 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 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 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 performers 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 performer 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 appeals are set out in 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 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 Royal Opera Academy, or the like.

CREDIT, INTERNSHIP AND TRANSITIONAL PROVISIONS

CREDIT RULES

In connection with applications for academic 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 familiarise themselves 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.