



THE ROYAL  
DANISH  
ACADEMY OF MUSIC

# **CURRICULUM**

## **COMPOSITION**

### **COMPOSITION SPECIALISING IN MUSIC THEORY**

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

Approved June 2018, revised July 2022, July 2023

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

- Bachelor of Music in Composition, or the equivalent, from a Danish academy of music
- Bachelor of Musicology, or the equivalent, from a Danish university
- Bachelor of Music in Composition, or the equivalent, from a foreign institute of higher education, at a corresponding level

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 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) (composition). The title in Danish is: cand.musicae (MMus) (komposition).

# PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The study programme as composer is aimed at work as an independent creative artist in music on the Danish and international art music scene, within the creative industry and/or within other parts of the cultural sector. The programme also provides the foundation for employment in artistic leadership (project management), curation and innovation, as well as guidance in creative processes and possible teaching. The graduate will be able to take responsibility for his or her own career path, and will be motivated for lifelong learning.

## Knowledge

- Extensive musical knowledge in relation to professional composition, on the basis of artistic practice, artistic development and research in relevant areas.
- The ability to understand and independently reflect upon relevant musical knowledge and aesthetic issues in relation to the expressive forms of art music, and to identify and reflect upon artistic challenges in relation to one's own work as a composer.
- Specialised, and in relevant areas research-based, knowledge of particular academic areas relating to the profession of composition (instrumentation, analysis, parts-writing techniques, electroacoustics, etc.).
- Extensive knowledge of the music industry and cultural life, as well as an understanding of the possibilities for practising the profession of composer in a wider context.

## Skills

- The ability to understand and independently reflect upon relevant musical knowledge and aesthetic issues in relation to the expressive forms of art music, and to identify and reflect upon artistic challenges in relation to one's own work as a composer.
- Skills to independently devise compositional concepts, assess and/or develop professional methods, and undertake informed, reflective choices in the realisation of consistent artistic solutions, and to communicate the work to the performers in the form of score notation or the equivalent.
- Skills to realise one's own compositional ideas and intentions in an original and personal artistic expression.

## Competencies

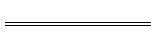
- Competency to take responsibility for solving complex and unpredictable tasks in the expression of one's own musical and creative endeavours and to organise and manage time and effort in connection with task solving.
- Competency to initiate, implement and lead artistic projects, including interdisciplinary projects, and, in the encounter with complex challenges, develop new solutions and/or create new artistic expressions.
- Awareness of one's own artistic identity as a composer and the ability to independently take responsibility for one's own professional development and the development of one's own artistic field of work in a societal context.
- Competency to undertake communicative work in music and communicate one's artistic work and discuss musical and professional issues with peers and non-specialists.

# STRUCTURE OF THE PROGRAMME

## SCHEMA (ECTS AND TEACHING)

### COMPOSITION

Subject complex	Subject	1st year	2nd year	
Principal study	Principal study complex	35 ECTS	20 ECTS	
	Master's project			20 ECTS
Special subjects	Special subject I	10 ECTS	5 ECTS	
	Special subject II	10 ECTS	5 ECTS	
Other subjects	Methodology	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.

### COMPOSITION WITH SPECIALISATION IN THEORY/ PEDAGOGY

Subject complex	Subject	1st year	2nd year	
Principal study	Principal study complex	35 ECTS	20 ECTS	
	Master's project			20 ECTS
Special subjects	Music theory, teaching proficiency	10 ECTS	5 ECTS	
	Music theory, own proficiencies	10 ECTS	5 ECTS	
Other subjects	Methodology	5 ECTS		
	Reflection assignment			10 ECTS
	TOTAL	60 ECTS	60 ECTS	

# 1. PRINCIPAL STUDY

(1st-4th semester)

## LEARNING CONTENT

### Principal study

The purpose of the programme is to strengthen and enhance the compositional talent of the individual composition student. The teaching consists of guidance given to composition students in relation to their own works. The teaching can take the form of a continuation of the teaching at Bachelor level, but will to a greater extent be aimed at strengthening each student's individual talent. In special circumstances, students may take all or part of their principal study tuition within the electroacoustic area. At seminars, workshops and workshops, work is done with all kinds of music, other composers' styles - concrete work analyses, methodology discussions and studies in personal style, topics relating to other art forms (interdisciplinary collaboration), philosophy, aesthetics, etc., meetings with artist personalities and work with professional musicians (soloists, chamber ensembles, orchestras, etc.).

## TEACHING AND LEARNING METHODS

### Principal study

Individual teaching, workshops and joint classes. This teaching may be divided between two teachers, who will organise the teaching process in collaboration with the student.

## **EXAMINATION REGULATIONS**

### **MASTER'S PROJECT, COMPOSITION**

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

#### **Learning outcomes**

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

- Possess extensive musical knowledge in relation to professional composition, on the basis of artistic practice, artistic research and research in relevant areas.
- Possess an understanding of and the ability to independently reflect upon relevant musical knowledge and aesthetic issues in relation to the expressive forms of art music, and to identify and reflect upon artistic challenges in relation to the student's own work as a composer.
- Be able to independently devise compositional concepts, assess and/or develop professional methods, and undertake informed, reflective choices in the realisation of consistent artistic solutions, and communicate the work to the performers in the form of score notation or the equivalent.
- Be able to realise his or her own compositional ideas and intentions in an original and personal artistic expression.
- Be capable of taking responsibility for solving complex and unpredictable tasks in the expression of the student's own musical and creative endeavours, and of organising and managing time and effort in connection with task solving.
- Be able to initiate, implement and lead artistic projects, including interdisciplinary projects, and, in the encounter with complex challenges, develop new solutions and/or create new artistic expressions.
- Be able to undertake communicative work in music and communicate one's artistic work and discuss musical and professional issues with peers and non-specialists.
- Be aware of his or her own artistic identity as a composer and be able to independently take responsibility for his or her own professional development and the development of his or her own artistic field of work in a societal context.

#### **Examination form and duration**

90-minute oral test, including assessment. No preparation time is given.

#### **Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. A grade is awarded according to the currently applicable marking scale. The grade is supplemented by a written statement on the student's level of proficiency.

#### **Permitted examination aids**

Examination aids are permitted.

#### **Special provisions**

The student submits a representative sample of his or her own works in the form of scores and/or recordings, DVDs, etc. These works may be accompanied by a text, for example in essay form, describing the student's own music, the student's contextualisation of his or her own music, and thoughts about music in general, etc. On the basis of the works submitted, the student organises a review which takes its starting-point in the student's compositional work.

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

The Study Administration is responsible for ensuring that PA equipment is available in the examination room. If the student wishes to use other tools in the presentation – slides, computer, overhead, etc. – the student must ensure that the necessary equipment is available.



## 2. SPECIAL SUBJECTS

(1st-3rd semester)

### LEARNING CONTENT

The purpose of the teaching in special subjects is to provide the student of composition with a number of individual choices in a range of subjects, and thereby give the student an opportunity to develop and strengthen his or her skills, both with a view to specialisation as a composer, and with regard to broader career possibilities.

The student may choose between four special subjects:

- Music theory
- Electroacoustics
- Instrumentation
- Other special subject

Prior to commencing the Master's study programme, the student must choose two special subjects in which the student will receive tuition in semesters 1-3.

Through the choice of special subjects, the student of composition can structure his or her own individualised study programme in composition. Within all of the special subjects, the choice of the material and the tasks upon which the teaching is based is undertaken jointly by the student and teacher. It is however the responsibility of the teacher to ensure that the tasks and the material are pedagogically relevant to the subject in question.

### Music theory

The purpose of the teaching in special subjects in music theory is to enhance the composition student's craftsmanship and analytical skills at an advanced level, and develop the student's ability to draw parallels between theoretical issues in music and aesthetic positions, and to draw upon perspectives from the history of culture and ideas.

Both older and more modern forms of musical expression provide the foundation for the subjects (parts-writing types, genres, styles). Work is done within a number of styles: homophonic and/or mainly harmonically conceptualised parts, both traditional and contemporary, contrapuntal and/or mainly linearly conceptualised parts, both traditional and contemporary, and personal styles. The student undertakes both analytical and technical parts-writing tasks.

The emphasis is placed on developing a method to describe and analyse the music's stylistic characteristics. Work is also done with reflective analyses, drawing upon the student's own aesthetic/stylistic standpoint.

### Electroacoustics

The purpose of the teaching is to equip the student with advanced musical technology skills for use in composition and the presentation of the student's own works.

Tuition is provided in computer-aided composition, live electronics/interaction and electronic composition/sound design, on the basis of issues relevant to the student's current projects.

The teaching takes the form of a series of modules. The contents of the modules may include:

- Tools for material processing in a pre-compositional phase, or as an aid in structuring complex sequences

- Tools for giving concerts, as an interactive player in the performance of electroacoustic music or as a developer of (interactive) installations – the student is encouraged to actively perform electroacoustic works
- Strategies for ways in which sequences can be structured by sound alone, and the available strategies for performance. Laptops, speakers and mixers as studio instruments and in concerts – good studio knowledge is a prerequisite

### **Instrumentation**

The purpose of the subject is to strengthen the student's instrumental awareness, curiosity and analytical ability. The tuition takes its starting-point in the student's own artistic practice, but will also deal with research based on existing repertoire, interdisciplinary co-operation or the extended and unconventional tonal contexts of the individual instruments. Work is also done with reflective analyses, drawing upon the student's own aesthetic/stylistic standpoint.

The tuition aims:

- To extend the student's understanding and knowledge of the tonal dimension of music at an advanced level, mainly on the basis of acoustic, instrumental forms of expression
- To develop skills that support the student's work with large instrumental ensembles and orchestras. The student's own works may be included, as well as arrangements in various stylistic expressions and/or collaborative projects
- To enable the student to independently apply and/or develop instrument-specific means of expression in his or her artistic work that may be considered realisable (extended techniques)

### **Other special subject**

In exceptional cases, students may – at their own request – receive tuition in a subject that does not readily fall within one of the above-mentioned categories of special subjects. Tuition in such subjects will require the approval of the department.

The purpose of the teaching in other special subjects is to develop skills that can help to develop and specialise the individual student's personal compositional project and contribute to extending the student's curiosity in new directions.

This may result in tuition which is not directly related to the student's own compositional work, but which more possesses the character of a supplementary subject with great relevance to the student's development as a composer.

### **TEACHING AND LEARNING METHODS**

Individual teaching and, if relevant, class teaching in small groups. Parts of the teaching may take the form of project teaching.

## **EXAMINATION REGULATIONS**

### **MUSIC THEORY**

#### **After the third semester**

#### **Learning outcomes**

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

- Possess an extensive and, in relevant areas, research-based knowledge of artistic practice and analytical methods within the field of music theory
- Be able to understand and reflect upon analytical methods and compositional-artistic practice within contemporary musical forms of expression of different stylistic and aesthetic orientations
- Master the methods and tools of composition and parts-writing, as well as analytical skills associated with work within the theoretical field in music
- Be able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.
- Be able to identify his or her own learning needs and structure his or her own studies within the area with a view to further developing his or her own artistic-compositional practice
- Be capable of undertaking communication activities within the field with both peers and non-specialists

#### **Examination form and duration**

Set written assignment, written assignment and oral examination. **One week** is allowed for the set written assignment. 30 minutes is allowed for the oral examination and 30 minutes for assessment of the overall material.

#### **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 receives a set assignment within an optional style basis, by agreement with the teacher. A further written assignment is included, which may have been prepared during the course but which has not been corrected by the teacher.

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

## **ELECTROACOUSTICS**

### **After the third semester**

#### **Learning outcomes**

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

- Possess an extensive knowledge of artistic practices and methods relating to electroacoustic music and the use of computers and other technical musical equipment
- Understand the relationships between instrumental and electronic sound creation and sound perception
- Be able to understand and reflect upon artistic practices and methods in electroacoustics, and identify artistic challenges and possibilities in electroacoustics in relation to his or her own practice
- Master the methods, tools and forms of expression of the subject with imagination and empathy, and master advanced skills relating to the music-technological possibilities of contemporary music
- Be able to assess technological and instrumental challenges and possibilities, and develop personal forms of expression and solutions on an artistic basis
- Be able to independently identify his or her own learning needs, and structure studies within the area in relation to his or her own compositional practice
- Be capable of undertaking communication activities within the field with both peers and non-specialists

#### **Examination form and duration**

Oral examination of 60 minutes' duration, including assessment. No preparation time is given.

#### **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**

Not relevant.

#### **Special provisions**

The student submits a representative sample of his or her own works in the form of scores, recordings, DVDs or the like. These works may be accompanied by a descriptive text, for example in essay form, describing the student's own music, the student's contextualisation of his or her own music, and thoughts about music in general, etc. On the basis of the works submitted, the student organises a review which takes its starting-point in the student's compositional work.

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

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

If the student wishes to use other tools in the presentation – slides, computer, overhead, etc. – the student must ensure that the necessary equipment is available.

**INSTRUMENTATION**  
**After the third semester**

## Learning outcomes

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

- Possess an extensive knowledge of artistic practices and methods in relation to instrumentation and both traditional and modern instrumental practice, including ‘extended techniques’
- Be able to understand and reflect upon artistic practices and methods in orchestration, and identify artistic challenges and possibilities in instrumentation in relation to the student’s own practice
- Master the methods, tools and forms of notation and expression of the subject with imagination and empathy, and master advanced skills relating to the instrumental possibilities of contemporary music
- Be able to assess instrumental challenges and possibilities and develop personal orchestral forms of expression and solutions on an artistic basis
- Be able to independently identify his or her own learning needs, and structure studies within the area in relation to his or her own compositional practice
- Be capable of undertaking communication activities within the field with both peers and non-specialists

## Examination form and duration

Set written assignment, written assignment and oral examination. **One week** is allowed for the set written assignment. 30 minutes is allowed for the oral examination and 30 minutes for assessment of the overall material.

## 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

Not relevant.

## Special provisions

The student receives a set assignment within an optional style basis, by agreement with the teacher. A further written assignment is included, which may have been prepared during the course but which has not been corrected by the teacher.

It is the student’s responsibility to ensure that the assignments are submitted on time. The assignments must be submitted electronically.

## **OTHER SPECIAL SUBJECT**

### **After the third semester**

#### **Learning outcomes**

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

- Possess extensive knowledge of artistic practice and methods in relation to the chosen subject area
- Be able to understand and reflect upon artistic practices and methods in the chosen subject area and identify artistic challenges and possibilities in relation to the student's own practice
- Master the methods, tools and forms of expression of the subject with imagination and empathy, and master skills relating to the possibilities of contemporary music
- Be able to assess challenges and possibilities, and develop personal forms of expression and solutions on an artistic basis
- Be able to independently identify his or her own learning needs, and structure studies within the area in relation to his or her own compositional practice
- Be capable of undertaking communication activities within the field with both peers and non-specialists

#### **Examination form and duration**

Oral examination of 60 minutes' duration, including assessment. In special cases preparation time may be allowed, depending on the nature of the set task.

#### **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**

Not relevant.

#### **Special provisions**

As the content of the individual modules varies, the individual examinations will also vary. The examinations will however usually be oral and will in most cases be based on specific written materials. The task will be set by the teacher in each special subject.

In some modules the examination task may be of a more practical nature, and the examination may involve external participants. However, this must not be at the expense of the Academy's budget, and participation must therefore be free of charge.

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

It is the student's responsibility to arrange for the presence of any external participants at the examination, and to set up any special equipment used during the examination. The student's own teacher is responsible for the design of the task, which must subsequently be approved by the internal moderator.



### 3. SPECIALISATION IN MUSIC THEORY

(1st-4th semester)

#### LEARNING CONTENT

The student can choose to specialise in music theory. The specialisation is characterised by a craftsmanship-like approach to music theory, implemented via the subjects parts-writing, analysis and communication. The craftsmanship of the three subjects is acquired through analysis and parts-writing exercises. The student learns to master at the highest level the various stylistic periods of Western music history from the Renaissance to our own time. The specialisation consists of teaching proficiency and the student's own proficiencies.

#### Teaching proficiency

The purpose is for the student to acquire sufficient knowledge and skills to allow him or her to teach music theory up to the highest level, and carry out artistic/pedagogical development work within the field of music theory.

The content consists of methodology, analysis and parts-writing, as well as practical teaching experience.

Music theory methodology includes a review of various teaching methods and textbooks within the main disciplines of the subject, parts-writing and analysis, such that the student acquires a general impression of the literature available in the subject with a view to undertaking a qualified selection of suitable educational materials. In relation to practical teaching experience, skills are acquired in conducting methodical and continuously structured teaching, including the preparation of one's own teaching materials.

The practical teaching experience takes the form of observational and teaching practice, in which the student teaches music theory at various levels, including, for example, music theory for children and/or adults at music school or preparatory class for academies of music (MGK) level, main subjects at seminars, church music schools, evening classes and folk high schools, as well as at university and the Academy.

The student's own classes, taught outside the Academy, may possibly be approved as practical classes.

#### Own proficiencies

A detailed knowledge of stylistic periods and the special style characteristics of individual composers is acquired through in-depth study of relevant works, critical reviews of literature in the field, practical parts-writing work in the relevant style, and in writing, in the form of articles or the like on the relevant stylistic period or personal style.

The student must also be able to communicate music theory on all levels, including:

- Pedagogically, in the form of teaching skills from music school level to academy/university level
- Orally, in the form of concert introductions, talks and lectures for both the inexperienced and the experienced listener
- In writing, in the form of academic articles, books, textbooks/compendiums and articles, posts and videos, etc., in newspapers and magazines and on the Internet

#### TEACHING AND LEARNING METHODS

Individual teaching, seminars and, if relevant, class teaching in small groups. Parts of the teaching may take the form of project teaching. This teaching may be divided between two teachers, who organise the teaching process in collaboration with the student.

## **EXAMINATION REGULATIONS**

### **MUSIC THEORY, TEACHING PROFICIENCY**

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

#### **Learning outcomes**

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

- Possess knowledge of pedagogical methods and practice relating to teaching music theory to pupils at intermediate and advanced level
- Be able to understand and reflect upon pedagogical practices and methods, and identify pedagogical challenges relating to teaching music theory to pupils at intermediate and advanced level
- Master pedagogical and research-related methods and tools, and be able to apply these as relevant
- Be able to evaluate and choose between pedagogical and research-related methods and tools, and propose solution models
- Be capable of managing pedagogical and research-related work and development situations that are complex, unpredictable, and require new solution models or expressions
- Be able to independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume a professional responsibility
- Be capable of taking independent responsibility for his or her own professional development and specialisation

#### **Examination form and duration**

Practical test of 60 minutes' duration, including assessment. No preparation time is given. The student also submits a report of 8-10 standard pages. See 'Special provisions'.

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Examination aids are permitted.

#### **Special provisions**

The student demonstrates his or her teaching proficiency by teaching his or her own pupil or class at intermediate or advanced level. The teaching demonstration must take the form of a normal lesson, and has a duration of 40 minutes. After the lesson, the student comments on the progress of the test and answers any questions from the moderators.

For use in the assessment of the demonstration of teaching proficiency with the student's own pupil or class, the student must submit a report on his or her approach to teaching the various disciplines, together with a list of musical works, teaching materials, etc., with which the student is familiar. The student must also provide a description of the pupils, including information on the previous and next lessons for these pupils.

The teaching demonstration must include teaching in harmony and/or counterpoint, and possibly also music knowledge.

The report must be submitted electronically.

It is the student's responsibility to ensure that the report is submitted on time.

The student is responsible for ensuring the presence of the student's own practical teaching class.

The test in the student's own proficiencies and the test in teaching proficiency must take place on two consecutive days.

The Study Administration is responsible for ensuring that the examination room is large enough to accommodate the practical teaching class, the student and the moderators.

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

If the student wishes to use other tools in the presentation – slides, computer, overhead, etc. – the student must ensure that the necessary equipment is available.

## **MUSIC THEORY, OWN PROFICIENCIES**

**After the fourth semester**

### **Learning outcomes**

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

- Possess knowledge of research-related methods and practice relating to artistic/pedagogical development work in music theory
- Be able to understand and reflect upon research-related practice and methods, and identify research-related challenges in relation to artistic/pedagogical development work in music theory
- Master the methods and tools of music theory, and be able to apply these as relevant.
- Be able to evaluate and choose between the methods and tools of music theory, and propose new solution models
- Be able to communicate on and discuss issues of music theory
- Be capable of managing work and development situations that are complex, unpredictable, and require new solution models or expressions
- Be able to independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume a professional responsibility
- Be capable of taking independent responsibility for his or her own professional development and specialisation

### **Examination form and duration**

Two written assignments and oral examination. The written assignments are handed in at least one week before the oral exam.

Assessment of the written examination predates the oral exam.

The oral examination has a total duration of 1 hour and 20 minutes (1 hour examination, 10 minutes interview, and 10 minutes assessment). 30 minutes of preparation time is allowed for the proof-reading tasks in connection with the oral examination. The work for analysis in the oral examination is provided the day before the oral examination.

### **Written assignment**

1. A larger work or movement chosen by the student in collaboration with the teacher.
2. Presented for assessment
  - a. A larger piece, not corrected by the teacher, which has been compiled during the period of study
  - b. A harmony assignment, not corrected by the teacher, which has been compiled during the period of study
  - c. A harmonisation assignment, not corrected by the teacher, which has been compiled during the period of study

At least one of the assignments under 1. Or 2. Must entail polyphone/contrapuntal elements.

The assignments in the written examination are aiming at a range in musical history and style, and must entail at least one assignment in the style of : renaissance or baroque, Viennese classic or romanticism and contemporary.

#### Examples on a larger piece (1 and 2a)

- An arrangement assignment for a chamber ensemble, for example a melody with accompaniment in length of 4-5 verses.
- A 4- or 5-part vocal piece in late renaissance style (madrigal-, mass or motet) with noted theme or text in the length of 20-30 bars.
- A 3- or 4-parts instrumental fugue in the style of Bach in a length of 30-40 bars with noted theme.
- A 20-30 bars long full exposition in the style of Viennese classic style, made for string quartet or piano based on a named exposition part from a sonnet piece.
- A piano piece, a piano accompanied song or piece for a chamber group in a romantic or impressionistic style, based on an approx.. 8 bars long model or complete upper voice or voice part.
- A dodecaphonic piece in a studied personal style, based on a named twelve-tone series. The piece can be worked out as a piano piece, chamber music or piano accompanied song with noted text, in the length of 15-20 bars.
- A larger piece in a studied personal style in a newer style.

#### Examples on harmony assignments (2b and 2c)

- 2b
  - A two-part invention
  - A smaller dodecaphonic or serial piece
  - A smaller arrangement, in the length of approx.. 3 verses
- 2c
  - Diatonic harmonisation
  - Harmonisation in the style of Bach
  - Harmonisation in a romantic style

#### Oral presentation and practical test

1. Analysis and mediation. Presentation of an analysis with added concert introduction of a work from after 1700 and up to our time.
2. 4-part prima vista harmonisation on a piano of a lighter choral melody in major or minor.
3. Correction of a harmonisation assignment, and a contrapuntal assignment, brought by the moderators.

The presentation of the analysis and concert introduction must have a duration of 40-45 minutes in total.

#### Preparation:

The work for point 1 will be handed out in the Study Administration on the weekday prior to the practical test. For point 3 is given 30 minutes of preparation.

#### **Moderation and assessment**

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

Two separate grades are awarded for the written exam and the oral exam.

In the written part the grade is weighed between the different parts in the following way: point 1 and 2a with 1/3 each, and point 2b and 2c with 1/6 each.

In the oral part the grade is weighed between the different parts in the following way: point 1 with 1/2 and point 2 and 3 with 1/4 each.

### **Permitted examination aids**

Examination aids are permitted.

### **Special provisions**

The student's own teacher is responsible for the set written assignments.

The internal and external moderators are responsible for the set assignments in the proof-reading test.

The written assignment is handed in at least **one week** before the oral examination.

The Study Administration is responsible for ensuring that PA equipment is available in the examination room. If the student wishes to use other tools in the presentation – slides, computer, overhead, etc. – the student must ensure that the necessary equipment is available.

It is the student's responsibility to ensure that the assignments are submitted on time.

The Study Administration will set the deadline for the submission of the assignments.

## 4. OTHER SUBJECTS

### **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**

(3rd-4th 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.

## **REFLECTION ASSIGNMENT, COMPOSITION WITH SPECIALISATION IN THEORY/PEDAGOGY**

(3rd-4th semester)

### **Learning content:**

The purpose of the reflection assignment is for the student to demonstrate skills in illuminating the musical, professional and/or music teaching issues in relation to music theory.

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 musical issues relating to music theory or the teaching hereof
- 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.