



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

CURRICULUM

VOICE, SPECIALISING IN OPERA

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

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

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GENERAL RULES

AUTHORITY

The curriculum for the Master's study programme in Music is laid down under the authority of Executive Order no. 1324 23/11/2023 concerning the Danish Academies of Music and the Royal Opera Academy in the area of the Danish Ministry of Culture. The study programme in Voice, specialising in opera, is offered in co-operation with the Royal Theatre, in accordance with Executive Order no. 333 of 06.05.1997 on the management of the Royal Opera Academy. 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

Admission to the Master's programme requires a completed Bachelor programme in Music or documentation of a qualification of equivalent level, and a passed entrance examination. The decision on whether to admit an applicant is taken by the Royal Danish Academy of Music/Opera Academy on the basis of a concrete assessment of the applicant's abilities and skills, which is undertaken by the Royal Danish Academy of Music/Opera Academy together with one or more external moderators appointed by the Danish Ministry of Culture.

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.

TITLE AWARDED

Graduates of the Master's programme in Music are entitled to use the title Master of Music (MMus) (voice/opera). The title in Danish is: cand.musicae (MMus) (sang med opera som speciale).

PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the Master's programme in Voice specialising in opera is to qualify the student for employment in Danish and international ensembles, opera companies and opera houses, as a performer in musical drama projects and opera choirs, and as an organiser of projects in the field of musical drama.

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 methods and tools to solve artistic, dramatic and vocal technical challenges.
- Knowledge based on leading research in artistic reflection and theories of learning.
- Broad knowledge of the opera world and cultural life, together with an understanding of artistic practice at a high professional level, and the ability to reflect on one's own career possibilities.

Skills

- Mastery, at a high professional level, of vocal-technical, dramatic, rehearsal-related and artistic skills associated with employment as a performing opera singer.
- 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 own artistic practice, and to place this in a broader cultural and social context.


STRUCTURE OF THE PROGRAMME


SCHEMA (ECTS AND TEACHING)

VOICE, SPECIALISING IN OPERA

Subject complex	Subject	1st year		2nd year	
Musical/vocal subjects	Musical/vocal subjects <i>(Including voice, vocal coaching and diction)</i>	13 ECTS	11 ECTS	13 ECTS	
	Ensemble singing		4 ECTS		
Drama subjects	Drama subjects <i>(including recitation, drama, physical training, musical drama and internship)</i>	13 ECTS	11 ECTS	13 ECTS	
	Internship			4 ECTS	
	Master's project				20 ECTS
Theoretical subjects	History of opera	2 ECTS	2 ECTS		
	Methodology	2 ECTS	2 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.

ON TEACHING AND EXAMINATIONS – THE OPERA ACADEMY

Students enrolled in the Master's programme in Voice specialising in opera receive teaching under the auspices of the Opera Academy. The teaching takes place both at the Royal Danish Academy of Music and at the Royal Theatre.

Teaching in musical and vocal subjects as well as drama subjects will be provided during the course of the programme in the form of workshops, participation in professional opera productions, brief courses and timetabled individual teaching. The teaching will be organised in such a way that several subjects can be included across the boundaries of the individual courses or activities.

The teaching in musical and vocal subjects includes:

- Voice
- Vocal coaching
- Diction
- Ensemble singing

The teaching in drama subjects includes:

- Recitation
- Physical subjects
- Drama
- Internship

At the commencement of studies, the head of the Opera Academy will draw up a year plan for each student, which the student is expected to follow. It is on the basis of this plan that the student will be examined in the described examinations. The year plan may be subject to alteration, and students are therefore obliged to keep themselves oriented of any changes on an ongoing basis. If the student does not complete the activities described in the year plan, the head of the Opera Academy will draw up a professional assessment of how the student can continue his or her education.

In this curriculum, the head of the Opera Academy is designated as the person who continuously approves the student's course of study and progression. In cases where the head of the Opera Academy also has a role as a teacher, this person must delegate to a deputy the role that was otherwise assigned to the head of the Opera Academy.

1. MUSICAL AND VOCAL SUBJECTS

(1st-4th semester)

VOICE

(1st-4th semester)

Learning outcomes

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

- Have achieved vocal artistic self-awareness and be able to realise his or her own vocal artistic ideas, and be able to work independently with relevant issues at a high professional level
- Have achieved vocal technical skills that enable the realisation of relevant operatic parts at a high professional level, and be able to demonstrate a personal vocal identity
- Have achieved artistic skills at a high professional level, and be able to demonstrate a personal artistic identity
- Have studied repertoire for use in auditions

Learning content

Work is done on vocal techniques, with the development of vocal equality and flexibility, skills in recitation, and dynamic and tonal range. The vocal skills are integrated into work with phrasing, style understanding, tonal imagination, and musical and linguistic interpretation, as well as communicative and expressive skills. Ongoing work is done on the development of audition repertoire.

Teaching and learning methods

Individual teaching and, where relevant, tuition in small groups.

VOCAL COACHING

(1st-4th semester)

Learning outcomes

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

- Have achieved stylistic, linguistic and interpretational knowledge and skills, and the ability to apply these in independent methodical work in rehearsing relevant operatic literature, including audition repertoire, at a high professional level.

Learning content

Current repertoire is rehearsed, with the focus on musical, stylistic and diction/recitation-related aspects of performance, as well as on understanding the musical context. Work is done to prepare audition repertoire.

Teaching and learning methods

Individual teaching.

DICTION

(1st-4th semester)

Learning outcomes

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

- Be able to work independently with correct pronunciation, recitation and understanding of relevant languages within the operatic literature.

Learning content

Work is done with general knowledge of pronunciation rules in relevant languages, knowledge of the international phonetic alphabet and of reference works, literature and websites where information can be obtained about translations and the pronunciation of relevant repertoire.

Teaching and learning methods

The teaching takes the form of ongoing courses in classes, or consultation lessons in connection with current assignments.

EXAMINATION REGULATIONS for Voice, Vocal coaching and Diction may be found on page 16.

ENSEMBLE SINGING

(1st-2nd semester)

After the 2nd semester

Learning outcomes

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

- Be able to perform independent work at a high level of vocal artistry as part of an ensemble, and convey a dramatic situation by means of vocal and musical expression.
- Be able to perform independent work with recitative at a high level of vocal artistry, and convey a dramatic situation by means of vocal and musical expression.

Learning content

Tuition is given in relevant repertoire from the operatic literature.

Teaching and learning methods

Class teaching.

EXAMINATION REGULATIONS – ENSEMBLE SINGING

After the 2nd semester

Examination form and duration

Ensemble singing is a certification subject. Certification is achieved through participation in the teaching and the associated activities, including concert delivery before the end of the second semester.

Moderation and assessment

The assessment awarded for ensemble singing is pass/fail. The certification is assessed by the student's own teacher in consultation with the head of the Opera Academy.

In the event of re-examination, the examination will be assessed by two internal assessors, consisting of the student's own teacher and the head of the Opera Academy. If one of the two internal assessors is unable to participate in the assessment, a substitute must be found. In cases where the head of the Opera Academy also has a role as a teacher, this person must delegate to a deputy the role that was otherwise assigned to the head of the Opera Academy.

Re-examination:

If a student fails to achieve certification, an individually-designed practical examination will be scheduled. The examination has a duration of a maximum of 30 minutes, including assessment.

The student draws up a list of excerpts from the stipulated concert which can be performed at the practical examination. The list must be submitted to the Opera Academy secretariat one week prior to the examination.

The head of the Opera Academy selects the excerpts that are to be performed at the examination. The excerpts must have a total duration of a maximum of 20 minutes.

Other singers must participate in the re-examination in ensemble singing. The student is responsible for making arrangements with co-performing students and any accompanists.

Permitted examination aids

Not relevant.

Special provisions

The head of the Opera Academy is responsible for organising any re-examinations.

2. DRAMA SUBJECTS

(1st-4th semester)

RECITATION

(1st semester)

Learning outcomes

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

- Have acquired an understanding of, and the ability to independently work on, communicating lyrics as an artistic expression

Learning content

Work is done with prosody, scanning, emphasis, metrical feet, tempo and voice qualities (range, dynamics and tonal colour).

Teaching and learning methods

Class teaching.

PHYSICAL TRAINING

(1st-4th semester)

Learning outcomes

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

- Have acquired an understanding of the physical aspects of work as an opera singer, and the ability to translate this into practice in connection with professional work at a high level

Learning content

In the tuition, work is done with warming-up, strength training, physical improvisation, modern dance, ballroom dancing, fencing, stunts and mime, and training in body awareness on stage.

DRAMA

(1st semester)

Learning outcomes

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

- Have acquired knowledge of basic acting techniques and forms of stage work, and the ability to independently apply these in the continuing work with musical drama

Learning content

Work is done on basic acting techniques, improvisation, group exercises and the stage presentation of spoken texts.

Teaching and learning methods

Class teaching.

MUSICAL DRAMA

(2nd-4th semester)

Learning outcomes

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

- Be able to meet, at a high standard, the vocal, musical and dramatic requirements of professional work as an opera singer

Learning content

Musical and stage work is done with both brief and long excerpts from the operatic literature, or complete works. The tuition also covers work with ensemble singing, recitative and diction, and further development of acting techniques, as well as the application of the physical training.

AUDITION TRAINING

(3rd semester)

Learning outcomes

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

- Be able to compile a repertoire and perform for an audition at the level required for professional work as an opera singer.

Learning content

Students are trained in attending auditions with both musical and dramatic coaching. The teaching is aimed at the requirements for auditions, with a focus on the performance of the individual student.

EXAMINATION REGULATIONS for Recitation, Physical training, Drama, Musical drama and Audition training may be found on page 16.

INTERNSHIP

(3rd-4th semester)

Learning outcomes

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

- Have gained practical experience in work with a professional opera production

Learning content

The internship is arranged in cooperation with the Opera Department of the Royal Theatre. The size and nature of the task will depend on the current season's repertoire.

Teaching and learning methods

Class teaching.

EXAMINATION REGULATIONS – INTERNSHIP

After the 3rd or 4th semester

Examination form and duration

The subject is a certification subject. To obtain certification, the student must participate in performances and examinations as part of the internship.

If the student does not participate sufficiently in the planned internship course, the student will not pass the internship.

It is not possible to carry out a new internship, as the internship is planned in accordance with the repertoire of the Royal Danish Theatre for the season in question.

Moderation and assessment

The head of the Opera Academy approves the internship. The grade awarded for the internship is pass/fail.

Permitted examination aids

Not relevant.

Special provisions

The internship is arranged with the Opera Department of the Royal Theatre. The size and nature of the task will depend on the current season's repertoire.

If a planned internship course cannot be carried out, the task of the head of the Opera Academy will be to organise/agree/approve an alternative internship/learning course that can substitute for the internship at the Royal Theatre.

EXAMINATION REGULATIONS – MUSICAL AND DRAMA SUBJECTS

Just as the teaching transcends the boundaries between subjects, a large part of the course will be assessed as a whole at the end of each semester.

The following examination regulations for project submission, musical drama project submission and the Master's project are thus all forms of examination in which the students are examined in the learning outcomes associated with the teaching in Voice, Vocal coaching, Diction, Recitation, Physical training, Drama, Musical drama and Audition training.

PROJECT SUBMISSION

After the 1st and 3rd semesters

Examination form and duration

Project submissions are approved by certification, and thus require active participation.

To achieve certification, the student must actively participate in the planned activities for the semester in question, as stated in the year plan for the individual student. This includes both the lessons and the performances/project submissions.

The head of the Opera Academy issues a certificate for the individual student in consultation with the Voice teacher and the head of drama teaching. If it is assessed that the student must take a re-examination, the student will be notified of this at the end of the semester.

Re-examination:

If a student fails to achieve certification, an individually-designed practical examination will be scheduled. The examination has a duration of a maximum of 30 minutes, including assessment.

The head of the Opera Academy is responsible for organising and preparing the assigned task for the re-examination. The student must submit a repertoire list four weeks prior to the re-examination. On the basis of the repertoire list, the head of the Opera Academy selects the excerpts that are to be performed at the examination. The excerpts must have a total duration of a maximum of 20 minutes. The student must be notified of the choice of extracts three weeks prior to the re-examination.

The student is responsible for making arrangements with any co-performing students and accompanists.

Moderation and assessment

The certification assessment awarded is pass/fail.

In the assessment of the certificate and in the event of a re-examination, the assessment is the responsibility of the head of the Opera Academy, in consultation with the Voice teacher and the director for the project. If the three internal assessors are unable to participate in the assessment, a substitute must be found. In cases where the head of the Opera Academy also has a role as own teacher, this person must delegate to a deputy the role that was otherwise assigned to the head of the Opera Academy.

Permitted examination aids

Not relevant.

Special provisions

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MUSICAL DRAMA PROJECT SUBMISSION

After the 2nd semester

Examination form and duration

After the 2nd semester, vocal and dramatic skills are assessed in connection with the project submission in Musical Drama.

The project submission in Musical Drama is assessed at the performance the student participates in to conclude the second semester. The size of the performance and the student's role in it will depend on the year plan determined by the head of the Opera Academy at the commencement of studies.

Students can only deregister for project submission in special circumstances. A request to deregister must be made in writing to the head of the Opera Academy as early as possible.

Re-examination:

In the event of re-examination, an individually-designed practical examination will be scheduled. The examination has a duration of a maximum of 30 minutes, including assessment.

The head of the Opera Academy is responsible for organising and preparing the assigned task for the re-examination. The student must submit a repertoire list four weeks prior to the re-examination. On the basis of the repertoire list, the head of the Opera Academy selects the excerpts that are to be performed at the examination. The excerpts must have a total duration of a maximum of 20 minutes. The student must be notified of the choice of extracts three weeks prior to the re-examination.

The student is responsible for making arrangements with any co-performing students and accompanists.

Moderation and assessment

The project submission is assessed by an external examiner and two internal assessors, consisting of the student's own Voice teacher and the director for the project. A grade is awarded for the submission in accordance with the currently applicable marking scale.

If one of the two internal assessors is unable to participate in the assessment, a substitute must be found.

Permitted examination aids

Not relevant.

Special provisions

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MASTER'S PROJECT

(4th semester)

Learning outcomes

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

- Master, at a high professional level, the artistic methods, tools and expressions of opera singing, and the realisation and expression of a personal artistic identity

Learning content:

Reference is made to the entire course of study.

EXAMINATION REGULATIONS

After the 4th semester

Learning outcomes

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

- Master, at a high professional level, the artistic methods, tools and expressions of opera singing, and the realisation and expression of a personal artistic identity

Examination form and duration

Examination of a musical drama project

For the examination, the student compiles a repertoire list of the works studied during the Master's programme. The repertoire list must include all the studied works, including a minimum of five arias. The repertoire list must be approved by the student's own Voice teacher.

In the musical drama project, the student, in collaboration with his or her fellow students, presents excerpts or complete works from the operatic literature chosen by the management of the Opera Academy in consultation with the responsible subject teachers. The repertoire must demonstrate fulfilment of the learning outcomes for the subject.

It is the student's responsibility to ensure that the repertoire list is submitted to the Opera Academy administration on time.

Re-examination:

In the event of re-examination, an individually-designed practical examination will be held. The examination has a duration of a maximum of 45 minutes, including assessment.

The re-examination will be based on the previously submitted repertoire list.

The head of the Opera Academy is responsible for organising any re-examination, including determining which parts of the original examination format the student will be examined in, and which excerpts from the repertoire list will be performed at the examination.

The excerpts must have a total duration of a maximum of 35 minutes. The student must be notified of the choice of extracts at least three weeks prior to the re-examination.

The student is responsible for making arrangements with any co-performing students and accompanists.

Moderation and assessment

The musical drama project is assessed by one external moderator and three internal assessors, consisting of the head of the Opera Academy, the student's own Voice teacher, and the head of drama teaching.

If one of the three internal assessors is unable to participate in the assessment, a substitute must be found. In cases where the head of the Opera Academy also has a role as a teacher, this person must delegate to a deputy the role that was otherwise assigned to the head of the Opera Academy.

A single grade is awarded in accordance with the currently applicable marking scale.

In the case of re-examination, the above description of the moderation and assessment will apply.

Permitted examination aids

Not relevant.

Special provisions

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3. THEORETICAL SUBJECTS

(1st-4th semester)

METHODOLOGY

(1st-2nd semester)

Learning outcomes

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

- 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 relevant scientific methods
- Be capable of independently and critically identifying project-relevant knowledge as well as assessing and applying relevant methods in relation to the project

Learning content:

The tuition includes guidance in idea development, critical reflection, documentation and assignment description. During the course the student submits a small number of brief written assignments that are intended to develop the student's skills in written communication.

Teaching and learning methods:

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

EXAMINATION REGULATIONS – METHODOLOGY

After the 2nd semestert

Learning outcomes

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

- 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 relevant scientific methods
- 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, assignment formulation and documentation form, and a proposed internal supervisor.

Moderation and assessment

The topic, assignment formulation 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 formulation to the Study Administration before the deadline. The assignment formulation must be submitted electronically.

HISTORY OF OPERA

(2nd semester)

Learning outcomes

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

- Be familiar with major works, librettists and composers from the history of opera
- Possess knowledge of the stylistic features and dramaturgical and compositional characteristics of the various historical periods
- Possess knowledge of the historically and culturally relevant features of the relevant periods

Learning content

Students are given tuition in the major works of opera history and their cultural context. The tuition takes place in classes, jointly with students from the Master's programme in Voice. Minor assignment submissions are included as a compulsory element in the teaching.

Teaching and learning methods:

Lecture series, jointly with students from the Master's programme in Voice.

EXAMINATION REGULATIONS – HISTORY OF OPERA

After the 2nd semester

Learning outcomes

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

- Be familiar with major works, librettists and composers from the history of opera
- Possess knowledge of the stylistic features and dramaturgical and compositional characteristics of the various historical periods
- Possess knowledge of the historically and culturally relevant features of the relevant periods

Examination form and duration

The subject is a certification subject. To obtain certification, the student must have at least 80% attendance. If certification is not awarded, the student must submit a written assignment. The assignment must have a length of five pages, excluding notes and references. **One week** is allowed for the assignment.

Moderation and assessment

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

Permitted examination aids

Not relevant.

Special provisions

The assignment is set by the teacher in the subject.

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 – Reflection assignment 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 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, performance/demonstration, lecture, etc.), the written part must comprise at least 5-10 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 in accordance with 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 is submitted on time. The assignment 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. 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.

Other participants at the examination

The examination regulations usually 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 agree who is to 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 the mandatory examination materials on time, including the examination programme, may risk being registered as absent from the examination and having the examination in question administratively cancelled.

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 stated 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 allowed to attend 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 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 event of cancellation of the examination (other than in the case of the absence of the student or the unavoidable absence of a 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 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 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 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 know 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 describing the specific rules for study activity, study registration, examinations and concert activities at the Academy. These may be found on RDAM's intranet.