



# CURRICULUM

## MUSIC TEACHER

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

Approved June 2018, revised July 2022, January 2023, 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 Bachelor study programme in Music is laid down under the authority of Executive Order no. 1476 of 01.10.2020 concerning the Danish Academies of Music and the Royal Opera Academy in the area of the Danish Ministry of Culture. This curriculum applies to all current students enrolled after 01.08.2018. Students enrolled at an earlier time may be subject to transitional rules.

### ECTS CREDITS

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

### ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION

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

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

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

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

It is a prerequisite for admission that the applicant masters Danish both orally and in writing, and can use the language in a teaching context. A CEFR level of B1 or higher is required. Foreign applicants must enclose documentation of their Danish language skills.

### INTERNATIONAL FEE-PAYING STUDENTS

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

### TITLE AWARDED

Graduates of the Bachelor programme in Music are entitled to use the title Bachelor of Music (BMus) (general music teacher). The title in Danish is: Bachelor i musik (BMus) (almen musiklærer).

## PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the Bachelor programme as general music teacher is to prepare the student for employment in the broad and complex labour market of music education and music performance, for example in music schools, folk high schools, continuation schools, primary schools, etc. and/or as conductor of an adult or children's choir, band or ensemble leader, performing musician, etc.

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

### Knowledge

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

### Skills

- Skills to create good relations with the student's pupils, and to organise and implement teaching situations and coherent courses for small or large groups of pupils.
- Skills to express oneself artistically within a variety of relevant styles with imagination and empathy.
- Skills to evaluate pedagogical and music pedagogical challenges, and to justify and select relevant solutions.
- Skills to communicate about artistic expressions and professional issues with peers, pupils and non-specialists.
- Skills to apply aural training and other general skills associated with the field in solution-oriented practice and private study in relation to music teaching and other professional work.
- Skills to apply relevant scientific methods and assess theoretical issues in selected areas.

### Competencies

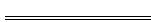
- Competency to reflect on one's own musical pedagogical practice and develop and vary the teaching.
- Competency to identify and assess one's own learning needs and structure one's own learning and that of others in connection with music performance and music teaching.
- Competency to handle the psychological, physiological, planning and communication demands of public performance and the prior rehearsal and practice.
- Competency to communicate the student's practice of music in writing and speech, and place it in a broader context.
- Competency to interact musically and lead ensembles of various sizes, and to engage independently and professionally in musical collaborations.
- Competency to apply musical, pedagogical and instrumental/vocal knowledge in teaching.

# STRUCTURE OF THE PROGRAMME

## SCHEMA (ECTS AND TEACHING)

### GENERAL MUSIC TEACHER

Subject group	Subject	1st year	2nd year	3rd year	
Principal study	Music pedagogy, ensemble conducting and choir conducting	30 ECTS	30 ECTS	10 ECTS	20 ECTS
	Instrument/Singing	10 ECTS	10 ECTS	10 ECTS	
Principal study-related subjects	Children's choir			3 ECTS	
	Practical voice	3 ECTS	3 ECTS	3 ECTS	
	Practical piano	3 ECTS	3 ECTS	3 ECTS	
	Theory, arranging and instrumentation	6 ECTS	6 ECTS		
	Popular/contemporary music theory				3 ECTS
General subjects	Aural training	5 ECTS	5 ECTS		
	Music history/cultural studies	3 ECTS	3 ECTS		
	Entrepreneurship			4 ECTS	
	Elective Subjects			4 ECTS	
	TOTAL	60 ECTS	60 ECTS	60 ECTS	

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

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

The marking  indicates the duration of the teaching.

# 1. PRINCIPAL STUDY

(1st-6th semester)

## LEARNING CONTENT

### Music pedagogy

In the subject music pedagogy, the student develops practical methodological skills and tools, and acquires pedagogical and theoretical knowledge which will enable him or her to undertake music teaching of children in the age group 0-12 years in both large and small classes.

During the programme the student builds up a wide repertoire, encompassing both older and more recent children's songs, rhymes and singing games, but also selected relevant parts of the classical music literature. The student learns to develop and prepare his or her own teaching materials for the purpose of communicating the aforementioned.

During the course, work is inter alia done with the following:

- Various musical pedagogical traditions and methods
- The organisation of a progressive course of teaching
- Structured and varied lesson construction
- The student's own teaching role and the establishment of a secure and confidence-building learning space
- Meaningful communication of musical content, including work on the communication of the basic elements of music (pulse, rhythm, form, melody and harmony)
- Pedagogical and psychological theory relating to children's developmental and learning processes
- Reflection on and evaluation of the student's teaching practice

In the course of the programme, brief courses are also held to allow students of music pedagogy to acquire a basic insight into and understanding of the professionalism of primary school teachers and educators.

### Ensemble conducting

Popular music ensemble leading and classical ensemble conducting are taught.

Popular music ensemble leading is furthermore divided into two parts:

- Rotation and instrument knowledge (1st-3rd semester)
- Ensemble playing for children (4th-6th semester)

**In rotation/instrument knowledge**, the student, through the rotation interplay technique, acquires fundamental playing skills on popular music instruments (microphone, bass, drums, electric guitar, keyboards, percussion, etc.). The teaching also includes listening exercises, arrangement exercises, guidance and exercises in methodical instruction and leadership.

**In ensemble playing for children**, various interplay techniques are used on both the same and different instruments, and on both electric and acoustic instruments. The student is guided in planning, implementing and evaluating ensemble playing tuition in primary school. Relevant musical didactic theory is included in the teaching, and a number of relevant teaching materials are reviewed and tested. Under guidance, the student prepares and tries out ensemble playing arrangements, primarily focusing on music in primary school.

**In classical ensemble conducting**, the student acquires elementary conducting skills and general in-depth rehearsal skills to conduct various classical instrumental ensembles, and develops the ability to inspire and initiate. Work is done in elementary beat technique and in methods and tools for practising, instrument knowledge and score knowledge.

## **Choir conducting**

The teaching in choir conducting aims both to equip students with the technical, musical and pedagogical skills to conduct, instruct and lead choirs at different levels in various genres, and to develop the student's skills and experience as a chorister. The teaching includes conducting technique, practising and rehearsal technique (including the use of the piano as a supportive tool), choral voice pedagogy and musical analysis relating to choral direction and rehearsal methods (including awareness of the relationship between lyrics and music, technical vocal challenges in the score, stylistic characteristics and performance practice). Work is also done to develop the student's musical, vocal and stylistic sense and leadership skills.

As part of the teaching, the student participates in choir activities. Every year, a course in popular choral music is held.

## **Rhythmic training**

During the first year of studies, as part of the principal study, the student is provided with rhythmic training. The purpose of the subject is to work methodically with pulse, subdivisions, grounding, coordination and motoric skills, thereby building up a bodily and intellectual understanding of pulse and rhythm. The aim is to give the student a stronger rhythmic foundation for use in work as a musician and teacher, where it is important to have a strong inner sense of pulse and rhythmic energy. The rhythmic training tuition includes the use of body and voice when practising rhythms and movement patterns, polyrhythms and poly periods, complex rhythmic structures in, for example, African and classical Indian music, rhythm notation and the analysis of processed rhythms, the processing of notated rhythms with body and voice, and tools for the communication of pulse and rhythm.

## **TEACHING AND LEARNING METHODS**

### **Music pedagogy**

Class teaching, observation and class practical training, internal practical training and guidance.

### **Ensemble conducting**

Classes, practical training, observation internship, individual guidance.

### **Choir conducting**

Class teaching.

In addition, students participate in practice choirs of various sizes and in the Common Choir.

Together, GM students and church music students form the Practice Choir (primarily for the more advanced students), the Training Choirs (for students' first experiences with choral direction) and the Common Choir, which performs in projects under the leadership of the most experienced students and teachers in choir conducting.

### **Rhythmic training**

Classes and workshops.

## **EXAMINATION REGULATIONS**

### **1ST YEAR PROFICIENCY TEST, MUSIC PEDAGOGY**

**After the second semester**

#### **Learning outcomes**

The purpose of the test is to examine the student's basic skills regarding musical clarity and pedagogical organization in a communication situation, in order to assess whether the student is likely to be able to complete the study programme.

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

- Possess knowledge of a certain repertoire and certain didactic methods in relation to music pedagogy
- Have knowledge of certain music teaching approaches
- Be able, under supervision, to reflect on his or her own practice, communicate simple pedagogical issues, and choose relevant solution models
- Be capable of creating flow and music in the teaching
- Appear present in the teaching situation
- Be able to present a clear and concise expression in their mediation

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

Practical test, the total duration of which depends on the number of students in the year group. Each student must do a team-teaching demonstration in 15 minutes followed by a short conversation in 5 minutes. 10 minutes is provided for assessment per student. In total the duration is 30 minutes per student. 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. The assessment awarded is pass/fail, and is supplemented by a short conversation in which the student is provided with guidance for their future teaching.

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

The student will begin – along with the rest of the class – the study of a song/movement or a part of it. During the studying some of the basic elements of the music (pulse, rhythm, form, melody, harmony) are made subjects of closer investigation and practice.

The studying must include vocal work on the melodic studying, and a body movement aspect must be included as well (a small dance, choreography etc) which will be descriptive for the musical content (phrasing, form etc). This will support the studying of the song/movement.



The Study Administration is responsible for ensuring that an extra room is available for the assessment process.

## **BACHELOR PROJECT, MUSIC PEDAGOGY**

### **After the sixth semester**

#### **Learning outcomes**

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

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

- Be familiar with a wide and versatile repertoire in relation to the subject, including selected parts of the classical music literature
- Possess knowledge of various musical pedagogical methods and traditions, fundamental pedagogical and learning theory, and children's psychological development
- Be able to organise and implement structured teaching situations and coherent, progressive courses of teaching for large and small classes
- Be able, through a secure teaching space and a good relationship with the pupils, to communicate music and technical content (including the fundamental musical elements) in a trustworthy and meaningful manner
- Be capable of developing and varying his or her own teaching and reflecting on his or her own practice
- Be able to assess challenges and problems in the teaching situation and justify and select relevant solution models, possibly on the basis of or against the background of pedagogical and psychological theory
- Possess knowledge of the music teaching employment market, and be able to participate appropriately in collaborations with, amongst others, primary school teachers and educators

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

Practical test of 1 hour and 15 minutes' duration, including assessment. The examination consists of a practical test and the submission of a written report.

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

## Special provisions

### Report:

In the course of the Bachelor programme, the student keeps a logbook of his or her practical teaching in all three years. On the basis of this logbook, the student submits a report in four copies 14 days prior to the examination.

The report must contain:

- A description of the student's work as a music teacher during the study programme, including reflections on the student's own development and knowledge of musical pedagogical methods and traditions, as well as pedagogical and psychological theory.
- A description and documentation of self-developed teaching materials that demonstrate the student's ability to organise and communicate a particular subject area to a specific age group.
- A description of the practical teaching course in the sixth semester, including the class, relevant pupil descriptions, age group, physical surroundings, level of proficiency and learning readiness, as well as considerations of the goals, content and methodology of the teaching and a provisional evaluation of the course.
- A comprehensive overview (repertoire and literature list, digital links, etc.) of the repertoire and literature studied during the Bachelor programme, including various songbooks, literature on music pedagogy, methodology, general pedagogy, psychology, etc.
- The complete logbook for the practical teaching courses in the Bachelor study programme (appendix)

The report should be 8-10 standard pages in length, excluding bibliography and any appendices.

### Practical examination:

The practical examination is held in three parts:

**Part 1** is a practical teaching demonstration with an examination class, of approximately 25 minutes' duration. The student prepares a lesson plan with accompanying appendices for the moderators, which the student brings to the examination in three copies.

**Part 2** of the examination consists of a 10-minute presentation of a self-selected topic within the student's musical pedagogical practice, preferably based on the student's report.

**Part 3** of the examination consists of a 5-10 minute conversation with the moderators, in which the moderators have an opportunity to ask questions about the teaching demonstration, the topic presentation and the report.

No preparation time is given.

It is the student's responsibility to ensure that the report is submitted on time. The report is submitted in four copies.

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

The student is responsible for ensuring that various examination aids, including instruments, are present in the examination room.

The Study Administration is responsible for ensuring that an extra room is available for the assessment process.

## **INTERNAL PROFICIENCY TEST, POPULAR MUSIC ENSEMBLE CONDUCTING**

### **After the third semester**

#### **Learning outcomes**

The purpose of the proficiency test is to document that the student:

- Has acquired basic playing skills in the popular music instruments: microphone, drums, electric bass, electric guitar, keyboards and percussion, and has developed a good sense of how these enter into ensemble playing, rhythmically, dynamically and melodically.
- Has gained insight into and a basic practical understanding of the technical, playing technique and ensemble playing possibilities of the instruments in various musical styles
- Has acquired basic methods and tools to inspire and initiate ensemble playing, and possesses knowledge of the necessary leadership tools
- Can show musical breadth of view
- Has acquired the basic principles and tools to prepare simple arrangements for ensemble playing with popular music instruments
- Has acquired elementary skills in relation to listening and reduction of roles, as well as basic knowledge of various types of pedagogically suitable scores

As part of the teaching in the subject of popular ensemble leading, an internal proficiency test in rotation and instrumental knowledge is taken after the third semester. The proficiency test is practical and is held in such a way that three weeks before the examination, the year group submits a common syllabus of 3-5 simple rotation arrangements. These arrangements are jointly selected by the students and teacher from the arrangements prepared by the students during the course. The syllabus repertoire must show a certain degree of stylistic variation.

The student demonstrates his or her skills in rotational ensemble playing within this syllabus, and as an initiator/music director in line with the other instrumental roles.

#### **Moderation and duration**

The proficiency test is assessed with internal moderation and has a duration of 60 minutes for the entire year group. It is followed up by a brief written assessment and a forward-looking guide for each individual student.

## **BACHELOR PROJECT, POPULAR MUSIC ENSEMBLE CONDUCTING**

### **After the sixth semester**

#### **Learning outcomes**

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

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

- Have acquired the methods and skills to be able to plan and implement ensemble playing situations with children in primary and/or music school in large classes
- Be able to assess and evaluate his or her own practice in relation to the aforementioned
- Have acquired the necessary knowledge and tools to be able to prepare simple arrangements for ensemble playing in large classes with relevant instruments, including acoustic instruments
- Possess knowledge of relevant published teaching materials in the subject
- Possess knowledge of relevant musical didactic theory in relation to the subject

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

45-minute practical test including assessment (20 minutes practical ensemble leadership, 10 minutes conversation, 15 minutes assessment).

The examination consists of a practical and a written part.

The written part consists of a synopsis (3-4 pages), which as a minimum must contain:

- A description of a brief teaching course in primary school or music school with a large class of pupils. An account of the didactic/methodical choices and progression.
- 1-2 ensemble arrangements for large classes that the student has prepared in connection with the teaching of the examination's practical teaching class.
- Bibliography

The practical part consists of a teaching demonstration followed by a conversation with the moderators.

On the basis of the student's synopsis, an ensemble playing situation is implemented with a large class of pupils for approximately 20 minutes. This is followed by a 10-minute conversation in which the moderators and the student's own teacher have an opportunity to ask questions about the synopsis and the teaching demonstration.

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

## **Special provisions**

The student demonstrates the rehearsal and direction of a self-chosen task with an ensemble consisting of fellow students, external musicians or singers, or a combination of these. The test concludes with an interview at which the student answers questions on the progress and planning of the test lesson, the choice of rehearsal method and technique, problem solving and leadership.

The student is responsible for obtaining approval for the self-chosen pieces from his or her own teacher, and for providing possible score materials for the moderators and the other participants at the test.

The student provides one copy of all the score and lyrics material to be used in the rehearsal to the moderators and the student's teacher prior to the start of the test. If no material is given to the ensemble, nothing is given to the moderators or teacher.

The student and the teacher are jointly responsible for ensuring the presence of the ensemble at the test.

The Study Administration is responsible for ensuring that an extra room is available for the assessment process.

## **BACHELOR PROJECT, CLASSICAL ENSEMBLE CONDUCTING**

### **After the sixth semester**

#### **Learning outcomes**

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

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

- Be able to initiate and implement pedagogically well-organised and effective rehearsal and teaching situations within classical music, and motivate the ensemble to give a good performance and realise the musical intentions
- Be capable, through commitment and feeling for the music and the pedagogical situation, of creating the necessary concentration and contact to both the ensemble and the individual musicians, and have knowledge of and the ability to apply elementary conducting skills with preparations, conclusions, phrasings, pauses/ caesuras, dynamics and articulation
- Have knowledge of and be able to use elementary beat techniques clearly and efficiently, and, on the basis of an understanding of the structures of the music, be able to express phrases from a melodic sequence
- Possess knowledge of a certain repertoire in classical music ensemble conducting and of the capabilities of the individual instruments, as well as musical insight into and awareness of the effective characteristics of the music (e.g. tone, mood, dynamics, harmony) and the ability to communicate these to both peers and non-specialists
- Be able, with a sense of balance, rhythm and tone, to correct errors and provide relevant and clear instructions, with an understanding of the ensemble's capability in relation to the level of difficulty of the music

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

45-minute practical test, including assessment. (25 minutes for conducting and rehearsal, 5 minutes for the interview, 10 minutes for the assessment process and 5 minutes for notification of the result to the student.)

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

### **Special provisions**

The student demonstrates the ability to rehearse and conduct an ensemble consisting of fellow students and/or an external ensemble. The test concludes in an interview, at which the student comments on and answers questions about the test.

The student, in co-operation with the teacher, is responsible for ensuring the presence of a suitable ensemble.

The student is responsible for providing all score materials, i.e. orchestra parts for the ensemble and a score for each of the moderators.



## **BACHELOR PROJECT, CHOIR CONDUCTING**

### **After the sixth semester**

#### **Learning outcomes**

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

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

- Be able to plan, initiate and conduct a well-organised choir practice with simple to medium-level choral pieces, with appropriate rehearsal, progression and positive development, and motivate the choir to perform well and realise the musical intentions
- Through commitment and feeling for the music, be able to create the necessary concentration and contact with the whole choir, and listen to and react to the choir's musical performance, thereby playing a positive and constructive role as conductor
- Possess knowledge of and the ability to utilise elementary choral conducting techniques (e.g. preparations, beats, caesuras, pauses) and as well as knowledge of rehearsal methods and elementary vocal technique, and the ability to correct obvious errors in the choral singing with conducting and/or verbal instructions
- Have knowledge of a certain repertoire in the field of choral singing and a particular knowledge of individual works
- Be able to analyse choral works on the basis of, for example, vocal technique, stylistic characteristics, musical structures and contexts, and possess musical insight into and awareness of the effective characteristics of the music (e.g. tone, mood, balance, dynamics, harmony) and the ability to communicate these to both peers and non-specialists
- Be able to use the piano at a basic level as an appropriate tool in the rehearsal process
- Be able to reflect critically on his or her own performance during the test, and justify and choose relevant solution models

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

The test takes the form of a 60-minute practical test, including assessment. (30 minutes for the choir practice, 15 minutes for the interview with the student, and 15 minutes for the assessment process.)

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

## Special provisions

The student submits a repertoire list of five choral pieces six weeks prior to the examination. Copies of the five choral pieces and one self-chosen piece must be attached. The pieces must be from a variety of genres and include pieces in Danish and other languages.

The list and the pieces are approved by the teacher, and all of the material is submitted in four copies. It is the student's responsibility to ensure that the material is submitted on time.

The test takes the form of a choir practice with the Common Choir, or part of the Common Choir. At the test, work is done with two complementary pieces:

- 1) One self-selected, concert-ready piece (duration: 3-5 minutes)
- 2) One piece that the teacher, in consultation with the external moderator, selects from the student's list. This piece is forwarded to the student **four weeks** prior to the test. The student is responsible for collecting this from the Study Administration. The piece is then given a basic rehearsal with the choir, so that the choir achieves 'secunda vista' level for the test.

**Two weeks** prior to the test, the student submits a report of 4-8 standard pages containing the student's reflections on the whole process, starting with the choice of repertoire, the analytical and practical preparation of the selected pieces, the compilation of a plan for the entire process (including choir practices before the test) and a brief projected view of what could be worked on after the test (as a reflection on what worked as intended, and what could be approached differently next time).

It is the student's responsibility to ensure that the report is submitted on time. The report is submitted in four copies.

If the practice choir does not sing at the test, the student is responsible for providing scores for the choir and moderators.

## **INSTRUMENT/VOICE**

(1st-6th semester)

### **Learning content:**

The teaching develops and strengthens the student's individual musical identity on the solo instrument, with regard to both technical skills and musical expression. On the basis of the student's musical capabilities and stylistic identity, the teaching encompasses the development of the student's technical skills through work on instrumental/ vocal technique(s) and the development of the student's musical expression skills in relation to basic principles such as form/structure, tone, pulse, phrasing, improvisation, rhythmic/melodic paraphrasing and text comprehension – primarily in relation to the student's own music-making, but also with a focus on strengthening the student's musical communication within the principal studies Music Pedagogy, Choir Conducting and Ensemble Conducting.

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

Individual teaching.

### **Examination regulations:**

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

After the 3rd semester, an internal test is held, where the student performs a program of 10-12 minutes duration. The test is attended by the student's teacher in the subject as well as the Head of Department or a representative of this. The test is followed by an oral evaluation for the student with a view to further education in the instrumental subject. The exam is planned outside the exam office.

### **Examination regulations:**

#### **After the sixth semester**

### **Learning outcomes**

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

- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, accurate intonation, equality, flexibility and tonal/dynamic variation, in both solo and ensemble performance
- Be able to convey a basic artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination in both solo and ensemble playing
- Be capable of handling the basic psychological and physiological demands associated with public performance
- Be capable of independently managing time and effort in relation to practising, learning and rehearsals
- Be able to evaluate artistic challenges and technical instrumental issues, and justify and select relevant expressions and solutions

### **Examination form and duration**

30-minute practical test, including assessment.

## **Moderation and assessment**

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

## **Permitted examination aids**

Not relevant.

## **Special provisions**

At the examination, the student presents a self-selected programme of 20 minutes' duration, compiled in co-operation with the teacher. The programme must contain musical/stylistic variation. At least one of the tasks must be an ensemble playing or ensemble singing task. In the case of popular music instrument playing or singing, improvisation/paraphrasing must be included in at least one of the numbers. One of the tasks is defined as a solo/unaccompanied task (e.g. a classical étude, a standard number, a transcribed solo, the student's own composition or an interpretation of a song).

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

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



## 2. PRINCIPAL STUDY-RELATED SUBJECTS

(1st-6th semester)

### CHILDREN'S CHOIR CONDUCTING

(4th-5th semester)

#### Learning content:

The purpose of the teaching in children's choir conducting is to give the student an opportunity to learn about the conducting and leadership of children's choirs. The teaching includes observation internship and visiting internship with children's choirs on several levels, voice production for children's voices, instruction techniques, methodology and the organisation of practice sessions.

#### Teaching and learning methods:

Class teaching, observation internship and guidance.

#### Examination regulations:

##### After the fifth semester

#### Learning outcomes

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

- Possess knowledge of a certain repertoire in the field of children's choral singing, and a particular knowledge of individual works
- Be able to plan and conduct a well-organised children's choir practice with appropriate rehearsal, progression and positive development, and motivate the choir to perform well and realise basic musical intentions
- Be capable of developing and varying his or her own teaching and creating flow and music in the choir practice
- Possess knowledge of voice production in children (including vocal and aural/intonation problems), methodologies and music pedagogical approaches in relation to children's choirs
- Possess knowledge of and be able to apply elementary conducting techniques for children's choirs, auditively and visually illustrate and control the mood/energy, dynamics, rhythm and tempo, and correct obvious errors through conducting and/or verbal instructions

#### Examination form and duration

30-minute practical test, including assessment, with set task.

#### Moderation and assessment

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

#### Permitted examination aids

Not relevant.

### **Special provisions**

The student demonstrates his or her skills in conducting children's choirs, either with the student's own choir or with one of the Academy's children's choirs, according to the student's own choice. Work is done with warming-up/voice training and a set task/piece. The task must not have been previously reviewed during the student's studies. The student's own teacher, in consultation with the internal moderator, is responsible for the set task. The set task can be collected from the Study Administration **three days** before the examination.

If time permits, the student may supplement this with a brief self-chosen piece which has been reviewed earlier with the choir.

The student and the teacher are jointly responsible for ensuring the presence of the choir.

The student is responsible for supplying scores for the moderators and ensuring the attendance of other participants at the test.

## **PRACTICAL VOICE**

(1st-5th semester)

### **Learning content:**

The purpose of the subject is to develop and strengthen the voice in speech and singing for appropriate use in teaching contexts, and to provide the student with stylistic vocal experience and insight into a broad repertoire that will qualify him or her for voice teaching and leadership within the programme's pedagogical principal studies. Work is done on vocal training and ensemble singing, repertoire rehearsal, including singing with own accompaniment and teaching in prima/secunda vista tasks.

The aim is for the teaching in practical voice to be linked throughout the Bachelor programme with the principal studies of Music Pedagogy, Choir Conducting and Ensemble Conducting, together with joint repertoire study. The solo singing repertoire ranges from Danish songs and folk songs to children's songs and classical and popular music repertoire.

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

Classes and individual teaching.

### **Examination regulations:**

#### **After the fifth semester**

### **Learning outcomes**

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

- Possess knowledge of the possibilities and limitations of the singing voice, and the ability to use his or her singing voice as an appropriate tool in teaching contexts
- Possess musical insight into and awareness of the effective characteristics of the music (e.g. tone, mood, dynamics, harmony) and a sense of style and stylistic means, and be able to communicate these to both peers and non-specialists
- Be able to accompany his or her own singing
- Be capable of independently managing time and effort in relation to practising, learning and rehearsals
- Be able to evaluate basic artistic challenges and issues of vocal technique, and justify and select relevant expressions and solutions

### **Examination form and duration**

30-minute practical test, including assessment. 30 minutes' preparation time is allowed for the secunda vista task.

### **Moderation and assessment**

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

### **Permitted examination aids**



Not relevant.

### **Special provisions**

The student submits a programme list of twenty solo songs, representing the reviewed repertoire. Five of the twenty solo songs are submitted as accompaniment to the student's own singing.

At the examination, the student presents two self-chosen and two to three moderator-chosen tasks from the programme list. A song performed to the student's own accompaniment must be included in the examination. All of the tasks are performed from memory. The student may obtain information on the moderators' choice of tasks from the Study Administration **one week** before the examination.

The student also performs a secunda vista song to his or her own accompaniment. The internal moderator is responsible for supplying the secunda vista tasks.

It is the student's responsibility to ensure that the programme list is submitted to the Study Administration.

The student is responsible for ensuring the attendance of any other participants at the examination.

## **PRACTICAL PIANO**

(1st-5th semester)

### **Learning content:**

The teaching enables the student to use the piano both as an aid to learning music theory, acquiring practical skills and repertoire, and in the student's future teaching activities as a tool to illustrate musical phenomena, and as an instrument for accompaniment and ensemble performance. The teaching encompasses a number of disciplines such as pitch playing and melody playing according to chords, accompaniment to notes and chords, development of preludes (and the like) and improvisation over simple forms, harmonisation – both to melodies without harmonic indications and in the form of harmonious processing of a given original (reharmonisation), transposition, prima vista playing, reduction and simple score playing. Simple piano pieces are also played. Work is done with a broad repertoire (children's songs, ballads, folk music, popular music, classical music, etc.). The student is introduced to the various piano voicing and accompaniment models that characterise the above genres.

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

Classes, individual teaching and workshops

### **Examination regulations:**

#### **After the fifth semester**

### **Learning outcomes**

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

- Possess an understanding of the uses of the piano in teaching, rehearsal and communication contexts
- Be able to identify his or her own learning needs and use the piano as a tool, for example in ensemble playing or accompaniment, and as an aid in learning and exemplification of basic music theory
- Be capable of applying fundamental piano skills such as chord notation and repertoire with chords, especially with a view to teaching/communication
- Be capable of independently managing time and effort in relation to practising, learning and rehearsal
- Be able to convey a coherent musical expression in a simple piano piece with the application of basic piano techniques
- Be able to evaluate basic artistic challenges and issues of vocal technique, and justify and select relevant expressions and solutions

### **Examination form and duration**

30-minute practical test, including assessment. 45 minutes are allowed for preparation in the secunda vista tasks.

## **Moderation and assessment**

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

## **Permitted examination aids**

Not relevant.

## **Special provisions**

The student submits a programme list of ten songs/pieces which represent the reviewed repertoire, with variation in style, rhythm and tempo. The following is submitted:

- a) Three titles in twelve keys. Transposition is done on the basis of one score original (melody with chord notation)
- b) Three easy piano pieces in two keys. The piece may also be a piano accompaniment to a *lied*
- c) Four optional titles. Maximum duration per title: two minutes

The moderator selects one task and key from points a) and b), respectively. One self-chosen task and one moderator-selected task are played from point c). The student is told of the moderator's choice at the examination preparation.

In addition to this are the d) *secunda vista* tasks:

- One piano piece at a simple level of difficulty
- Harmonisation to a set melody, performed either as a piano piece or as accompaniment to the student's own singing
- Reduction/chord notation task: Piano accompaniment to a song, *lied* or the like (solo voice with accompaniment), played as written or as a reduced chord accompaniment.

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

The student and the teacher are jointly responsible for ensuring the presence of other participants at the examination.

The moderator is responsible for supplying the *secunda vista* tasks.

The Study Administration is responsible for ensuring that there is a piano available in the preparation room.

## **THEORY, ARRANGING AND INSTRUMENTATION**

(1st-4th semester)

### **Learning content:**

The purpose of the subject is to contribute to the student's knowledge of the classical music tradition and, on the basis of this, strengthen the foundation for the productive element in the student's future work as a music teacher or music communicator. The teaching is intended to provide familiarity with the fundamental harmony and part-writing principles of Western music culture, stimulate the student's creative abilities, musical imagination and sense of compositional craftsmanship, and provide the skills to develop, arrange and orchestrate smaller pieces for pedagogical use. The teaching covers basic harmony and part-writing techniques, harmonic analysis, analysis of contrapuntal pieces, contrapuntal part-writing and elementary arrangement and orchestration. Work is for example done with vocal arrangements with a broad stylistic range, contrapuntal part-writing techniques, and basic arrangements for piano and small ensembles.

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

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

### **Examination regulations:**

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

### **Learning outcomes**

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

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

### **Examination form and duration**

*In the case of more than 80% attendance:*

Tasks 1-3: Set home assignments: 1 week

Task 4: Substitute assignment

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

Tasks 1-3: Written examination.

- Task 1 (harmonisation/arrangement) 6 hours
- Task 2 (harmonic analysis): 4 hours
- Task 3 (counterpoint): 6 hours

Task 4: Substitute assignment

### **Moderation and assessment**

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

### **Permitted examination aids**

None.

### **Special provisions**

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

1. Harmonisation/arrangement of a folk melody as a four-part vocal piece (SATB) with lyrics. Two to three melody originals are presented for the student to choose between. The examination answer may be stylistically broad and is expected to be mainly homophonic, but polyphonic elements may be included.
2. Harmonic analysis of a piano piece or the equivalent (1-2 pages of music). Stylistically, the task may be derived from a period between the Baroque and late Romanticism. Two tasks are presented for the student to choose between.
3. Counterpoint. The student chooses between the following two possibilities:
  - Composition of a canon on the basis of a given start and a set of lyrics. The answer must be in at least three voices and be at least twelve measures in length. The piece may be *a cappella* or accompanied (in which case chords or printed-out accompaniments are submitted)
  - Written analysis of a counterpoint piece corresponding to a two-part invention by J.S. Bach. The answer must illuminate both the motivic, harmonic and modulatory elements of the piece and must be formulated as text, or written directly onto the notes, or a mixture of these two forms
4. Arrangement/instrumentation

In addition, four assignments prepared during the study period are submitted for assessment:

- A choral piece for equal voices or mixed-voice choirs
- A piano piece
- An instrumental piece for uniform ensemble (string quartet, woodwind quintet or brass quintet)
- A piece of the student's own choice. This may lie within the above-mentioned areas

For the tasks under 1-3: The student is presented with a set of tasks, consisting of the three task types, when the examination assignment is obtained from the Study Administration.

For the tasks under 4: The student chooses the four tasks that are desired to be assessed. It must be indicated which of the tasks are desired to be assessed as choral piece, piano piece, instrumental piece and task of the student's own choice.

## **POPULAR/CONTEMPORARY MUSIC THEORY**

(6th semester)

### **Learning content:**

The purpose of the course is to provide the student with knowledge of the basic theory underlying popular/improvisational music. Through analyses and small assignments, the student's awareness of harmony, melody, rhythm and part types is strengthened. The teaching covers bass part writing, accompanying voices and voicing, overlying triads, scale/chord contexts and simple block harmonisation.

The teaching is intended to provide the necessary tools to compile small arrangements for small ensembles and secure the necessary theoretical foundation for possible further studies in the Master's programme in arranging popular music.

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

Class teaching.

### **Examination regulations:**

#### **After the sixth semester**

### **Learning outcomes**

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

- Possess knowledge of fundamental theory behind popular and improvisational music, and knowledge of the various part types
- Possess knowledge of how popular and improvisational music can be written down in notation
- With a starting-point in the practical work of arranging, issues of basic harmonic and part-writing principles are evaluated, and on this basis, the student can justify and choose relevant expressions and solution models

### **Examination form and duration**

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

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

If the certificate is not awarded, the student must take a four-hour written examination. A piano will be made available.

### **Moderation and assessment**

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

### **Permitted examination aids**

None.

### **Special provisions**

On the basis of a chorded melody of up to 32 measures, the student compiles a small arrangement for a self-chosen ensemble complement. The arrangement must demonstrate one or more of the techniques that have been studied in the teaching.

The internal moderator is responsible for ensuring the task is selected and prepared. The teacher approves the tasks before the examination.

### 3. GENERAL SUBJECTS

(1st-6th semester)

#### AURAL TRAINING

(1st-4th semester)

##### Learning content:

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

##### Teaching and learning methods:

Class teaching.

##### Examination regulations:

##### After the fourth semester

##### Learning outcomes

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

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

##### Examination form and duration

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

The student is examined in:

<b>Rhythm</b>	<ul style="list-style-type: none"> <li>• One monophonic task, performed with time marking for guidance</li> </ul>
	<ul style="list-style-type: none"> <li>• A two-part combination task. The task takes the form of both a sung/clapped task and a two-handed rhythm</li> </ul>



- An instrumental/vocal score sample from the musical literature, reproduced with time marking for guidance

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

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

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

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

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

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**Melody**

- An accompanied song

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

- An accompanied song, sung with lyrics

- 
- An unaccompanied free tonal or atonal melodic task

*If the student's main instrument is organ:*

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

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

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

- 
- A sung/played two-part piece

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

- A sung/played three-part polyphonic piece

*If the student's field of study is piano:*

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

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**Score playing/**

According to the choice of the moderator, *either*

**Reduction/**

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

**Figuration/**

**Transposition**

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

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

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

*If the student's field of study is singing:*

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

*If the student's field of study is piano:*

- Transposition of a piano accompaniment

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**Auditory analysis**

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

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

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

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

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**Dictation**

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

**Moderation and assessment**

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

**Permitted examination aids**

The student may bring a metronome.

**Special provisions**

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

## **MUSIC HISTORY/STRATEGIC MEDIATION**

(1st-4th semester)

### **Learning content:**

The subject is an introduction to musical main currents in the western culture and to strategies within mediation of music. The music is put into perspective along with historic and analytical angles as well as examples on ordinary thoughts of the time. The student will also develop their skills in oral and written presentation of music and debate the norms and patterns of musical life.

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

Lectures and classes. Minor oral and written presentations are included as a compulsory element in the teaching.

The teaching covers

- Oral introductions by the teacher
- Reading of a series of texts, equivalent to 250 normal pages in total
- Practical exercises in mediation of music in a competent and easily accessible way.

### **Examination regulations:**

#### **1.-4. semester**

### **Learning outcomes**

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

- Possess knowledge about and be able to explain about the progression of music history in highlights.
- Be able to include relevant knowledge about historic relations in own musicianship as well as in pedagogical connections.
- Be able to identify own needs of learning within music history and mediation.
- Be able to seek out, gather and acquire relevant professional knowledge.
- Be able to mediate the knowledge about music, both oral and written, towards a broader audience and furthermore put into words the value of a living cultural life.

### **Examination form and duration**

The subject is a certification subject.

To obtain the certificate the student must:

- Attend at least 80% of the lessons across the four semesters and deliver 3 oral presentations each semester.

If certification is not obtained because of lack of attendance or presentations, the student must attend an oral examination with a duration of 45 minutes. There is no preparational time. The student draws a subject from the curriculum and explain the subject without preparational time. Thereafter the student draws a work and

mediate it as to an ordinary concert audience. The mediation work is drawn from a list on 12 possible pieces that the student receives one week prior to the exam.

### **Moderation and assessment**

The certificate is assessed by the student's own teacher. The certificate is awarded pass/fail. In the event of an oral exam the test is assessed by internal moderator and the student's own teacher. The exam is awarded pass/fail

### **Permitted examination aids**

At the oral examination after the fourth semester all aids are permitted to prepare.

### **Special provisions**

Not relevant.



## **ENTREPRENEURSHIP**

(5th semester)

### **Learning content:**

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

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

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

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

### **Examination regulations:**

#### **After the fifth semester**

### **Learning outcomes**

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

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

### **Examination form and duration**

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

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

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

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

**One week** is allowed for the assignment.

### **Moderation and assessment**

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

### **Permitted examination aids**

None.

**Special provisions**

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

## 4. ELECTIVE SUBJECT

(5<sup>TH</sup> semester)

### Learning content:

The purpose of the subject elements is to make expansion or perspectivation of the artistic objects field possible. This is obtained through theoretical or practical work with the subject areas within or related to music, or by acquiring knowledge or competencies in a subject area beyond music, that is still relating to the students study course.

Elective subjects can be attained from RDAM or on other educations. The possible elective subjects will be described in the Catalogue of elective Subjects.

### Teaching and learning methods:

Classes. The exact teaching and learning methods will follow the purpose of the chosen subject.

### Learning outcomes

By the end of the module the student is expected to

- Describe relevant terms and themes that are relevant to the chosen subject.
- Describe relevant methodical approaches to the theme of the chosen subject.
- Explain connections, analyse, and, if possible, contribute with new terms and solutions.
- Discuss the elective subjects' themes/problems or interpret and present artistic material relevant to the chosen subject.

### The following elements can be considered as an elective subject:

The student shall choose an elective subject on the Royal Danish Academy of Music or another ECTS-awarding conservatoire or university education, fx. as a part of an exchange semester.

It is also possible to take a course through Global Conservatoire or through other merit giving activities.

Other merit giving activities must be preapproved by the study board at RDAM.

### Examination form and duration

The examination can be a practical test, a written home-assignment, a set assignment or set with options. The examination form will be described in the Elective Subject Catalogue. The examination is set from the beginning of the teaching. In a practical test the duration will normally be 30 minutes, In a written assignment 5-10 normal pages. There can be deviations from this, and it will be described in the Elective Subjects Catalogue.

### Moderation and assessment

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



**Permitted examination aids**

Not relevant.

**Special provisions**

The exam can be held as a group examination, unless something different is described in the specific elective subject. In a group examination the individual student's contribution must be identified in a way that ensures an individual assessment. A smaller part of the examination can be common.

Requirements for participation in examinations: For all elective subjects the student must have a minimum of 80% attendance, still the teaching is based on full attendance. Besides usual preparation there can be special requirements in the elective subjects to assignments during the teachings, prepared speeches or other. It will be described in the Elective Subjects Catalogue what the specific requirements are.

# GUIDELINES FOR EXAMINATION AND ASSESSMENT

## EXAMINATION GUIDELINES

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

### BEFORE THE EXAMINATION

#### Examination basis

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

#### Examination papers

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

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

#### Prima vista tasks and set tasks

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

#### Definition of a standard page

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

#### Other participants at the examination

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

#### Transfer and private student examinations

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

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

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

## **DURING THE EXAMINATION**

### **Duration of the examination**

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

### **Access for observers**

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

### **Factual errors**

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

### **Absence of the examinee**

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

### **Absence of internal or external moderator**

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

### **Absence of the student's teacher**

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

### **Absence of a contributing participant**

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

### **Absence of a performer**

If one of the student's singers or musicians is absent, this will count as an examination attempt, and one attempt at the examination will be deemed to have been used up. If the absence is due to documented illness, this will be regarded as equivalent to the student himself or herself being absent due to illness, and a make-

up examination will be planned. If a singer or musician is absent and the student has found a replacement, efforts will be made to hold a re-examination as soon as possible.

### **Notification of assessment**

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

## **AFTER THE EXAMINATION**

### **Appeals**

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

## **GRADING**

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

## **ASSESSMENT OF PRIVATE STUDENTS**

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

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

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

## **CREDIT, INTERNSHIP AND TRANSITIONAL PROVISIONS**

### **CREDIT RULES**

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

### **RULES FOR INTERNSHIP**

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

### **TRANSITIONAL PROVISIONS**

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

### **EXEMPTIONS**

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

## **OTHER REGULATIONS AND DISCIPLINARY MEASURES**

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