



THE ROYAL  
DANISH  
ACADEMY OF MUSIC

# CURRICULUM

## TONMEISTER

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

Approved June 2018

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. 833 of 23.06.2017 on Bachelor, Master's and Soloist programmes at the 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 admission requirement for the Bachelor study programme in Music is a passed entrance examination.

The entrance examination consists of an audition in the applicant's principal study and supplementary "prohibitive" examinations (i.e. examinations which must be passed). The admission process at the Royal Danish Academy of Music is co-ordinated between the Danish music academies, but students can only seek admission to the Bachelor programme as Tonmeister at the Royal Danish Academy of Music. 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 admission requirements, procedures and application forms are available at the joint website of the academies of music.

### **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) (tonmeister). The title in Danish is: Bachelor i musik (BMus) (tonemester).

# PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the Bachelor programme as Tonmeister is to qualify the student for employment as a tonmeister, music producer or sound technician in relation to broadcasting services, concert halls, sound studios, record companies or the operation of one's own production unit, and as a project creator.

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 practices and methods of the profession
- Artistically-based knowledge of a wide repertoire, significant musical styles and the related production techniques in the field, as well as in-depth knowledge of genres and more specialised repertoire
- Research-based knowledge in relevant areas of fundamental features of acoustics and electronics, as well as basic elements and organisational patterns in music, including harmony techniques, and the ability to relate this to one's own musical practice.
- Fundamental knowledge of the music industry and cultural life, as well as an understanding of music performance in a wider context.

## Skills

- Skills to produce music recordings with imagination and empathy within a variety of relevant styles.
- Skills to evaluate technical and production-related challenges, and to justify and select relevant musical expressions, technical solutions and interpretation possibilities.
- Skills to communicate about artistic expressions and professional issues with both peers and non-specialists.
- Skills to apply aural training and other general skills associated with the field to solution-oriented rehearsal and private study in relation to professional production work.
- Skills to apply relevant scientific methods and assess theoretical issues in selected areas.

## Competencies

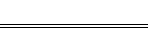
- Competency to realise an artistic expression, identify one's own learning needs, and structure one's own learning in connection with musical practice.
- Competency to handle the psychological, physiological, planning and communication demands of work as a recording director.
- Competency to communicate the practice of recording direction orally and in writing, and to place it in a broader context.
- Competency to interact with ensembles of various sizes, and to engage independently and professionally in collaborations across different disciplines and styles.

# STRUCTURE OF THE PROGRAMME

## SCHEMA (ECTS AND TEACHING)

### TONMEISTER

Subject group	Subject	1st year	2nd year	3rd year	
Principal study	Principal study ( <i>music production, practical production and sound engineering</i> )	41 ECTS	41 ECTS	17 ECTS	20 ECTS
	Practical production			10 ECTS	
General subjects	Aural studies and orchestral auditive analysis	5 ECTS	5 ECTS	5 ECTS	
	Harmony and parts writing	4 ECTS	4 ECTS		
	Analysis/communication	4 ECTS	4 ECTS		
	Music history/cultural studies	3 ECTS	3 ECTS	3 ECTS	
	Entrepreneurship			5 ECTS	
	Applied piano	3 ECTS	3 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 production, practical production and sound engineering

The tuition equips the student with general skills as a music technician and producer in the areas of both classical and rhythmic music. The teaching is divided into two main blocks – a theoretical block and a practical block. The theoretical teaching is structured in three main courses, each of which has its own focus area. The teaching is continuously drawn upon in the students' ongoing projects.

1st-2nd semester: Logistics, production planning/management, industry knowledge

3rd-4th semester: Sound aesthetics

5th-6th semester: Music production history

In the practical teaching, the course is structured with the main focus on the following elements:

1st-2nd semester: Introduction to RDAM's production facilities

3rd-4th semester: Extended review of DAW (ProTools and PyraMix) and practical production processes

5th-6th semester: Practical production processes

The aim of the subject is to provide the student with broad familiarity and practical experience with the technical equipment used in music production.

#### *1st-2nd semester*

The tuition is designed to provide the student with basic knowledge of the technical equipment, and enable the student to undertake simple recordings using RDAM's production facilities.

#### *3rd-4th semester*

On the basis of the tuition in the first and second semesters, the teaching aims to extend the students' knowledge of the technical equipment. The teaching is mainly centred on a number of major practical recording processes.

#### *5th-6th semester:*

The tuition is organised on the basis of two main sequences: classical and rhythmic music recording techniques. It is assumed that the technical aspects have now been learned, for which reason the focus is on the production-related and acoustic-aesthetic aspects of the subject.

## TEACHING AND LEARNING METHODS

The teaching takes the form of classes, drawing upon the students' individual productions.

## **EXAMINATION REGULATIONS**

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

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

#### **Learning outcomes**

The purpose of the test is to examine the student's basic technical and artistic abilities and progression, 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 basic knowledge of the technical equipment in a music studio, and be able to undertake recordings in professional production facilities
- Evaluate certain artistic challenges and technical issues, under guidance, and select relevant expressions and solutions
- Possess musical insight and be able to convey an artistic expression with a nascent sense of style
- Be able to communicate technical issues to peers

#### **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 principal subject teacher. A grade is awarded according to the currently applicable marking scale.

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

The oral test is based on a review of a production with accompanying report, submitted **14 days** before the examination date. The production must have a duration of approximately 7-15 minutes. (If the duration of the musical product exceeds 15 minutes, the student selects 7-15 minutes of digital documentation for assessment.) The production must be supplied in a readable standard format. The written report must be 5-8 standard pages in length.

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

Pursuant to the applicable Education Order, the student must register for the first-year proficiency test prior to the end of the second semester after commencing the Bachelor programme, and must pass the first-year proficiency test before the end of the fourth semester.

## **PRACTICAL PRODUCTION**

### **After the sixth semester**

#### **Learning outcomes**

The purpose of the test in practical production is to document that the student has acquired fundamental maturity, musicality and technical knowledge 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:

- Demonstrate understanding of setup, including microphone setup. Emphasis is placed on the student being able to argue for the chosen solutions and any alterations.
- Display technical clarity and handle the technical equipment
- Perform musical error detection and suggest musical corrections, including the choice of takes/cuts, etc.
- Demonstrate the ability to communicate with the participating musicians on musical questions
- Demonstrate the ability to supervise the production process, including showing knowledge of general production workflows and procedures, and an appropriate organisation of time
- Demonstrate the ability to produce a satisfactory sound result under great pressure of time

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

60-minute practical test, including assessment.

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

The student carries out a brief production process, with preparation, setup, sound check and recording of a previously supplied piece of music. After the recording, the student is examined via a conversation about the production. Questions are asked on technical, production-related and musical matters.

The Department Head selects the piece of music and determines the ensemble/soloist, as well as preparing a list of microphones and a blank setup plan.

The student is responsible for collecting the task from the Study Administration **one week** prior to the test.

The student is responsible for bringing the completed microphone and setup plan and a copy for the censor, and providing this at the start of the examination. The examination will take place in a recording studio or hall at RDAM.



The Department Head is responsible for ensuring that the studio and technical equipment live up to the ordinary standards of the Tonmeister study programme in terms of servicing and maintenance. No particular fault-finding/servicing will be performed before the examination.

It is therefore possible that faults may occur in the technical equipment during the examination. Fault-finding and correction of technical errors, to a reasonable degree, will be regarded as included in the practical examination.

## **BACHELOR PROJECT, MUSIC PRODUCTION**

### **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:

- Possess broad knowledge of the technical equipment in a music recording studio, and be able to independently undertake recordings using professional production facilities
- Be able to evaluate both artistic and technical challenges and issues, justify and select relevant expressions and solutions, and communicate these to peers and non-specialists
- Possess research-based knowledge of sound phenomena and sound engineering
- Be able, as a music producer, to realise musical intentions in interaction with others
- Possess knowledge of a wide repertoire, relevant musical styles and the related artistic practice and rehearsal traditions, and possess in-depth knowledge of individual works or more specialised repertoire
- Be able, as a technician and music producer, to establish an artistic expression with a sense of style, both alone and in interplay with others
- Be capable of allocating working time and effort in relation to recording and production, independently and with professional discipline

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

60-minute practical test, including assessment.

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

The oral test is based on a review of four productions with accompanying report, submitted **14 days** before the examination date. The productions must have a duration of approximately 7-15 minutes. (If the duration of the musical product exceeds 15 minutes, the student selects 7-15 minutes of digital documentation for assessment.) The productions must be supplied in a readable standard format.

The written report must be 5-8 standard pages in length, excluding appendices. It is the student's responsibility to ensure that the productions and the report are submitted on time. The productions and the report are submitted in four copies.

## **2. 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>
	<ul style="list-style-type: none"> <li>• An instrumental/vocal score sample from the musical literature, reproduced with time marking for guidance</li> </ul>
	<p><i>If the student’s main instrument is the voice (also applies to AM):</i></p> <ul style="list-style-type: none"> <li>• A vocal score sample from the musical literature is spoken in text, with accompanying conducting patterns.</li> </ul>
	<ul style="list-style-type: none"> <li>• A task prepared for the occasion with special emphasis on polyrhythms. The task is performed on the student’s main</li> </ul>

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 tonmeister:*

- 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.

**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

**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/**

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

**Transposition**

*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 melody line is sung and the piano accompaniment is played as written, or performed as a reduced figuration accompaniment

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*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.

## **ORCHESTRAL AUDITIVE ANALYSIS**

(5th-6th semester)

### **Learning content:**

The aim of the teaching is to familiarise the student with the sound universes and possibilities of various ensembles, in order to develop the ability to analyse the music auditive. Topics include score analysis, methods of auditive analysis and instrumentation methods. The tuition underpins the students' ability to record different types of ensemble on the basis of an understanding of the ensembles' tonal characteristics.

### **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:

- Possess basic knowledge of the composition and sound possibilities of the symphony orchestra and other ensembles
- Be capable of assessing artistic issues on the basis of score analysis, and relate these to recording techniques
- Possess knowledge of auditive analysis and, on the basis of music recordings, be able to describe the sequences in terms of harmony and form and relate these to technical issues of the instruments and recording techniques
- Be able to communicate sound and music production-related technical issues to peers and non-specialists

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

### **Moderation and assessment**

The examination 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**

None.

### **Special provisions**

It is the joint responsibility of the teacher and the internal moderator to formulate the examination assignments.



## **HARMONY AND PARTS WRITING**

(1st-4th semester)

### **Learning content:**

The purpose of the course in harmony and parts writing is to contribute to the students' musical and artistic development and support their future work as performers, teachers and/or Communicators by giving them insight into basic part-writing principles in various styles, stimulating the students' creative abilities, musical imagination and sense of compositional craftwork and quality through part-writing exercises, and providing students with the theoretical prerequisites to be able to write, arrange or transcribe small pieces for use in music teaching.

The teaching consists of theoretical reviews, written and practical parts-writing work, and analytical exercises. Work is done with both homophonic and contrapuntal part types.

### **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:

- Have acquired experience of music theory in practice, including 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 parts writing
- 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 parts writing 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**

Written submission. Five parts works are submitted.

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

Written submission of five parts works and a set written examination at the Academy. Four hours are allowed for the set assignment.

### **Moderation and assessment**

The examination 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**



None.

### **Special provisions**

After the conclusion of the course the student submits five parts works compiled during the 1st-4th semesters. These must include:

- 1 uncorrected choral harmonisation exercise on an unfigured melody provided by the teacher
- 4 uncorrected exercises, including at least one arrangement, as well as a contrapuntal piece

It is a requirement that the starting-point of the prepared piece must be enclosed. In the case of larger parts works, the student selects an extract for assessment. The five parts works must be submitted in three copies.

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

In addition to the submission of the five parts works, an arrangement must be written of a folk tune or the like for a small complement, possibly with figuration, *or* a contrapuntal part/part extract on the basis of a given theme/cantus firmus. Both types of task will lie within the syllabus studied during the course.

## **ANALYSIS/COMMUNICATION**

(1st-4th semester)

### **Learning content:**

In the first semester lectures are held, and students are given a basic introduction to the main form types (sonata, rondo, variation, fugue and lieder).

During the subsequent three semesters, students are taught in small classes. The teaching strengthens the student's ability to describe and communicate music on the basis of knowledge of the forms of Western musical culture, with a starting-point in the classical musical forms. The teaching covers a variety of analytical methods and terminologies.

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

Lectures and classes. As part of the teaching, students provide presentations, either in groups or individually, in the form of concert introductions and music analyses.

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

#### **Learning outcomes**

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

- Possess broad knowledge in the analysis of music from various historical periods, as well as thorough familiarity with the various form types and principles
- Be able to apply analytical tools and methods as the foundation for a broad and nuanced approach to musical interpretation
- Be able to independently understand and reflect upon tools and methods in music theory on the basis of musical analysis
- Be able to analyse pieces in various styles with imagination and empathy, and apply musical analysis in connection with rehearsal and professional performance
- Possess a basic knowledge of issues of music theory and their communication in a broader cultural context
- Master the tools and methods to communicate artistic as well as formal and structural aspects to both peers and non-specialists
- Be able to handle the demands of oral communication in connection with public performance

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

Oral examination. The examination has a duration of 40 minutes, including assessment.

### **Moderation and assessment**

The examination 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**

Scores, notes and possible audio files on CD.

Other examination aids, such as a projector or the like, must be agreed with the teacher.

### **Special provisions**

The student is examined in one of five works/work extracts submitted in the examination syllabus, and which have been studied during the course. The student brings his or her own scores and notes.

The student's presentation is divided into two parts: A concert introduction and an analysis of the work. In communication terms, the introduction should be aimed at an ordinary concert audience.

The teacher, jointly with the students, is responsible for selecting the five works/work extracts that are studied during the course.

The teacher is responsible for presenting the works to be used in the examination to the moderator.

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

## MUSIC HISTORY/CULTURAL STUDIES

(1st-5th semester)

### Learning content:

The subject is intended to equip the student with a general historical and stylistic overview of the past one thousand years of European music, and to provide the student with the necessary tools and working methods to competently illuminate and contextualise a piece of music historically and analytically in a communicative and teaching context. An introduction to literature searching and written work in music history is provided.

The teaching covers the musical history of the western world over the past millennium, with emphasis on the period after c. 1700. The focus is on representative works of the major genres, and on the forms used by the most important composers of the various periods. The works are illustrated stylistically, biographically and analytically, on the basis of an overall chronological and cultural perspective. The organisation of the material is undertaken by the individual subject teacher. 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:

#### After the fifth semester

### Learning outcomes

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

- Possess a thorough knowledge of historical periods and styles in music, including key composers and their works, as well as insight into the cultural history of the times
- Be able to recognise, handle and incorporate challenges of music history in an inquisitive and analytical manner in the context of both one's own musicality and teaching
- Be able to identify one's own learning needs in music history and cultural subjects
- Be capable of seeking, collecting and acquiring relevant professional knowledge
- Be able to communicate both music technical and broader cultural issues in writing in a competent and nuanced manner to various audiences, including peers and non-specialists

### Examination form and duration

Set written assignment of 10-15 standard pages. **Two weeks** are allowed for the assignment. The assignment may be submitted as a group, in groups of up to three people. In this case each section must be clearly marked with the name of the relevant student, as each contribution will be separately assessed. If the assignment is submitted by a group, the size of the assignment is increased as follows: for two students 15-22 standard pages, for three students 20-30 standard pages.

**Moderation and assessment**

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

**Permitted examination aids**

All are permitted.

**Special provisions**

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

## **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.

### **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.

## **APPLIED PIANO**

(1<sup>st</sup>-4<sup>th</sup> semester)

### **Learning content:**

The course is intended to enable students to use the piano in their future teaching and communication activities, and as a supportive tool when learning repertoire and music theory.

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

Individual and class teaching.

### **Examination regulations: After the fourth 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 in relation to the rehearsal of works within the principal study and in the acquisition/presentation of basic music theory
- Be able to convey a coherent musical expression in a simple piano piece with the application of basic technical piano skills
- Possess knowledge of accompanied repertoire in the principal study area, chord notation and repertoire with chords
- Be capable of applying fundamental piano skills in principal study-related ensemble playing or accompaniment, especially in relation to teaching/communication

### **Examination form and duration**

20-minute practical test, including assessment.

### **Moderation and assessment**

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

### **Permitted examination aids**

Not relevant.



## Special provisions

At the test, the following is performed:

- A figuration task.
- A simple principal study-related accompaniment or ensemble playing task
- A short piano piece of a level of difficulty corresponding to a movement from Beethoven: Sonatina op. 49 no. 1 or 2, Schumann: Album für die Jugend or Ibert: Petite suite

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

# 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 on the Processing of Appeals of Tests and Examinations in Music Programmes at Music Academies and the Royal Opera Academy no. 616 of 05.05.2015. 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.