



# CURRICULUM

## MUSIC TEACHER

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

Approved August 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 Master's 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

The Master's programme in Music is a full-time course of study corresponding to 120 ECTS credits. 60 points in the European Credit Transfer System (ECTS) corresponds to one year of full-time studies. The programme is organised as a full-time study programme within a two-year timeframe.

### ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION

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

- Bachelor of Music or the equivalent from a Danish academy of music
- Bachelor of Music specialising in music pedagogy from a Danish institute of higher education
- Bachelor of Music specialising in music pedagogy or the equivalent from a foreign institute of higher education, at a level corresponding to that of the Royal Danish Academy of Music.

In addition to holding a Bachelor's degree in music, external applicants must also pass an entrance examination. For the specific requirements with regard to the entrance examination, please see the Academy website: [www.dkdm.dk](http://www.dkdm.dk). The decision on whether to admit an applicant is taken by the Academy on the basis of a concrete assessment of the applicant's abilities and skills. The requirements of the music profession are also taken into consideration, as well as the need to attain an appropriate balance of instruments and voices.

Applicants shall be considered internal if the student has passed a Bachelor examination at the Academy. Internal applicants are guaranteed a study place in the Master's programme that corresponds to their completed Bachelor's degree.

If in the composition of his or her studies the student wishes to participate in teaching which is expected to include the teaching of Danish children and young people, 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.

Applicants who have concluded a Master's or soloist programme (Advanced Postgraduate Diploma) at the Academy or the Royal Opera Academy can only be admitted to a new Master's or soloist programme if a study place is vacant. The same applies to applicants who have been enrolled twice previously in a Master's or soloist programme without having taken the final examination.

### INTERNATIONAL FEE-PAYING STUDENTS

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

## **TITLE AWARDED**

Graduates of the Master's programme in Music are entitled to use the title Master of Music (MMus) (music teacher). The title in Danish is: cand.musicae (MMus) (almen musiklærer).

## PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the Master's programme in music teaching is to qualify 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.

At the conclusion of studies, the graduate will also have achieved specialisation within two of the principal study areas of the programme: music pedagogy, choir conducting, children's choir conducting, classical music ensemble leading, popular music band leading, instrumental pedagogy/vocal pedagogy, aural studies for children, music theory pedagogy.

### Knowledge

- In-depth knowledge and understanding of music pedagogical practices and methods, and the ability to independently identify, reflect on and solve challenges and issues of a music pedagogical nature.
- Broad knowledge of the music teaching employment market, the music industry and cultural life, together with an understanding of music pedagogical practice and music performance at a high professional level, and the ability to reflect on one's own career possibilities.
- Thorough understanding of studied works, on the basis of extensive repertoire knowledge, which supports and develops the student's music pedagogical and artistic profile.
- Knowledge based on leading research in artistic reflection and music pedagogical theories.

### Skills

- Skills to create a secure and conducive learning space for pupils in a music teaching context
- Skills to organise and implement both individual teaching situations and coherent courses of tuition for small or large groups of pupils
- Skills to convey a comprehensive, reflective and convincing musical artistic expression with imagination and empathy.
- A high level of instrumental/vocal skill relevant to employment as, for example, a music teacher, instrumental teacher, choir or ensemble leader or performing executive musician/singer.
- Skills to apply relevant scientific tools and methods in selected areas, as well as to analyse and assess issues of music pedagogical and artistic practice, artistic developmental work or research.
- Skills to communicate and discuss issues of music pedagogy and artistic expression with both peers and non-specialists.

### Competencies

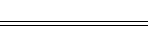
- Competency to undertake music teaching activities with professional discipline in complex and unpredictable work situations.
- Competency to take independent responsibility for one's own professional development and to expand one's own artistic and music pedagogical perspective and identity.
- Competency to initiate, implement and lead music teaching projects across professional boundaries and styles and, in the encounter with complex challenges, develop new solution possibilities or artistic expressions.
- Competency to reflect on and communicate one's own teaching and practice of music in writing and speech, and to place this in a broader social context.

# STRUCTURE OF THE PROGRAMME

## SCHEMA (ECTS AND TEACHING)

### MUSIC TEACHING

Subject complex	Subject	1st year	2nd year	
Principal study	Principal study <i>(Including music pedagogy, choir conducting, children's choir conducting, classical music ensemble leading, popular music band leading, instrument and instrumental pedagogy/voice and vocal pedagogy, aural training pedagogy, music theory pedagogy and SMM(song, music and movement))</i>	30 ECTS	25 ECTS	20 ECTS
	Arrangement and instrumentation	10 ECTS		
	Aural training	10 ECTS	5 ECTS	
	Music teaching in primary schools	5 ECTS		
	Methodology	5 ECTS		
Other/general subjects	Reflection assignment		10 ECTS	
	TOTAL	60 ECTS	60 ECTS	

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

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

The marking  indicates the duration of the teaching.

# 1. PRINCIPAL STUDY

(1st-4th semester)

## ABOUT THE PRINCIPAL STUDY TUITION AND THE MASTER'S PROJECT

Depending on the choice of subject combination, the student acquires specialised teaching qualifications within music pedagogy, classical and/or popular music ensemble leading at beginner and intermediate level, choir conducting at beginner and intermediate level, instrumental pedagogy/ vocal pedagogy at beginner level, children's choir conducting, aural training pedagogy at beginner level, music theory pedagogy at beginner and intermediate level. The student's concluding Master's project is taken in the form of part-examinations in the above-mentioned principal studies in which the student has received tuition.

As a permanent element, the student follows a lecture series in music pedagogical learning theory for all Master's students.

The student chooses either **A)** two principal studies or **B)** two principal studies and an instrumental/vocal supplementary subject.

### Principal study:

- Music pedagogy
- Choral conducting
- Children's choir conducting
- Classical music ensemble leading
- Popular music band leading
- Instrument and instrumental pedagogy/voice and vocal pedagogy
- Aural training for children/ aural training pedagogy
- Music theory pedagogy
- SMM – song, music and movement

### Instrumental/vocal supplementary subject (cannot be chosen if the principal study is instrumental pedagogy/vocal pedagogy):

- Practical instrument
- Practical voice

## **LEARNING CONTENT**

### **Music pedagogy**

The purpose of the course is for the student to undertake musical, theoretical and practical study of teaching and communication. In co-operation with the principal study teacher, the student chooses which age groups are to be taught. However, at least two semesters must focus on children within the age group 0-12 years. The course aims to equip the student with knowledge of and the ability to reflect on, for example, didactic and methodological approaches and the significance of these to practice, the general and musical development of children, the organisation and implementation of musical projects, and teaching practice with supervision. Work is also done with the use of body and voice in the communication and structuring of repertoire knowledge.

### **Choir conducting**

The aim is for the student to acquire further experience in instructing and leading vocal ensembles of various complements. A further aim is to enhance the student's sense of musical nuance in order to convey a personal and nuanced artistic statement. The tuition covers advanced conducting techniques, rehearsal methods, the planning of longer projects and concerts.

The student sings in the Common Choir and has the possibility to make use of the Common Choir as a practice choir. The Common Choir is a choir consisting of all Music Teaching students and all Church Music students.

### **Children's choir conducting**

The purpose of the course in children's choir conducting is to give the student an opportunity to acquire skills in work with children's choirs on several levels.

The tuition includes conducting and musical body language, vocal awareness and vocal training of children's choirs, rehearsal techniques and methodology, the interpretation and communication of lyrics, and repertoire knowledge.

### **Classical music ensemble leading**

The purpose of the course is for the student to acquire advanced experience in instructing and leading instrumental and instrumental/vocal ensembles of various complements within a wide range of genres, and to develop the ability to inspire and motivate.

The tuition covers advanced conducting techniques and instrument and repertoire knowledge. In the first year, work is done with classical music ensemble leading, advanced conducting techniques, the organisation of rehearsals and practical classes. In the second year, individual practical work is done in leading the student's own ensemble.

### **Popular music band leading**

The purpose of the course is for the student to acquire advanced experience in instructing and leading instrumental and instrumental/vocal ensembles of various complements within a wide range of popular genres, and to develop the ability to inspire and motivate older children (12-16 years), young people and adults.

The tuition covers, for example, the conducting and leadership of popular music ensembles of various complements, the organisation of concerts, relevant repertoire and its possible arrangement and adaptation for ensemble complements, style knowledge, elementary improvisation in theory and practice, rotation skills, notation methods, the setup and use of PA systems and teaching practice.



### **Instrument and instrumental pedagogy/voice and vocal pedagogy**

The purpose of the tuition is to develop the student's pedagogical skills in relation to teaching the main instrument/voice at beginner level, and to enhance the student's artistic expression, musical identity and technical ability on the solo instrument, both as a soloist and as an ensemble musician.

The tuition in pedagogy covers knowledge of relevant pedagogical/methodological literature, qualifications development that takes into account the integration and co-ordination of practical and theoretical aspects of teaching, and pedagogical reflection on and stance towards methods.

The tuition includes both courses with groups of 2-5 persons and individual lessons.

Students whose main instrument is voice must also cover children's voices and women's and men's voices in the teaching, and take the subject vocal theory for students with voice as principal study.

Work is also done to enhance the student's instrumental/vocal skills and the student's musical, instrumental and improvisational skills of expression in relation to basic principles such as form/structure, sound, pulse, phrasing, improvisation, rhythmic/melodic paraphrasing and lyrics interpretation and comprehension. Work is done on individual repertoire that strengthens and develops the student's musical identity.

### **Aural training pedagogy**

The aim of the teaching is for the student to acquire knowledge and skills that will allow him or her to teach children, young people and adults in aural training at beginner or 'beginner and intermediate' level, and for the student to be able to apply this competency in his or her other music pedagogical practice, such as in instrument teaching, choral teaching, etc.

The teaching encompasses aural training methodology and practice, as well as training in the student's own skills.

In the teaching, work is done with the vivid, meaningful and methodical communication of the basic elements of music: melody, rhythm, pulse, form and harmony. Work is done with pedagogical and psychological challenges and issues relating to the teaching situation in large and small classes. Efforts are made to build up a relevant repertoire and to ensure that the student acquires an overview of the literature available within the subject.

In practical teaching situations, skills are developed in implementing a methodical and continuously structured teaching process, including the preparation of the student's own teaching materials.

The practical experience consists of both teaching practice and observation practice, and the work with own skills forms a natural part of both the teaching methodology and the preparation of practical teaching.

### **Music theory pedagogy**

The aim is for the student to acquire the knowledge and skills to allow him or her to teach aural training in musical theory at beginner level and/or intermediate level. Work is done with harmony, analysis/communication and music theory methodology, plus one or more personal and genre styles. In analysis/communication, work is done with form and analysis and with the communication of works from the Renaissance to our own time. In music theory methodology, various teaching methods and textbooks are discussed in relation to the communication of basic theoretical concepts in music, including music knowledge, harmonisation and analysis/form knowledge.

The student also teaches in practical classes at beginner and/or intermediate level, e.g. in primary schools, music schools or preparatory classes for music academies, main subjects in teacher training colleges, evening

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

As part of the principal study tuition, the student participates in the subjects Form Lecture (General Theory, Bachelor, 1st semester) and Analysis and Communication (General Theory, Bachelor, 2nd-4th semesters). The student is not examined in these two subjects, but the subjects will be included in the principal study examination in Teaching Proficiency after the fourth semester.

### **SMM - Song, music and movement**

The aim of the tuition in SMM is for the student to acquire tools, knowledge and skills in teaching SMM to children, young people and adults at beginner and/or intermediate level. The student chooses the age groups to be taught in co-operation with the principal study teacher. There must however be variation in age, such that at least one semester focuses on the age group 6-12 years, and one semester focuses on the age group 13 years and above.

Work is done on conveying SMM competencies, developing a relevant and varied repertoire, and refining the student's own SMM skills. Work is also done with rhythm, pulse, form, improvisation, imitation, the use of the body and the voice, and genre knowledge.

In practical teaching sessions, students practise their skills in organising and carrying out a methodical and continuously structured lesson plan, including preparing the student's own teaching materials.

The practical work experience consists of both observation and teaching practice.

### **Practical instrument / Practical voice**

The aim of the tuition is to develop and strengthen the instrumental / vocal skills for the appropriate use in teaching contexts within the student's principal subject.

The content of the teaching is organized by the teacher in the subject in collaboration with the student and his / her relevant master's teachers.

## **TEACHING AND LEARNING METHODS**

### **Music pedagogy**

Individual teaching and guidance, class teaching, observation and teaching practice.

### **Choir conducting**

Individual teaching and guidance, class teaching, observation and teaching practice.

### **Children's choir conducting**

Observation practice, practical training, possible teaching of small groups, guidance. The teaching takes the form of observation practice and visiting internships with the Academy's two children's choirs. A pool of up to five principal study lessons may be reserved, which the student, in consultation with the principal study teacher, may decide to use within relevant disciplines where there is deemed to be a particular need.

### **Classical music ensemble leading**

Individual teaching and guidance, class teaching, observation and teaching practice.

### **Popular music band leading**

Individual teaching and guidance, class teaching, observation and teaching practice.

### **Instrument and instrumental pedagogy/voice and vocal pedagogy**

Individual teaching and guidance, class teaching, observation and teaching practice.

### **Aural training pedagogy**

Individual teaching, possible teaching of small groups, guidance and observation internship.

### **Music theory pedagogy**

Individual teaching and guidance, observation practice, practical training, possible teaching of small groups.

### **SMM - Song, music and movement**

Individual teaching and guidance, class teaching, observation and teaching practice.

### **Practical instrument / Practical voice**

Individual and class teaching.

## **EXAMINATION REGULATIONS**

### **MASTER'S PROJECT, MUSIC PEDAGOGY**

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

#### **Learning outcomes**

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

- Master an extensive repertoire and several didactic approaches in relation to music teaching
- Possess comprehensive knowledge of different musical pedagogical approaches and theories of musical psychology, including theories of children's psychological development
- Be able to reflect on his or her own practice on the basis of pedagogical and psychological theory, evaluate and discuss pedagogical issues, and justify and choose relevant solution models
- Be capable of independently developing and varying his or her own teaching and creating flow and music in the teaching
- Be able of independently creating a secure learning space and good relations with the pupils
- Possess thorough knowledge of the music teaching employment market, and be able to participate appropriately in inter-institutional collaborations with, for example, primary school teachers and educators
- Be able to independently organise and implement teaching situations and coherent courses of tuition for small or large groups of pupils

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

80-minute practical test, with written materials, 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. The grade is supplemented by a written statement on the student's level of proficiency.

#### **Permitted examination aids**

All examination aids are permitted.

#### **Special provisions**

The test consists of a teaching demonstration and interview:

- The teaching takes place with the student's own class of pupils. The teaching demonstration takes the form of a normal lesson, and has a duration of 45 minutes.
- The student subsequently comments on the lesson and answers any questions from the moderators, as well as providing music pedagogical reflections.

The student also submits a written report on the work with the class. The report must be approximately 10-15 standard pages in length, excluding appendices.

The report must include:

- Goals and sub-goals for the teaching
- A description of the process and reflections along the way
- Description of the individuals in the class
- Example of a lesson plan
- The repertoire list for the class
- The literature list for the subject

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

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

The Study Administration is responsible for ensuring that a piano and PA equipment are present in the examination room, and that the examination room is large enough to accommodate the practical teaching class, the student and the moderators.

## MASTER'S PROJECT, CHOIR CONDUCTING

### After the fourth semester

#### Learning outcomes

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

- Master the independent expression of artistic intentions with natural authority and, as choir conductor, take responsibility for initiating, implementing and managing complex artistic projects
- Be able to evaluate artistic challenges and complex technical issues of choral conducting, and justify and select relevant expressions and solutions for the rehearsal and performance of choral pieces
- Be capable of realising musical intentions through the application of advanced conducting techniques and skills
- Possess knowledge of a comprehensive choral repertoire, relevant musical styles and related artistic practice and rehearsal traditions, as well as thorough knowledge of selected rehearsed works
- Be capable of handling the psychological, physiological and communicational demands associated with public performance in a choir
- Be capable of managing time and effort in relation to practising, learning and rehearsals, both in connection with the student's own practice and as rehearsal leader for a choir
- Be capable of communicating and discussing artistic content and issues with peers and non-specialists

#### Examination form and duration

80-minute practical test, with written materials, including assessment. **Four weeks and one week**, respectively, are allowed for set assignments.

#### 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. The grade is supplemented by a written statement on the student's level of proficiency.

#### Permitted examination aids

All examination aids are permitted.

#### Special provisions

The test consists of three elements, which may be performed by the Common Choir, parts of the Common Choir, the student's own choir, or a combination of these:

- 1) Concert-ready piece or pieces: With the student's own choir or the Common Choir, the student conducts one or more self-chosen pieces.

2) Partially rehearsed piece: The teacher, in consultation with the external moderator, allocates a piece to the student **four weeks** prior to the last ordinary choir rehearsal before the practical test. The piece is subsequently rehearsed by the choir, so that it is partially rehearsed for the test, in such a way that it is possible for the student to demonstrate musical instruction/conducting.

3) Rehearsal of new material: The student submits six pieces, from which the teacher, in consultation with the external moderator, selects one piece, of which the student is informed **one week** prior to the examination. The six pieces must represent a stylistic range. One piece must be in Danish, and other languages must also be represented. The list must contain both *a cappella* pieces and pieces with accompaniment.

The student is responsible for providing scores for the practical test, both for the choir and for the moderators. Unless otherwise agreed, the test takes place at the Academy, in a large room with a grand piano.

## **MASTER'S PROJECT, CHILDREN'S CHOIR CONDUCTING**

### **After the fourth semester**

#### **Learning outcomes**

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

- Possess knowledge of a broad repertoire in children's choral singing, and a particular knowledge of individual works
- Be able to independently initiate, plan and conduct a children's choir practice with appropriate rehearsal, create progression and positive development, and motivate the choir to perform well and realise the artistic and musical intentions
- Be capable of developing, varying and reflecting upon his or her teaching, and creating flow and music in the choir practice
- Possess thorough knowledge of voice production in children (including vocal and aural training/intonation problems), methodologies and music pedagogical approaches in relation to children's choirs
- Possess a broad knowledge of and be able to apply 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
- Be capable of communicating and discussing challenges and issues of music teaching, artistic expression and rehearsal with peers and non-specialists

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

75-minute practical test, with written materials, 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. The grade is supplemented by a written statement on the student's level of proficiency.

#### **Permitted examination aids**

All examination aids are permitted.

#### **Special provisions**

The test takes the form of a choir practice with one or two of the Academy's children's choirs, according to the student's own choice.

Work is done with warming-up/voice training exercises, as well as with self-chosen task(s) and a set piece. In the rehearsal, the student demonstrates his or her knowledge of vocal and aural training/intonation problems, lyrics communication/articulation and piano playing.

The student submits one or more self-chosen tasks.

The set task must complement and contrast with the self-chosen task(s). The piece must not have been previously reviewed during the student's studies. The set task may be collected from the Study



Administration **one week** prior to the test. After the test, the student answers any questions from the moderators concerning the progress of the test.

For assessment purposes, the student submits a list of reviewed repertoire and a report, together with a logbook containing reflections on the completed practical teaching and the work with the class. The report must be approximately 10-15 standard pages in length, excluding appendices.

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

## **MASTER'S PROJECT, CLASSICAL ENSEMBLE CONDUCTING**

### **After the fourth semester**

#### **Learning outcomes**

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

- Be able to independently plan, initiate and manage 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
- Master the creation of the necessary concentration and contact to both the ensemble and the individual musicians, through commitment and feeling for the music and the pedagogical situation
- Possess a broad knowledge of and the ability to apply conducting techniques, including preparations, conclusions, phrasing, pauses/caesuras, dynamics and articulation
- Possess thorough knowledge of and the ability to apply 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 broad 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)
- Be able, with a sense of style and attention to balance, rhythm and tone, to correct errors and provide relevant and clear instructions, with a broad understanding of the ensemble's capability in relation to the level of difficulty of the music
- Be capable of communicating and discussing challenges and issues of music teaching, artistic expression and rehearsal with peers and non-specialists

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

75-minute practical test, with written materials, 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. The grade is supplemented by a written statement on the student's level of proficiency.

#### **Permitted examination aids**

All examination aids are permitted.

#### **Special provisions**

The practical test takes the form of a teaching situation in which the student teaches his or her own practical teaching ensemble and a possible self-chosen ensemble.

A piece chosen by the student and approved by the teacher is rehearsed, together with a set task. One piece must be rehearsed with the practical teaching class, while the other piece is rehearsed either with the practical teaching class or with a self-chosen ensemble.

The student subsequently comments on the progress of the teaching session and answers any questions from the moderators.

The student will be informed of the set assignment on the weekday before the test.

The student submits a report containing:

- A description of the class and of the skills and prerequisites of the participants.
- A description of the completed course.
- A list of pieces that the student has rehearsed with the class. Three of these are enclosed as appendices.
- The student's pedagogical considerations and goals.

The report must be approximately 10-15 standard pages in length, excluding appendices. It is the student's responsibility to ensure that the report is submitted on time. The report must be submitted in four copies.

The student is responsible for the establishment, communication with and presence of both his or her own practical teaching class and a self-chosen ensemble.

The student is responsible for providing the necessary score material for the two tasks, for both the ensembles and moderators.

The student is responsible for collecting the allocated assignment from the Study Administration.

The internal moderator and the student's own teacher are jointly responsible for the allocated assignment as well as for obtaining and copying the required score material.

Unless otherwise agreed, the test takes place at the Academy, in a large room with the necessary items for carrying out the test. The student and his or her ensembles must be given access to the warming-up room 30 minutes before the start of the test. The Study Administration is responsible for the practical organisation of the process.

## **MASTER'S PROJECT, POPULAR MUSIC BAND LEADING**

### **After the fourth semester**

#### **Learning outcomes**

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

- Be able to independently plan, initiate and manage pedagogically well-organised and effective rehearsal and teaching situations within popular music, and motivate the band to give a good performance and realise the musical intentions
- Master the creation of the necessary concentration and contact to both the band and the individual musicians, through commitment and feeling for the music and the pedagogical situation
- Possess comprehensive knowledge of the possibilities and limitations of the instruments, and of the range and technical possibilities of the voices
- Possess knowledge of a broad repertoire in popular music band leading, as well as 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 capable of using the piano, voice and other instruments with a sense of style as a rehearsal tool, and of accurately correcting errors and uncertainties in an ensemble-playing situation on the basis of knowledge of the various instruments of popular music
- Be able to auditively and visually illustrate and control the mood/energy, dynamics, rhythm and pace of the music through cues, interjections and gestures
- Be capable of communicating and discussing challenges and issues of music teaching, artistic expression and rehearsal with peers and non-specialists

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

75-minute practical test, with written materials, 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. The grade is supplemented by a written statement on the student's level of proficiency.

#### **Permitted examination aids**

All examination aids are permitted.

#### **Special provisions**

The practical test takes the form of a teaching situation in which the student teaches his or her own practical teaching ensemble and a possible self-chosen ensemble.

A piece chosen by the student and approved by the teacher is rehearsed, together with a set task. One piece must be rehearsed with the practical teaching class, while the other piece is rehearsed either with the practical teaching class or with a self-chosen ensemble.

The student subsequently comments on the progress of the teaching session and answers any questions from the moderators.

The student will be informed of the set assignment on the weekday before the test.

The student submits a report containing:

- A description of the class and of the skills and prerequisites of the participants
- A description of the completed course
- A list of pieces that the student has rehearsed with the class. Three of these are enclosed as appendices
- The student's pedagogical considerations and goals.

The report must be approximately 10-15 standard pages in length, excluding appendices.

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

The student is responsible for the establishment, communication with and presence of both his or her own practical teaching class and a self-chosen ensemble.

The student is responsible for providing the necessary score material for the two tasks, for both the ensembles and moderators.

The student is responsible for collecting the allocated assignment from the Study Administration.

The internal moderator and the student's own teacher are jointly responsible for the allocated assignment as well as for obtaining and copying the required score material.

Unless otherwise agreed, the test takes place at the Academy, in a large room with the necessary items for carrying out the test. The student and his or her ensembles must be given access to the warming-up room 30 minutes before the start of the test. The Study Administration is responsible for the practical organisation of the process.

## **MASTER'S PROJECT, INSTRUMENT AND INSTRUMENTAL PEDAGOGY/VOICE AND VOCAL PEDAGOGY**

### **After the fourth semester**

#### **Learning outcomes**

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

- Possess insight into relevant forms of work, pedagogical methods and (if the student is a singer) vocal theory with a view to teaching pupils at beginner level
- Possess a broad familiarity with repertoire, exercises and methods suitable for teaching, and be able to evaluate and select from among these and take a critical position in relation to teaching materials
- Be able to apply instrumental and/or vocal knowledge in the teaching of pupils at beginner level
- Be capable, on the basis of broad knowledge of pedagogical methods and practice, of organising and implementing teaching situations and coherent teaching courses at beginner level, in both one-to-one situations and in small classes
- Be able to describe coherent teaching courses and communicate pedagogical issues to peers, and to reflect on one's own music teaching practice on the basis of knowledge of relevant pedagogical/scientific theories and methods
- Possess knowledge of the music teaching employment market and be able to communicate about the organisation of the teaching with students/parents in a professional manner
- Be able to identify his or her own learning needs and structure his or her own studies
- Possess thorough knowledge of artistic practice, repertoire and methods of solving technical and musical issues, and an understanding of his or her own artistic profile
- Possess vocal/instrumental capability and artistic skills at a high standard
- Be able to independently express and communicate artistic ideas

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

90-minute practical test, with written materials, including assessment.

#### **Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own principal subject teacher(s). A single combined grade is awarded under the currently applicable marking scale. The grade is supplemented by a written statement on the student's level of proficiency.

#### **Permitted examination aids**

All examination aids are permitted.

## Special provisions

The test is in three parts:

1. A solo vocal/instrumental concert with a duration of approximately 20 minutes.
  - The student submits a programme that has been approved by the teacher. The concert programme must document repertoire variation, both stylistically and musically, and must be organised in consultation with the teacher. At least one of the tasks must be an ensemble singing/ensemble playing task.
  - In the case of popular music voice/instrument, improvisation/paraphrasing must be included in at least one of the numbers.
  - The student may choose to include the pupil/class from the pedagogical part of the test in the solo part of the test.
2. A pedagogical teaching situation with the student's own pupil or class, with a duration of approximately 20 min.

This part of the test takes the form of a pedagogical situation with a pupil or small class. The student organises the process, which may contain one or more of the following elements:

- Instruction in and work on a task that the pupil/class is currently rehearsing
  - In-depth study of technical/musical issues
  - Correction and guidance in rehearsal techniques
  - Ensemble playing/multi-part singing with the pupil/class
  - Review of a task that the pupil/class is to begin rehearsing
3. Conversation about parts 1 and 2, drawing upon the submitted report. Duration approximately 10-15 mins.
    - The student will be given an opportunity to elaborate and comment on the process in parts 1 and 2, and to provide detailed comments on the submitted report.
    - The moderators will have an opportunity to ask the student detailed questions about parts 1 and 2 and the submitted report.

The student submits a written report of 3-5 standard pages, which is included in the overall assessment, containing:

- Pupil descriptions with vocal analysis (vocal pedagogy students only)
- Goals and sub-goals
- Pedagogical considerations and experiences from the process

In addition, a selected lesson may also be described.

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

## **MASTER'S PROJECT, AURAL TRAINING PEDAGOGY**

### **After the fourth semester**

#### **Learning outcomes**

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

- Possess broad knowledge of, and be able to apply, teaching methods in aural training at beginner or “beginner and intermediate” level
- Possess a broad knowledge of existing teaching materials and repertoire in relation to the above, and be able to independently develop relevant teaching materials, exercises, etc.
- Possess pedagogical and methodological insight, and be able to create a secure and conducive learning space for the pupils
- Be able to organise, initiate and implement a progressive teaching process of long duration
- Be able to use the piano in a manner which is appropriate and supportive of the pupil’s learning in the teaching
- Be able to describe, evaluate and reflect on his or her own practice and thereby assess his or her own learning needs
- Be able to communicate and discuss issues of music teaching and aural training with peers and non-specialists

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

60-minute practical test, with written materials, 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. The grade is supplemented by a written statement on the student’s level of proficiency.

#### **Permitted examination aids**

All examination aids are permitted.

#### **Special provisions**

The examination consists of a teaching demonstration and interview:

- Teaching of the student’s own class of pupils. The teaching demonstration takes the form of a normal lesson, and has a duration of 40 minutes.
- The examinee subsequently comments on the lesson and answers any questions from the moderators.



The student also submits a written report. The report must contain:

- A description of the student's work as a teacher of aural training, including reflections on the student's own professional development
- An account of and reflections on the methodological communication of the disciplines, including a description of the aim of the teaching in various contexts and at relevant levels
- A description of the pedagogical and psychological strategies in relation to the teaching practice
- Examples of the student's own prepared teaching materials and a description of their use
- A description of the examination's practical teaching class, relevant pupil descriptions, age group, physical surroundings, level of proficiency and learning readiness, as well as considerations on the process's goals, content and methodology, and a provisional evaluation of the course.
- A complete repertoire list and literature list.

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

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

The Study Administration is responsible for ensuring that a piano and PA equipment are present in the examination room, and that the examination room is large enough to accommodate the practical teaching class, the student and the moderators.

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

## **MASTER'S PROJECT, MUSIC THEORY PEDAGOGY**

### **After the fourth semester**

#### **Learning outcomes**

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

- Possess broad knowledge of, and be able to apply, teaching methods in music theory teaching at beginner and intermediate level
- Possess a broad knowledge of existing teaching materials and repertoire in relation to the above, and be able to independently develop relevant teaching materials, exercises, etc.
- Possess pedagogical and methodological insight, and be able to create a secure and conducive learning space for the pupils
- Be able to organise, initiate and implement a progressive teaching process of long duration
- Be able to accurately demonstrate and illustrate issues of music theory to pupils
- Be able to describe, evaluate and reflect on his or her own practice and thereby assess his or her own learning needs
- Be able to communicate and discuss issues of music teaching and music theory to peers and non-specialists

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

- Possess comprehensive knowledge of various harmony and arranging techniques in classical and popular music
- Possess a broad knowledge of different types of instrument, their use and notation
- Be able to identify and assess technical issues of harmony and arrangements, as well as artistic challenges, in connection with arranging
- Be capable of creating arrangements in various styles on the basis of artistic and stylistic choices and assessments

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

The examination is in two parts:

- Own skills: Written home assignment.
- Teaching proficiency: 60-minute practical test, with written materials, including assessment.

## **Moderation and assessment**

The two parts of the examination are 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 for each of the two parts of the examination. The two grades are supplemented by an overall written statement on the student's level of proficiency.

## **Permitted examination aids**

All examination aids are permitted.

## **Special provisions**

Part-examination in own skills:

The student submits 2-3 uncorrected assignments prepared during the study period. The assignments may be distributed within one or more types of harmony and genre, but must be different from the harmony/arrangement tasks in the subject Arranging and Instrumentation. The assignments will typically be 2-3 A4 pages in length, but may be more or less, depending on the assignment type.

The teacher, in consultation with the student, is responsible for the choice of assignments.

It is the student's responsibility to ensure that the assignments are submitted on time. The assignments must be submitted in four copies.

Part-examination in teaching proficiency:

The teaching takes place with the student's own class of pupils. The teaching demonstration takes the form of a normal lesson, and has a duration of 40 minutes. The examinee subsequently comments on the lesson and answers any questions from the moderators.

The student also submits a written report on the work with the class. The report must be approximately 10-15 standard pages in length, excluding appendices.

The report must include:

- Goals and sub-goals for the teaching
- A description of the process and reflections along the way
- An account of the teaching methods used in the disciplines of the subject
- A brief description of the class of pupils
- Example of a lesson plan
- The repertoire list for the class
- The literature list for the subject

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

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

The Study Administration is responsible for ensuring that a piano and PA equipment are present in the test room, and that the room is large enough to accommodate the practical teaching class, the student and the moderators.

## **MASTER'S PROJECT, SMM**

### **After the fourth semester**

#### **Learning outcomes**

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

- Master an extensive repertoire in relation to SMM
- Possess extensive knowledge of theory and practice in choosing methods and approaches suitable for teaching and communication situations
- Be able to reflect on his or her own practice, including identifying professional, pedagogical and psychological issues, and choosing and justifying relevant solution models
- Be capable of independently organising and varying his or her own teaching, creating flow and harmony in the teaching
- Be able to independently create a secure learning space and good relations with the pupils
- Possess knowledge of the application possibilities of the subject in the employment market

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

80-minute practical test, with written materials, 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. The grade is supplemented by a written statement on the student's level of proficiency.

#### **Permitted examination aids**

All examination aids are permitted.

#### **Special provisions**

The test consists of a teaching demonstration and an elaborative interview.

The teaching demonstration is undertaken as follows:

- Teaching the student's own class of pupils. The teaching demonstration takes the form of a normal lesson, corresponding to 45 minutes.
- The student subsequently comments on the lesson and answers any questions from the moderators, which may deal with the lesson, the report or general reflections on SSM. Duration: approximately ten minutes.

The student also submits a written report. The report must be approximately 10-15 standard pages in length, excluding appendices. The report must contain:

- Description of the objective of the teaching
- Description of the content of the teaching (e.g. teaching plan, logbook, course description or description of a lesson)
- Description of the practical teaching class (e.g. general class description and/or focus on individual pupils) from an academic, psychological and pedagogical point of view
- Repertoire list for the class
- Literature list for the subject

It is the student's responsibility to ensure that the report is submitted on time. The report must be submitted in four copies. The student is responsible for ensuring the presence of the student's own practical teaching class.

The Study Administration is responsible for ensuring that a piano and PA equipment are present in the examination room, and that the examination room is large enough to accommodate the practical teaching class, the student and the moderators.

## 2. GENERAL SUBJECTS

(1st-4th semester)

### ARRANGING AND INSTRUMENTATION

(1st-2nd semester)

#### Learning content:

The purpose of the teaching is to extend the foundation for the productive element of future work as a music teacher/communicator by refining the knowledge acquired through work with classical and popular music theory/arranging and instrumentation in the Bachelor programme.

The tuition consists of two modules:

**First semester - Popular music arranging:** Work is done on various kinds of harmony and arrangement techniques which extend the syllabus from popular music theory in the Bachelor programme in Music Teaching. The teaching is aimed at small, mixed complements, but big band techniques may also be involved.

**Second semester:** Tuition in one or more of the following areas, according to the wishes of the class and the combination of principal study tracks:

- Arranging and instrumentation for mixed classical ensembles
- Arranging for ad hoc ensembles
- Vocal harmony for three equal voices, three mixed voices or four mixed voices

#### Teaching and learning methods:

Class teaching and exercises.

#### Examination regulations:

##### After the second semester

#### Learning outcomes

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

- Possess comprehensive knowledge of various harmony and arranging techniques in classical and popular music
- Possess a fundamental knowledge of different types of instrument, their use and notation
- Be able to identify technical issues of harmony and arrangements, as well as artistic challenges, in connection with arranging
- Be capable of creating arrangements in various styles on the basis of artistic and stylistic choices and assessments

#### Examination form and duration

Written home assignments.

#### 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 examination aids are permitted.

**Special provisions**

The student submits three pieces that have been prepared during the course: a popular music arrangement for a mixed complement, an arrangement for a mixed classical complement and a piece of the student's own choice.

The pieces must represent a range of different styles and genres.

It is the student's responsibility to ensure that the pieces are submitted on time. The pieces must be submitted in three copies.



## **AURAL TRAINING**

(1st-3rd semester)

### **Learning content:**

The purpose of the course is to contribute to the development of the student's musicianly awareness and skill. The principal features of the subject's method comprise the development of accurate inner pitch and a well-developed sense of tempo and pulse, together with good auditive structuring and memory, and the building-up of skills in appraising and realising a printed score. The teaching includes: auditory analysis, rhythmic recognition, melody reading, score playing, correction and dictation. Other relevant disciplines may also be involved.

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

The class tuition is taken together with students of the tonmeister and ensemble conducting programme.

### **Examination regulations:**

#### **After the third 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 an advanced score
- Be capable, on the basis of an advanced score, 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
- Possess knowledge of auditive 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**

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 written examination and a practical examination. One hour is allowed for the written examination. The oral examination has a duration of 30 minutes, including assessment. 30 minutes' preparation time is allowed, with a piano available.

### **Moderation and assessment**

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

### **Permitted examination aids**

A metronome is permitted.

### **Special provisions**

The examination consists of a written assignment and an oral examination.

#### *Written assignment*

- Writing down and correction of an instrumental or vocal part.

#### *Oral examination*

Auditive analysis:

According to the student's own choice:

- Auditive analysis of a pre-played piano or instrumental part, *or*
- Functional harmonic analysis of an advanced homophonic part.

Rhythm:

- Performance of an advanced unison task, with time marking for guidance
- Performance of an advanced two-part combination task.

Both tasks may include polyrhythmic, oblique or varying time signatures and metre modulation.

Melody:

- A three-part combination task in which one voice is sung, while the other voices are played on piano.
- An advanced, unaccompanied, free-tonal or atonal melodic task.
- An advanced, accompanied song

Score playing:

- Extract from a score that may contain transposed instruments (B, A and F tuning) and C clefs (alto and tenor clef), performed on the piano.

The teacher is responsible for setting the tasks for the oral examination.

The Department Head is responsible for ensuring that the task for the written part of the examination is compiled.

The student is responsible for ensuring that the written assignment is collected and submitted on time to the Study Administration.

## MUSIC TEACHING IN PRIMARY SCHOOLS

(1st-2nd semester)

### Learning content:

The purpose of the teaching is for the student to acquire knowledge of primary school music teaching and the reflections associated with teaching a large group of children. The tuition is organised in modules, and includes methodology relating to the teaching of a large group of children (18-25 children, corresponding to a primary school class), children's voice production, observation and possible visiting internships at various primary schools.

### Teaching and learning methods:

Class teaching, presentations and exercises. Parts of the teaching may take the form of project tuition.

### Examination regulations:

#### After the second semester

### Learning outcomes

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

- Be capable of taking appropriate part in cross-institutional co-operation between music schools and primary schools
- Possess fundamental knowledge of the work of music teaching in primary schools and an understanding of the didactics and profile of professionally-qualified music teachers
- Possess knowledge of new methods and leading research in music pedagogy/didactics, and knowledge of music teaching theory and methodology in relation to teaching large classes

### 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 submit a set written assignment of 8-10 standard pages, excluding appendices. **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

All examination aids are permitted.

**Special provisions**

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

It is the student's responsibility to ensure that the assignment is submitted on time. The assignment must be submitted in three copies.

## **METHODOLOGY**

(1st-2nd semester)

### **Learning content:**

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

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

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

### **Examination regulations:**

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

### **Learning outcomes**

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

- Be able to understand and apply critical reflection in an artistic context, and identify artistic issues
- Be able to work in a structured and methodical manner with issues relating to artistic practice
- Possess knowledge of the scientific methods relevant to the chosen subject area
- Be capable of independently and critically identifying project-relevant knowledge as well as assessing and applying relevant methods in relation to the project

### **Examination form and duration**

The student submits a description of the reflection assignment in the form of a topic, problem statement and documentation form, and a proposal for an internal supervisor.

### **Moderation and assessment**

The topic, problem statement and documentation form must be approved by the Head of Studies and the subject teacher.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

The student is responsible for submitting the reflection assignment description to the Study Administration on time. The report description must be submitted in five copies.

## **REFLECTION ASSIGNMENT**

(3rd-4th semester)

### **Learning content:**

The purpose of the reflection assignment is for the student to demonstrate skills in illuminating the artistic, musical, professional and/or music teaching issues associated with a particular topic.

Reflection assignments may vary a great deal in design, but through its documentation form, the assignment must provide an account of the background, assignment formulation, objective, method and procedure, as well as contextualisation.

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

Individual assignment guidance.

### **Examination regulations:**

#### **4th semester**

### **Learning outcomes**

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

- Understand and be able to independently reflect on artistic and musical issues
- Be capable of discussing and communicating professional issues with peers and non-specialists
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be capable of applying critical reflection in relation to the chosen topic
- Be able to evaluate and choose between the methods and tools of the discipline, and propose new expressions and solution models within the chosen topic

### **Examination form and duration**

Written assignment and oral examination.

The duration and scope will vary, depending on the type of assignment. A purely written assignment comprises 15-20 standard pages, excluding notes and references. It is possible to include other elements, such as recordings, scores and the like. If the reflection assignment takes the form of a combination of a written part and another form of communication (recording, web-based, teaching materials, documented performance/demonstration, lecture, etc.), the written part must comprise 5-10 standard pages.

The oral examination normally has a total duration of 30 minutes, including assessment time. If the student wishes to include a performance/demonstration, the examination will be extended to 45 minutes, including assessment. It is the student's responsibility to ensure that the Study Administration is informed of this at least **two months** before the examination.

### **Moderation and assessment**

The reflection assignment is assessed by an external moderator, an internal moderator, and the assignment supervisor. A single grade is awarded under the currently applicable marking scale.

**Permitted examination aids**

All examination aids are permitted.

**Special provisions**

It is the student's responsibility to ensure that the assignment and any documentation are submitted on time. The assignment and documentation must be submitted in five copies.

# GUIDELINES FOR EXAMINATION AND ASSESSMENT

## GUIDELINES FOR HOLDING EXAMINATIONS

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

### BEFORE THE EXAMINATION

#### The examination basis

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

#### Examination papers

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

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

#### Prima vista tasks and set tasks

The curriculum states who is responsible for providing a possible prima vista/set task.

#### Definition of a standard page

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

#### Other participants at the examination

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

#### Transfer and private student examinations

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

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

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



## **DURING THE EXAMINATION**

### **Duration of the examination**

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

### **Access for observers**

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

### **Factual errors**

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

### **Absence of the examinee**

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

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

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

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

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

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

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

### **Absence of a performer**

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

this will be regarded as equivalent to the student himself or herself being absent due to illness, and a make-up examination will be planned. If a singer or musician is absent and the student has found a replacement, efforts will be made to hold a re-examination as soon as possible.

### **Notification of assessment**

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

## **AFTER THE EXAMINATION**

### **Complaints**

The student is entitled to appeal the assessment awarded. The regulations governing this are stated in the Executive Order 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, Academy assessments may be undertaken for private students, i.e. persons who have not during the previous three years been enrolled as students at one of the music academies or the Royal Opera Academy. The Academy may impose a fee on the private student for full or partial coverage of the expenses incurred in carrying out the assessment. It is not possible for private students to register for the public concert (debut concert) of the Academy or the Royal Opera Academy, or the like.

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

### **CREDIT RULES**

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

### **RULES FOR INTERNSHIP**

Internship may be included as an element of study and an examination in the Master's programme. Internship may substitute for study elements corresponding to a maximum of 30 ECTS credits.

### **TRANSITIONAL PROVISIONS**

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

## **EXEMPTIONS**

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

## **OTHER REGULATIONS AND DISCIPLINARY MEASURES**

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