



# CURRICULUM

## VOICE, SPECIALISING IN OPERA

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

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 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. The study programme in Voice, specialising in opera, is offered in co-operation with the Royal Theatre, in accordance with Executive Order no. 333 of 06.05.1997 on the management of the Royal Opera Academy. This curriculum applies to all current students enrolled after 01.08.2018. Students enrolled at an earlier time may be subject to transitional rules.

### **ECTS**

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

### **ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION**

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

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

### **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) (voice/opera). The title in Danish is: cand.musicae (MMus) (sang med opera som speciale).

## PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

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

### Knowledge

- In-depth knowledge and understanding of artistic performance on the basis of internationally-recognised artistic practice and artistic research, and the ability to independently reflect on and identify challenges and issues of an artistic nature.
- Thorough understanding of studied works, on the basis of extensive repertoire knowledge, which supports and develops the student's artistic profile.
- Broad knowledge of methods and tools to solve artistic, dramatic and vocal technical challenges.
- Knowledge based on leading research in artistic reflection and theories of learning.
- Broad knowledge of the opera world and cultural life, together with an understanding of artistic practice at a high professional level, and the ability to reflect on one's own career possibilities.

### Skills

- Mastery, at a high professional level, of vocal-technical, dramatic, rehearsal-related and artistic skills associated with employment as a performing opera singer.
- Skills to convey a comprehensive, reflective and convincing artistic expression with imagination and empathy.
- Skills to apply relevant scientific tools and methods in selected areas, as well as to analyse and assess issues of artistic practice, artistic developmental work or research.
- Skills to communicate and discuss artistic expressions and professional issues with both peers and non-specialists.

### Competencies

- Competency to undertake artistic activities in complex and unpredictable work situations with professional discipline, both individually and in ensembles of various sizes.
- Competency to take independent responsibility for one's own professional development and to expand one's own artistic perspective and identity.
- Competency to initiate, implement and lead artistic projects across professional boundaries and styles and, in the encounter with complex challenges, develop new solutions or artistic expressions.
- Competency to reflect on and communicate one's own artistic practice, and to place this in a broader cultural and social context.

# STRUCTURE OF THE PROGRAMME

## SCHEMA (ECTS AND TEACHING)

### VOICE, SPECIALISING IN OPERA

Subject complex	Subject	1st Year		2nd Year	
Musical/ vocal subjects	Musical/vocal subjects <i>(Including voice, vocal coaching, ensemble singing, diction)</i>	25	ECTS	15	ECTS
Drama subjects	Drama subjects <i>(including recitation, drama, physical training, musical drama and internship)</i>	25	ECTS	15	ECTS
	Master's project			20 ECTS	
Theoretical subjects	Theoretical subjects <i>(Including history of opera and methodology)</i>	10 ECTS			
	Reflection assignment			10 ECTS	
	TOTAL	60 ECTS		60 ECTS	

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

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

The marking [ ] indicates the duration of the teaching. The ECTS credits are released after the final examination.

# 1. MUSICAL AND VOCAL SUBJECTS

(1st-4th semester)

## VOICE

(1st-4th semester)

### Learning outcomes

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

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

### Learning content

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

## VOCAL COACHING

(1st-4th semester)

### Learning outcomes

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

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

### Learning content

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



## **DICTION**

(1st-4th semester)

### **Learning outcomes**

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

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

### **Learning content**

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

## **ENSEMBLE SINGING**

(1st-2nd semester)

### **Learning outcomes**

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

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

### **Learning content**

Tuition is given in relevant repertoire from the operatic literature.

## **TEACHING AND LEARNING METHODS**

### **Voice**

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

### **Vocal coaching**

Individual teaching.

### **Diction**

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

### **Ensemble singing**

Class teaching.

## **EXAMINATION REGULATIONS**

### **VOICE**

**After the 1st, 2nd, 3rd and 4th semesters**

#### **Learning outcomes**

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

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

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

Integrated into project submissions.

#### **Moderation and assessment**

In the first and third semesters the project submissions are assessed by an internal moderator and the student's own teacher. The grade awarded for the submissions is pass/fail.

In the second semester, the project submissions are assessed by an external moderator, an internal moderator and the student's own teacher. The submission is assessed with a grade according to the currently applicable marking scale.

In the fourth semester, the assessment is included in the Master's project.

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

See Master's project after the fourth semester.

## **VOCAL COACHING**

**After the 1st, 2nd, 3rd and 4th semesters**

### **Learning outcomes**

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

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

### **Examination form and duration**

Integrated into project submissions and the Master's project.

### **Moderation and assessment**

In the first and third semesters, the project submissions are assessed by an internal moderator and the student's own principal study teacher. The grade awarded for the submissions is pass/fail.

In the second semester, the project submissions are assessed by an external moderator, an internal moderator and the student's own principal study teacher. The submission is assessed with a grade according to the currently applicable marking scale.

In the fourth semester, the assessment is included in the Master's project.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

Integrated into project submissions and the Master's project.

## **DICTION**

**After the 1st, 2nd, 3rd and 4th semesters**

### **Learning outcomes**

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

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

### **Examination form and duration**

Integrated into project submissions and the Master's project.

### **Moderation and assessment**

In the first and third semesters the project submissions are assessed by an internal moderator and the student's own teacher. The grade awarded for the submissions is pass/fail.

In the second semester, the project submissions are assessed by an external moderator, an internal moderator and the student's own teacher. The submission is assessed with a grade according to the currently applicable marking scale.

In the fourth semester, the assessment is included in the Master's project.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

Integrated into project submissions and the Master's project.

## **ENSEMBLE SINGING**

**After the second semester**

### **Learning outcomes**

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

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

### **Examination form and duration**

Concert submission before the end of the second semester.

### **Moderation and assessment**

The concert submission is assessed with internal moderation. The submission is awarded a grade according to the currently applicable marking scale.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

None.

## 2. DRAMA SUBJECTS

(1st-4th semester)

### RECITATION

(1st semester)

#### Learning outcomes

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

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

#### Learning content

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

### PHYSICAL TRAINING

(1st-4th semester)

#### Learning outcomes

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

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

#### Learning content

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

### DRAMA

(1st semester)

#### Learning outcomes

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

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

#### Learning content

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

## **MUSICAL DRAMA**

(2nd-4th semester)

### **Learning outcomes**

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

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

### **Learning content**

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

## **INTERNSHIP**

(3rd-4th semester)

### **Learning outcomes**

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

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

### **Learning content**

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

## **TEACHING AND LEARNING METHODS**

### **Recitation**

Class teaching.

### **Physical training**

Class teaching.

### **Drama**

Class teaching.

### **Musical drama**

Class teaching.

### **Internship**

Participation in performances.

## **EXAMINATION REGULATIONS**

### **RECITATION**

#### **After the first semester**

##### **Learning outcomes**

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

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

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

Integrated into the project submission in drama after the first semester – see the examination regulations for drama.

##### **Moderation and assessment**

See drama.

##### **Permitted examination aids**

Not relevant.

##### **Special provisions**

None.



## **DRAMA**

### **After the first semester**

#### **Learning outcomes**

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

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

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

Project submission.

#### **Moderation and assessment**

The project submission is assessed with internal moderation. The grade awarded for the submission is pass/fail.

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

The examination material consists of scenes and excerpts from the dramatic literature, organised by the teacher in the subject.

## **PHYSICAL TRAINING**

### **After the 1st, 2nd, 3rd and 4th semesters**

#### **Learning outcomes**

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

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

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

Integrated into internal presentations, project submissions and the Master's project.

#### **Moderation and assessment**

Dependent on the given presentation, submission and Master's project.

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

None.

## **MUSICAL DRAMA**

**After the second semester, and integrated into the Master's project after the fourth semester**

### **Learning outcomes**

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

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

### **Examination form and duration**

Project submission after the second semester.

### **Moderation and assessment**

The project submission is assessed with internal moderation. A grade is awarded for the submission according to the currently applicable marking scale.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

The examination material will consist of scenes and excerpts from the operatic literature, organised by the management of the Opera Academy in consultation with the relevant subject teachers.

## **INTERNSHIP**

**After the 3rd-4th semester**

### **Learning outcomes**

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

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

### **Examination form and duration**

Participation in performances.

### **Moderation and assessment**

Assessed with internal moderation. The grade awarded for the internship is pass/fail.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

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

## **MASTER'S PROJECT**

(4th semester)

### **Learning outcomes**

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

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

### **Learning content:**

Reference is made to the entire course of study.

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

### **Learning outcomes**

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

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

### **Examination form and duration**

The test is divided into two submissions:

1. Musical drama project
2. Audition examination

### **Moderation and assessment**

The musical drama project is assessed by an external moderator, an internal moderator and the student's own teacher. The audition is assessed by an internal moderator and the student's own teacher. Two separate grades are awarded under the currently applicable marking scale.

### **Permitted examination aids**

Not relevant.

### **Special provisions**

For the examination, the student compiles a repertoire list of the works rehearsed during the Master's programme. The repertoire list must be approved by the principal study teacher. The repertoire list forms the basis of both the musical drama project and the audition repertoire submission.

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

For the audition repertoire submission, the student presents three arias of his or her own choice from the submitted repertoire list.

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

The student must notify the audition repertoire department of the Opera Academy administration of his or her choice of repertoire at least **one week** before the submission.

### 3. THEORETICAL SUBJECTS

(1st-4th semester)

#### **METHODOLOGY**

(1st-2nd semester)

##### **Learning outcomes**

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

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

##### **Learning content:**

The tuition includes guidance in idea development, critical reflection, documentation and task formulation. 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.

#### **HISTORY OF OPERA**

(2nd semester)

##### **Learning outcomes**

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

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

##### **Learning content**

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

## **TEACHING AND LEARNING METHODS**

### **Methodology**

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

### **History of opera**

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

## **EXAMINATION REGULATIONS**

### **METHODOLOGY**

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

#### **Learning outcomes**

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

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

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

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

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

The student is responsible for submitting the reflection assignment formulation to the Study Administration before the deadline. The assignment formulation must be submitted in five copies.

## **HISTORY OF OPERA**

### **After the second semester**

#### **Learning outcomes**

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

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

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

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

#### **Moderation and assessment**

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

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

The assignment is set by the teacher in the subject.



## REFLECTION ASSIGNMENT

(3rd-4th semester)

### Learning content:

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

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

### Teaching and learning methods:

Individual assignment guidance.

### Examination regulations:

**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, performance/demonstration, lecture, etc.), the written part must comprise at least 5-10 standard pages.

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

### Moderation and assessment

The reflection assignment is assessed by an external moderator, an internal moderator, and the assignment supervisor. A single grade is awarded 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 is submitted on time. The assignment 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.