



CURRICULUM

TONMEISTER

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 as Tonmeister from the Royal Danish Academy of Music.
- Bachelor as Tonmeister or the equivalent from a Danish academy of music.
- Bachelor as Tonmeister 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, 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. 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.

Applicants who have concluded a Master's or Soloist programme (Advanced Postgraduate Diploma) at the Academy or the 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) (tonmeister). The title in Danish is: cand.musicae (MMus) (tonemester).

PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the Master's programme is, on the basis of the individual student's special talents and prerequisites, to qualify the student for employment in music production and sound engineering, e.g. in broadcasting services, concert halls, sound studios and record companies. Graduates will also be able to operate their own production units and work as project managers.

At the conclusion of the programme, the graduate will be qualified to undertake a wide range of highly specialised functions in music, and will be able to live up to the professional requirements of both the institutional and non-institutional employment market in national and international contexts.

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.
- Extensive repertoire knowledge and a deep understanding of production techniques, which supports and develops the student's artistic profile.
- Knowledge based on leading research in music production and sound engineering.
- Broad knowledge of the music industry and cultural life, together with an understanding of music production at a high professional level, and the ability to reflect on one's own career possibilities.

Skills

- Mastery, at a high professional level, of the planning ability, music production techniques and artistic skills associated with employment as a recording director.
- 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 productions with 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 practice of music in writing and speech, and to place this in a broader social context.

STRUCTURE OF THE PROGRAMME

SCHEMA (ECTS AND TEACHING)

TONMEISTER

Subject complex	Subject	1st year	2nd year	
Principal study	Music production	32 ECTS	25 ECTS	20 ECTS
	3D sound	10 ECTS		
	Mix and mastering		10 ECTS	
Other/ general subjects	Entrepreneurship	8 ECTS		
	Aural training	10 ECTS	5 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)

MUSIC PRODUCTION

(1st-4th semester)

Learning content:

The aim of the programme is to strengthen and develop the student's individual talent as a producer, and to strengthen and develop the student's skills in concept development and project management. The programme includes joint classes and a number of individual projects. In the first year two projects are carried out, as described in the lesson plan. In the second year, a self-chosen Master's project is carried out. A number of hours of personal academic guidance are associated with each of the projects.

During a project, work is done in a selection of the following areas:

- Artistic and musical expression
- Sound aesthetics
- Project work, including the development, planning, implementation and evaluation of projects
- Co-operation, dialogue and communication
- Reflection
- Oral and written presentation.

Teaching and learning methods:

Individual teaching, guidance, classes. Parts of the teaching take the form of project tuition and guidance.

**Examination regulations:
After the second semester**

Learning outcomes

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

- Possess a broad knowledge of the technical equipment in a music recording studio, and the ability to take responsibility for implementing and managing complex artistic productions in professional facilities, both alone and in interaction with others
- Be able to evaluate both artistic and technical challenges and issues, justify and select relevant expressions and solutions, and communicate and discuss these with peers
- Be able, as a music producer, to realise musical intentions in interaction with others
- Possess knowledge of a wide repertoire, musical styles and related artistic practice and performance traditions, and the ability to seek relevant new knowledge of repertoire and artistic practice
- Be able, as a technician and music producer, to establish an artistic expression with a sense of style, both alone and in interplay with others
- Be capable of allocating working time and effort in relation to recording and production, independently and with high professional discipline

Examination form and duration

30-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 single grade is awarded for the principal study under the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The student submits a report with a project and digital audio documentation in a readable standard format (duration 10-15 min. If the duration of the musical product exceeds 15 minutes, the student selects 10-15 minutes of digital documentation for assessment.)

The report must be 8-10 standard pages in length, excluding appendices, and must include:

- Approved project description
- A detailed account of the entire production process
- An evaluation of the course of the project
- Account of artistic considerations and choices
- Career considerations
- Description of the student's professional benefits and practical experience with the project
- Description of the student's reflections on further artistic development.

The test consists of a presentation at which the student describes the project, followed by a conversation on the basis of the test panel's questions about the project.

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

Master's project, Music production 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 a thorough knowledge of the technical equipment in a music recording studio, and the ability to take independent responsibility for initiating, implementing and managing complex artistic productions in professional facilities, both alone and in interaction with others
- Be able to evaluate and reflect on both artistic and technical challenges and issues, justify and select relevant expressions and solutions, and communicate and discuss these with peers and non-specialists
- Possess research-based knowledge of sound phenomena and advanced sound engineering
- Be able, as a music producer, to securely realise musical intentions in interaction with others
- Possess comprehensive knowledge of repertoire, musical styles and related artistic practice and performance traditions, and the ability to independently seek relevant new knowledge of repertoire and artistic practice
- Be able, as a technician and music producer, to establish an artistic expression with a sense of style and tonal imagination, both alone and in interplay with others
- Be capable of allocating working time and effort in relation to recording and production, independently and with high professional discipline

Examination form and duration

45-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 single grade is awarded under the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The student submits a report with a project and digital audio documentation, corresponding to a commercial record production, in a readable standard format (duration approximately 50 min. The student selects 20-25 minutes of digital documentation for assessment.)

The report must be 18-20 standard pages in length, excluding appendices, and must include:

- Approved project description
- A detailed account of the entire production process
- An evaluation of the course of the project

- Account of artistic considerations and choices
- Career considerations
- Description of the student's professional benefits and practical experience with the project
- Description of the student's reflections on further artistic development.

The test consists of a presentation at which the student describes the project, followed by a conversation on the basis of the test panel's questions about the project.

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

3D SOUND

(1st-2nd semester)

Learning content:

The subject is intended to provide the student with a general view of the use of 3D sound in modern studio and concert production, as well as in the interactive industries focusing on games, virtual/augmented reality and 360° video.

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:

- Possess knowledge of technical and creative methods in relation to 3D sound production
- Be able to understand and reflect upon production methods in games and virtual/augmented reality
- Possess an overall grasp of the career/job opportunities within the industry
- Have a thorough insight into methods, workflows and tools, and master the general skills relating to employment in the field
- Be able to evaluate and select between the subject area's methods and tools in relation to the form and type of production
- Be able to communicate and discuss professional issues within 3D audio production and interactive media

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 set assignment.

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

All examination aids are permitted.

Special provisions

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

MIX AND MASTERING

(3rd-4th semester)

Learning content:

The subject is intended to provide the student with an expanded knowledge of relevant methods of mixing and mastering. Particular emphasis is placed on the student's aesthetic understanding, the integration of the two processes (mixing and mastering), the connection with the recording process and relevant knowledge in relation to publication in various formats such as vinyl, CD, download and streaming.

Teaching and learning methods:

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

Examination regulations:

After the fourth semester

Learning outcomes

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

- Possess knowledge of technical and creative methods in relation to mixing and mastering
- Be able to understand and reflect upon production methods in mixing and mastering, and the link with the recording process
- Possess an overall grasp of the career/job opportunities within the industry
- Have a thorough insight into methods, workflows and tools, and master the general skills relating to employment in the field
- Be able to evaluate and select between the subject area's methods and tools in relation to the form and type of production
- Be able to communicate on and discuss professional issues within mixing and mastering

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 set assignment.

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

All examination aids are permitted.

Special provisions

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

2. OTHER/GENERAL SUBJECTS

(1st-4th semester)

ENTREPRENEURSHIP

(1st-2nd semester)

Learning content:

The starting-point for the teaching is the student's independent artistic and musical work. The student gains insight into entrepreneurship as a mindset that supports a sustainable working life and career planning. The teaching focuses on selected subjects within the field of entrepreneurship, and is based on business models that can be useful in artistic work. In the teaching, the student is introduced to basic tools and knowledge that can be used in professional life as a musician in a non-formalised employment market.

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:

- Possess basic knowledge of the field of entrepreneurship, and be able to reflect on the link with his or her own work as a musician/entrepreneur
- Be able to analyse and identify artistic innovative and value potential in his or her own future work, and develop new solutions for this
- Be able to evaluate and apply selected entrepreneurship tools to act professionally in musical life
- Be able to independently assume responsibility for the development of musical projects and communicate these to peers and non-specialists
- Be capable of taking independent responsibility for his or her own professional development and career

Examination form and duration

Written assignment of 5-10 standard pages. **One week** is allowed for the assignment.

Moderation and assessment

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

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 AM (Music Teacher) and ensemble conducting programme.

There will also be a special course for tonmeister students in the 1st-4th semester.

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.

GUIDELINES FOR EXAMINATION AND ASSESSMENT

GUIDELINES FOR HOLDING EXAMINATIONS

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

BEFORE THE EXAMINATION

The examination basis

The examination basis is described in the curriculum that applies to the individual student. All of the curricula may be found at the Academy's website at www.dkdm.dk. All moderators must 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.