



DET KONGELIGE  
DANSKE  
MUSIKKONSERVATORIUM

# MASTER'S PROGRAMME IN PIANO

cand. musicae / Master of Music (MMus)

## PIANO WITHOUT PEDAGOGY

### CURRICULUM (VOL. II)

Teaching and examination regulations

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## **FOREWORD**

Curriculum Volume II, *Teaching and Examination Regulations*, contains a detailed description of the teaching and examination activities associated with a specific discipline/instrument. Curriculum Volume II is an appendix to Curriculum Volume I, which provides a general description of the aim and contents of the academy education as a whole.

The curriculum has been laid down with authority in Danish Ministry of Culture Executive Order no. 1245 of 11 December 2009 on Study Programmes at the Academies of Music and the Opera Academy, which sets out the general guidelines governing the curriculum.

All relevant information on teaching methods, examination forms, deadlines, etc., is available under the general examination regulations on the Academy's intranet.

## SCHEMA (ECTS AND STUDY PROGRAMME)

### PIANO WITHOUT PEDAGOGY

Subject	1st year	2nd year	
Principal study, incl. supplementary subjects	20	25	
			25
Master's project			
Chamber music	15		
Accompaniment/Vocal coaching	15		
Methodology course	5		
Reflection assignment		10	
Learning theory	5		

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.

# PRINCIPAL STUDY PIANO

(1st-4th semester)

## AIM AND CONTENT OF THE PROGRAMME

The aim of the teaching is for the student to further develop the ability to perform as a professional musician at a high artistic and instrumental standard.

The principal study teaching takes place as individual tuition and joint projects, with a wide solo repertoire from all eras.

In the second year of the Master's programme, students choose a particular focus based on artistic skills, which leads towards work as a professional pianist. This focus should reflect the student's artistic choices and interests, and must be approved by the department head. The focus must include supplementary subjects, which the student chooses in consultation with the department head, the head of studies and the student's own teachers.

### Principal study I (piano)

Proficiency test.

After the 2nd semester.

### Examination content

The purpose of the examination is to provide students with an assessment of their current level, and to ensure stylistic breadth in the content of the principal study.

At the examination, the student will be examined in solo playing.

### Examination materials

The teacher and student jointly compile a programme containing 30 minutes of solo repertoire. One of the following three styles must be represented:

- Baroque
- Viennese Classicism
- New contemporary music written after 1960

### Form of examination

Practical examination.

### Duration and scope

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

### Moderation and assessment

The examination is assessed by a panel of examiners consisting of one of the department's permanent teachers and the student's own teacher.

The assessment awarded is pass/fail, supplemented with an oral statement.

### **Responsibility and deadlines**

It is the student's responsibility to ensure that the programme is certified by the teacher and submitted punctually to the Study Administration.

The Study Administration will post notices of the deadlines for submitting the repertoire list, etc.

### **Principal study II (own skills)**

Master's project

After the 4th semester.

### **Examination content and material**

The examination takes the form of a 60-minute public concert, at which the students present their own programmes with written or oral programme notes.

Under the guidance of the student's teacher and teachers in supplementary subjects, the student compiles a programme that reflects the student's focus during the Master's programme. The programme must include solo playing. The programme must be approved by the department head, certified by the student's own teacher, and submitted to the Study Administration.

Together with the programme, a list is submitted of works/projects rehearsed or completed during the Master's programme, which must be certified by the student's own teacher.

### **Form of examination**

Practical examination.

### **Duration and scope**

75 minutes, including assessment.

### **Moderation and assessment**

The examination is assessed by an external moderator, an internal moderator, and up to two of the student's own teacher(s).

The composition of the assessors must reflect the student's focus during the Master's programme.

A single grade is awarded under the currently applicable marking scale.

### **Responsibility and deadlines**

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

The student is responsible for ensuring that the repertoire list / synopsis / programme list are submitted on time to the Study Administration. It is the student's own responsibility to ensure that the programme is certified by the teacher, and that it is submitted punctually to the Study Administration. The Study Administration will announce the deadline for the submission of the repertoire list, programme notes, programme list, etc. for the examination.

## LEARNING OUTCOMES

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of artistic practice, repertoire and methods of solving technical issues in relation to the principal study.
- The student understands and can reflect upon artistic practice and methods of solving technical issues in relation to the principal study, and can identify artistic and technical challenges.

### *Skills*

- The student masters principal study-related methods, tools and forms of expression.
- The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.
- The student can communicate on and discuss professional issues.

### *Competencies*

- The student can take independent responsibility for his or her own professional development and specialisation.

# **CHAMBER MUSIC**

(1st-2nd semester)

## **AIM AND CONTENT OF THE PROGRAMME**

The aim of the programme is to further develop the student's ability to participate in chamber music at a high musical, artistic and instrumental level. Chamber music teaching takes place in collaboration with instrumentalists allocated from other departments, and is undertaken by teachers from the piano department and other departments.

## **RULES FOR EXAMINATIONS AND TESTS**

### **Chamber music**

After the 2nd semester.

### **Examination content and materials**

Chamber music works (or extracts from works) are submitted from various periods from Viennese Classicism and later, with a total duration of approximately 40 minutes.

### **Form of examination**

Practical examination.

### **Duration and scope**

55 minutes, including assessment.

### **Moderation and assessment**

The examination is assessed by an external moderator, an internal moderator, and the student's own teacher.

A single grade is awarded under the currently applicable marking scale.

### **Responsibility and deadlines**

It is the student's own responsibility to ensure that the programme is submitted punctually to the Study Administration. The student is responsible for ensuring that the repertoire list / synopsis / programme list are submitted on time to the Study Administration. It is the student's own responsibility to ensure that the programme is certified by the teacher, and that it is submitted punctually to the Study Administration. The Study Administration will announce the deadline for the submission of the repertoire list, etc.

The student and the teacher are jointly responsible for ensuring the presence of any other participants at the examination. These should primarily be chosen from among the students at RDAM.

## LEARNING OUTCOMES

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of artistic practice, repertoire and methods of solving technical issues in relation to chamber music.
- The student understands and can reflect upon artistic practice and methods of solving technical issues in relation to chamber music, and identify artistic and technical challenges.

### *Skills*

- The student masters principal study-related methods, tools and modes of expression relating to chamber music, and general skills relating to employment within the discipline.
- The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.
- The student can communicate on and discuss professional issues.

### *Competencies*

- The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.
- The student can independently initiate and implement intradisciplinary and interdisciplinary cooperation, and assume a professional responsibility.
- The student can take independent responsibility for his or her own professional development and specialisation.

# **ACCOMPANIMENT/VOCAL COACHING**

(1st-2nd semester)

## **AIM AND CONTENT OF THE PROGRAMME**

The teaching in accompaniment aims to develop the student's ability to work with singers in a broad lied repertoire. In this connection, emphasis is placed on interpretation, text comprehension, understanding and awareness of the specific issues relating to singing (breathing, voice volume, etc.). The training in accompaniment takes place with allocated singing students in collaboration with the vocal department. The student must also act as an accompanist for first-year singing students.

The scheme covers a total of ten hours annually, which are scheduled by agreement between the student, the singing students and the principal study teacher in singing.

The aim of the teaching in vocal coaching is to develop the student's abilities to rehearse repertoire with singers and reproduce the piano score.

Emphasis is placed on developing the student's ability to correct errors in text, rhythm, score interpretation, intonation and phrasing, and provide musical guidance and instruction. Work is also done with piano accompaniment of instrumental and vocal music (opera/oratorio piano extracts).

## **RULES FOR EXAMINATIONS AND TESTS**

### **Accompaniment/Vocal coaching**

The examination takes the form of a single combined examination.

After the 2nd semester.

### **Examination content and material**

#### *Accompaniment*

A comprehensive programme, rehearsed with a singer or singers, is submitted from different stylistic periods, with a total performance time of approximately 25 minutes.

A test is also conducted of sight-reading accompaniment.

#### *Vocal coaching*

There is a choice between two examination forms, either:

- With an allocated singing student, the examinee undertakes a review of an aria from an opera or oratorio (with correction of any errors in rhythm, score interpretation, intonation, text or phrasing). Duration: approximately ten minutes.

*Or*

- With an allocated instrumentalist, the examinee performs a brief movement from a Viennese classical, romantic or modern solo concerto. All tutti passages are played in full. Duration: ten minutes.

The examinee will be notified of the tasks selected by the moderators on the weekday before the examination.

In the examination in vocal coaching, a piano score is used.

### **Form of examination**

Practical examination.

### **Duration and scope**

55 minutes, including assessment.

### **Moderation and assessment**

The examination is assessed by an external moderator, an internal moderator appointed by the department head, and the student's own teacher.

A single combined grade is awarded under the currently applicable marking scale.

### **Responsibility and deadlines**

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

The student is responsible for ensuring that the repertoire list / synopsis / programme list are submitted on time to the Study Administration. It is the student's own responsibility to ensure that the programme is certified by the teacher, and that it is submitted punctually to the Study Administration. The Study Administration will announce the deadline for the submission of the repertoire list, etc.

The sight reading task is chosen by the internal moderator. The two moderators jointly select the tasks for the vocal coaching examination.

The student is responsible for ensuring the attendance of co-participants at the examination. These should primarily be chosen from among the students at RDAM. The internal moderator is responsible for the presence of the allocated students.

## LEARNING OUTCOMES

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of artistic practice and repertoire in relation to accompaniment, and knowledge of rehearsal techniques and methods of solving technical and artistic issues in relation to the reproduction of piano scores.
- The student understands and can reflect upon artistic practice in relation to accompaniment, rehearsal technique and methods of solving technical and artistic issues in relation to the reproduction of piano scores, and can identify artistic and technical challenges.

### *Skills*

- The student masters principal study-related methods, tools and modes of expression, as well as general skills relating to employment within the discipline.
- The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.
- The student can communicate on and discuss professional issues.

### *Competencies*

- The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.
- The student can independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume a professional responsibility.
- The student can take independent responsibility for his or her own professional development and specialisation.

# METHODOLOGY COURSE FOR REFLECTION ASSIGNMENT

(1st-2nd semester)

## AIM AND CONTENT OF THE PROGRAMME

The aim of the subject is to provide the student with knowledge and guidance in relation to the design of the reflection assignment. The tuition is designed to enable the student to define a topic and compile an assignment formulation.

The tuition includes guidance in idea development, research, documentation and assignment formulation. The teaching is initially provided in the form of lectures for all students of the year group, and subsequently in smaller groups.

## RULES FOR EXAMINATIONS AND TESTS

### Methodology course for reflection assignment

**After the 2nd semester.**

### Examination content and materials

At the end of the course, 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 department head, the head of studies and the subject teacher.

### Responsibility and deadlines

The student is responsible for submitting the reflection assignment formulation to the Study Administration before the deadline.

The Study Administration will announce the deadlines for submitting the reflection assignment formulation.

The assignment formulation must be submitted in five copies.

## LEARNING OUTCOMES

After concluding the subject:

### *Knowledge and understanding*

- The student understands and can reflect upon the discipline's knowledge field, and identify artistic challenges.

### *Skills*

- The student can communicate on and discuss professional issues.

*Competencies*

- The student can take independent responsibility for his or her own professional development and specialisation.

# REFLECTION ASSIGNMENT

(4th semester)

## AIM AND CONTENT OF THE PROGRAMME

The aim 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 a contextualisation.

## RULES FOR EXAMINATIONS AND TESTS

### Reflection assignment

After the 4th semester.

### Examination content and materials

The topic, assignment formulation and documentation form are subject to prior approval, cf. the examination regulations for “Methodology course for the reflection assignment”.

### Form of examination

The form of the examination may vary, depending on the character of the reflection assignment. Common to all types of examinations is that they are described in advance in the assignment formulation that concludes the subject “Methodology course for the reflection assignment”, and include a written presentation. The examination concludes in a 10-15 minute conversation with the moderators. The conversation begins with an oral presentation by the student of the main points of the assignment.

### Duration and scope

The duration and scope will vary, depending on the type of assignment. A purely written project must contain 15-20 standard pages, excluding notes and references. If the reflection assignment takes the form of a combination of a written part and another form of communication (performance, web-based, lecture, etc.), the written part must comprise 5-10 standard pages. (1 standard page = 2,000 characters)

The examination normally has a total duration of 30 minutes, including assessment time.

### 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.

### Responsibility and deadlines

The student is responsible for ensuring that the written part of the reflection assignment and other relevant materials are submitted on time to the Study Administration.

The student is responsible for ensuring that any other participants are present at the presentation of the reflection assignment.

The Study Administration will announce deadlines for submitting the written part of the reflection assignment.

The assignment must be submitted in five copies.

## **LEARNING OUTCOMES**

After concluding the subject:

### *Knowledge and understanding*

- The student understands and can reflect upon artistic, professional and/or music teaching issues, and identify artistic challenges.

### *Skills*

- The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.
- The student can communicate on and discuss artistic, professional and/or music teaching issues.

### *Competencies*

- The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.
- The student can take independent responsibility for his or her own professional development and specialisation.

# **LEARNING THEORY**

(2nd semester)

## **AIM AND CONTENT OF THE PROGRAMME**

The aim of the subject is to develop the student's awareness and understanding of the various possible approaches to performance, teaching and communication.

The student acquires knowledge of various theories of learning, communication, knowledge, teaching strategies and didactics through a number of research-based lectures.

## **RULES FOR EXAMINATIONS AND TESTS**

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 a certificate is not awarded, the student must submit a written assignment.

### **Examination materials**

A written assignment is set by the department heads in consultation with the lecturer(s) at the conclusion of the lecture series.

### **Form of examination**

Written assignment completed in the course of a week.

### **Duration and scope**

Five standard pages, excluding notes and references.

### **Moderation and assessment**

The assignment is assessed by the relevant lecturer and internal moderator, and is awarded the assessment pass/fail.

### **Responsibility and deadlines**

Assignments with internal moderation must be submitted in three copies.

The Study Administration will announce the deadline for submission of the assignment.

## LEARNING OUTCOMES

After concluding the subject:

### *Knowledge and understanding*

- The student possesses knowledge of theories of learning, communication and cognition, teaching strategies and didactics.

# QUALIFICATIONS FRAMEWORK

The qualifications framework reflects the skills that students acquire in connection with the individual subjects.

Master's programme in piano without pedagogy		Principal study		
	<i>After the Master's examination</i>	Principal study Master's project	Chamber music	Acc./Vocal coaching
<b>Knowledge and understanding</b>				
Knowledge field	The student possesses knowledge which, in selected areas, is based on internationally-recognised artistic practices, artistic development and leading research in relevant disciplines.	X	X	X
Level of understanding and reflection	The student understands and can reflect upon the discipline's knowledge field, and identify artistic challenges and academic problems.	X	X	X
<b>Skills</b>				
Skill type	The student masters musical methods, tools and modes of expression, can use relevant tools and methods, and masters general skills relating to employment within the discipline.	X	X	X
Assessment and decision	The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.	X	X	X
Communication	The student can communicate on and discuss professional issues with colleagues and non-specialists.	X	X	X
<b>Competencies</b>				
Sphere of action	The student can manage work and development situations that are complex, unpredictable, and		X	X

	require new solution models or expressions.			
Co-operation and responsibility	The student can independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume a professional responsibility.		X	X
Learning	The student can take independent responsibility for his or her own professional development and specialisation.	X	X	X

### Qualifications framework (continued)

Master's programme in piano without pedagogy		Other subjects
	<i>After the Master's examination</i>	Learning theory
<b>Knowledge and understanding</b>		
Knowledge field	The student possesses knowledge which, in selected areas, is based on internationally-recognised artistic practices, artistic development and leading research in relevant disciplines.	X
Level of understanding and reflection	The student understands and can reflect upon the discipline's knowledge field, and identify artistic challenges and academic problems.	
<b>Skills</b>		
Skill type	The student masters musical methods, tools and modes of expression, can use relevant tools and methods, and masters general skills relating to employment within the discipline.	
Assessment and decision	The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose	

	new expressions and solution models.	
Communication	The student can communicate on and discuss professional issues with colleagues and non-specialists.	
<b>Competencies</b>		
Sphere of action	The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.	
Co-operation and responsibility	The student can independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume a professional responsibility.	
Learning	The student can take independent responsibility for his or her own professional development and specialisation.	

### Qualifications framework (continued)

Master's programme in piano without pedagogy		Other subjects, continued	
	<i>After the Master's examination</i>	Methodology course	Reflection course
<b>Knowledge and understanding</b>			
Knowledge field	The student possesses knowledge which, in selected areas, is based on internationally-recognised artistic practices, artistic development and leading research in relevant disciplines.		
Level of understanding and reflection	The student understands and can reflect upon the discipline's knowledge field, and identify artistic challenges and academic problems.	<b>X</b>	<b>X</b>

<b>Skills</b>			
Skill type	The student masters musical methods, tools and modes of expression, can use relevant tools and methods, and masters general skills relating to employment within the discipline.		
Assessment and decision	The student is able to evaluate and choose between the discipline's methods and tools, and, on an artistic basis, propose new expressions and solution models.		<b>X</b>
Communication	The student can communicate on and discuss professional issues with colleagues and non-specialists.	<b>X</b>	<b>X</b>
<b>Competencies</b>			
Sphere of action	The student can manage work and development situations that are complex, unpredictable, and require new solution models or expressions.		<b>X</b>
Co-operation and responsibility	The student can independently initiate and implement intradisciplinary and interdisciplinary co-operation, and assume a professional responsibility.		
Learning	The student can take independent responsibility for his or her own professional development and specialisation.	<b>X</b>	<b>X</b>