

# **Admission requirements for The Royal Academy of Music**

## **Advanced Postgraduate Diploma in Music 2020**

## **Welcome to The Royal Academy of Music**

At The Royal Academy of Music (RAMA), we place the individual musician and the development of his/her special talents at the very centre of our work, and we are serious about both genre and musical variety and plurality.

Overall speaking, we educate our students for what we call artistic citizenship. This means that we teach all the skills needed to work in the world of music. At the same time, it means that education focuses on how you can create value within the areas of art, civil society and market as an artist or teacher. And above all, we help you to find the artistic expression that your talent provides.

The soloist class gives you opportunity to submerge yourself in your particular creative and/or performative vision. Specialised staff is at your disposal and you will have time for immersion.

### **Unique surroundings**

RAMA has departments in both Aarhus and Aalborg. This means that we have a broad network in the regions and in Denmark as such. We collaborate with festivals, professional ensembles, music schools, universities and many others concerning internships, concerts, research and teaching. In this area, we also place variety and plurality at the centre of our programmes.

In Aarhus, we reside in Musikhuset (The Concert Hall) and in Aalborg we reside in Musikkens Hus (House of Music). At both locations, we share the buildings with other important music institutions. We have state-of-the-art sound studios, fantastic concert halls with modern technology as well as modern teaching and rehearsal rooms especially build for the academy. Our buildings are located in the middle of two of the largest Scandinavian cities offering education, with a very lively study environment and a wide-ranging and attractive music life.

### **Vision and cooperation**

RAMA is an international music academy in a globalised world. We collaborate closely with leading music academies around the world and have a large network at both teacher level and institution level. Our partners come from Europe, the Middle East, Asia, the United States and Africa, and we help you to meet that world in order to study, whether you want to go to Berlin, New York or somewhere else. At The Royal Academy of Music, you will meet many young foreign musicians studying here, and we have guest teachers from all over the world affiliated with the academy. Besides the scheduled classes, we organise many projects, symposia, internships in "the real world", master classes and student concerts every year. The daily classes are both within the individual subject areas and

across subjects and musical genre. The opportunity to immerse yourself in your own subject area and, at the same time, be acquainted with other genres is what gives the academy a particularly rich and creative study environment.

The daily classes are both within the individual subject areas and across subjects and musical genres.

Claus Olesen  
*Principal*

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# **1 General information about admission for an Advanced Postgraduate Diploma in Music**

The Royal Academy of Music offers a two-year course in classical, rhythmic or electronic music for solo performance in main instrument, vocal studies, choir conducting, SDS conducting or composition. The objective of the advanced postgraduate diploma course (soloist degree) is to further educate students to perform at the highest artistic level possible.

## **1.1 Qualifying programmes**

The admission requirements for the advanced postgraduate diploma course is a Master's degree from a music academy or similar qualifications.

## **1.2 Application for admission**

Application for admission must be via the academy website: [www.musikkons.dk](http://www.musikkons.dk). Information about the individual courses, including the relevant study programmes and curriculums, may be found at the website of the Royal Academy of Music.

Applicants for the Soloist programmes at the academy must pay a fee of DKK 500 for the audition. This fee partly covers expenses in connection with the conduct of the audition and is non-refundable unless the application is cancelled before the application deadline 1 February.

The application is not valid until the payment has been made.

### **Application deadline is 01 February 2020 at 12.00.**

If the deadline is a Saturday, Sunday or holiday, the deadline is moved to the first coming weekday at 12.00.

## **1.3 Auditions**

The auditions are held in April/May 2020. The auditions are held as public concerts.

The auditions are graded according to the 7-point grading scale.

Normally, The Royal Academy of Music is not able to accept all qualified applicants. The acceptance process first and foremost emphasises the results of the auditions, but other things must be considered as well, e.g. special needs in the music world and the consideration of a meaningful mix of instruments and voices for ensemble playing at The Royal Academy of Music.

#### **1.4 Deferral**

If an applicant is prevented from attending the audition due to illness, a deferral is offered. The prerequisite for a deferral is a submitted medical report no later than three days after the original audition. Please note that the application fee of DKK 500 is not refunded in connection with illness.

Deferrals are planned by The Royal Academy of Music immediately after the auditions.

#### **1.5 Accompanist and groups/bands**

Applicants must bring their own accompanist or group/band if needed. The Royal Academy of Music may be able to help out by referring to one of the employed accompanists. The expenses for the accompanist and group/band is to be held by the applicant.

#### **1.6. Complaint procedures**

A complaint in connection with the audition must be submitted to the academy no later than two weeks after the announcement of the result. For further information, please see the Executive Order about music educational programmes at the Music Academies and the Opera Academy (no. 833 of 23 June 2017) and the Executive Order about treatment of complaints about tests and examinations at the Music Academies and the Opera Academy (no. 616 of 05 May 2015).

## **2 Admission requirements for the soloist degree in Classical Music**

In connection with the application form, the applicant submits a number of pieces representative for different styles, total duration: 75 minutes (except for composition which is described separately in section 2.9). The repertoire list template may be found on the academy website under programmes/admission.

The audition consists of two parts:

- One or more self-chosen pieces from the submitted repertoire list, duration: 20-25 minutes (vocal studies and brass instruments, duration: 30-35 minutes). Self-chosen pieces must be clearly marked on the repertoire list when submitting it with the application.
- One or more pieces chosen by the examiners from the submitted repertoire list, duration: 20-25 minutes (vocal studies and brass instruments, duration: 15 minutes). The applicant will be informed about the pieces chosen one week prior to the audition.

Duration of audition: 40-45 minutes and evaluated with a grade.

### **2.1 String instruments**

#### **Violin**

In addition to one of the major concertos, the programme must include a solo etude by Max Reger and a contemporary piece.

#### **Viola**

In addition to one of the major concertos, the programme must include a solo etude by Max Reger and a contemporary piece.

#### **Cello**

In addition to a solo etude by J. S. Bach, the programme must include one of the major concertos and a contemporary piece.

#### **Double bass**

The programme must include on the major concertos, H. Fryba: Suite im alten Stil for double bass solo, 1st and 2nd movements and a contemporary piece.

## 2.2 Woodwinds

### Flute

The programme must include at least one contemporary piece. Examples of repertoire and degree of difficulty:

- J. S. Bach: Partita for solo flute, A minor, BWV 1013
- W. A. Mozart: Concert, G major, KV 313
- W. A. Mozart: Concert, D major, KV 314
- F. Schubert: Variations, E minor, for flute and piano over "Trockne Blumen", D 802
- C. Nielsen: Concert (1926), 1st movement
- E. Varèse: Density 21.5 for solo flute
- L. Berio: Sequenza for solo flute, 1958

### Oboe

The programme must include at least one contemporary piece.

### Clarinet

The programme must include at least one contemporary piece. Examples of repertoire and degree of difficulty:

- W. A. Mozart: Concert, KV 622
- C. M. v. Weber: Grand duo concertant, op. 48
- J. Brahms: Sonata, F minor, op. 120 no. 1
- C. Debussy: Rhapsody no. 1 (1910)
- C. Nielsen: Concert, op. 57 – one movement
- Stravinskij: Trois Pièces pour clarinette seule (1919)
- H. U. Lehmann: Mosaic for Bb-clarinet solo (1964)

### Bassoon

The programme must include at least one contemporary piece. Examples of repertoire and degree of difficulty:

- Vivaldi: Concerto in F major, RV 489 (F.VIII:20)
- J. N. Hummel: Concerto
- Saint-Saëns: Sonata, op. 168
- L. Grøndahl: Concerto (1942)
- K. Stockhausen: Solo piece for bassoon



## **Saxophone**

The programme must include at least one contemporary piece.

Examples of repertoire and degree of difficulty:

- Major concertos such J. Ibert, F. Martin or A. Glasunov
- A modern work by e.g. L. Berio

The applicant may choose pieces freely and may also include transcriptions.

## **2.3 Brass instruments**

### **Horn**

The programme must include at least one contemporary piece.

### **Trumpet**

The programme must include at least one contemporary piece.

Examples of repertoire and degree of difficulty:

- J. Haydn: Concerto, Eb major, Hob. 7e:1
- J. N. Hummel: Concerto, Eb major
- G. F. Händel: From "Messiah": Aria no. 43 "The trumpet shall sound"
- H. Tomasi: Concertino
- K. Riisager: Concertino op. 29
- E. Bozza: Concertino

### **Trombone (tenor)**

The programme must include one of the major concertos, a concerto on alto trombone and a contemporary piece.

### **Trombone (bass)**

The programme must include at least one contemporary piece.

Examples of repertoire and degree of difficulty:

- G. Frescobaldi: A canzone
- Lebedev: Concerto in one movement
- S. D. Sandström: Inside
- R. Spillman: Concerto

## **Tuba**

The repertoire list must contain pieces from all below-mentioned categories:

- A concerto for tuba and orchestra (with piano accompaniment) by R. Vaughan Williams, E. Gregson or Ole Schmidt
- Two major sonatas for tuba and piano

One piece for solo tuba of similar difficulty to:

- E. v. Koch: Monologue no. 9.
- V. Persichetti: Serenade no. 12.

One piece representing new ways of writing for tuba, e.g.:

- W. Kraft: Encounters II
- W. Ross: Piltdown Fragments for tuba and tape

Two pieces in which the tuba plays solo in a chamber music setting. Only one of the two pieces may be scored solely for brass instruments.

## **2.4 Percussion**

Applicants may choose between a general percussion profile or a specialised profile within different areas.

Examples of repertoire:

### **General percussion**

At least one multi-percussion piece, e.g. pieces by Per Nørgård, Iannis Xenakis or Kevin Volans

At least one piece for keyboard instrument, e.g. Jacob Druckman: Reflections on the Nature of Water or J.S. Bach: Fugue in G minor from the violin sonata BWV 1001

Preferable pieces involving chamber music and use of computer

### **Keyboard instrument(s)**

Applicants may apply to the Advanced Postgraduate Diploma in Music specialising in keyboard instruments. Applicants may choose either marimba, vibraphone or focus on several keyboard instruments.

Examples of teaching materials.

Marimba: Sueyoshi: Mirage

Taira: Convergence

Transcriptions of classical pieces for guitar and piano

Vibraphone: Donatoni: Omar  
Hurel: Loops  
Transcriptions of classical pieces for guitar, piano and flute

### **Performance**

Emphasis is placed on pieces including a dramatically part  
Examples of teaching materials.  
Globokar: Corporel  
Stuart Smith: Songs  
Possibly own pieces

## **2.5 Vocal studies**

The applicant submits a number of pieces representing classical genres and different styles, total duration: 75 minutes.

At the audition, the applicant performs one or more pieces of the applicant's own choice, duration: 30-35 minutes. In addition, the applicant performs pieces chosen by the examiners, duration: about 15 minutes. Total duration: 45-50 minutes.

## **2.6 Piano**

In addition to a solo piece by J. S. Bach, the programme must include a piece of contemporary music.

Examples of repertoire and degree of difficulty:

- J. S. Bach: Chromatic Fantasia and Fugue, D minor BWV 903
- D. Scarlatti: Five sonatas
- J. Haydn: Sonata, Eb major, hob.XVI:52
- L. v. Beethoven: Sonata, Ab major, op. 110
- F. Schubert: Sonata, A major, D.959
- F. Chopin: Scherzo, E major
- F. Chopin: Sonata, Bb major, op. 35
- J. Brahms: Intermezzo, Eb minor, op. 118:6
- J. Brahms: Rhapsodie, B minor, op. 79:1
- J. Brahms: Sonata, F minor, op. 5
- M. Ravel: 3 movements from Le Tombeau de Couperin (1914-17)
- B. Bartók: Sonata (1926)
- Nørholm: Signatures from a Province, op. 51
- L. Dallapiccola: Quaderno musicale di Annalibera (1952)
- P. Ruders: Dantesonata (1970)

## 2.6.1 Repetition, Accompaniment, and Chamber Music

Applicant must choose two of these three disciplines for the audition.

### A. Repetition

In all the tests, emphasis is placed on the applicant's ability to instruct in-depth in treatment of the text, correction of possible errors and intonation, as well as directions as to breathing, sense of phrasing and form and dramatic expression. Depending on the performer's mastery of the subject.

#### *a. Prima vista rehearsal (with 30 minutes preparation)*

With the singer(s), the applicant rehearses a romance/ lied, a recitative and an aria from an oratorio/opera of similar difficulty to:

- F. Schubert: Delphine op. 124, no. 1, vol. III, p. 126, Edt. Peters
- G. Fauré: From Poème d'un jour: Recontre
- Berg: Vier Lieder op. 2 no. 1: Der Glühende
- G. Verdi: Requiem, mezzo-soprano solo "Lieber scriptus"
- W. A. Mozart: Don Giovanni: an excerpt from Donna Elvira's recitative and aria from Act II: In Quali eccessi, o numi

#### *b. Rehearsal with small ensemble (with 24 hours preparation)*

A set assignment with a predetermined vocal duet or trio, e.g.:

- W. A. Mozart: Le nozze di Figaro, trio no. 13
- R. Schumann: From Spanisches Liederspiel op. 74: one of the duets for soprano and alto

The rehearsal must include the instruction of one vocalist in an ensemble/a choral movement with the necessary cues.

#### *c. Rehearsal with an instrumentalist*

The applicant rehearses a predetermined instrumentalist in a movement from an instrumental concerto, e.g.:

- Dvorak: Cello concerto

The orchestral interludes are played in their entirety. The applicant will be informed of the work selected a week before the audition and the instrumental soloist is expected to master his/her part well enough for this segment of the audition to be accompanied unprepared, i.e. without previous rehearsal.

#### *d. Transposition (with 10 minutes preparation)*

the applicant rehearses a predetermined singer by accompanying him/her in a romance/ lied, e.g.:

- F. Schubert: Liebeslauschen, bd. III, p. 151, transposed from A to Ab

## **B. Accompaniment**

a. In connection with the application form, the applicant submits a repertoire list of songs representing four different style periods (duration: 35-40 minutes). The examiners select 15-20 minutes from the repertoire list, which the applicant must perform at the audition. The applicant is informed of the selected pieces a week prior to the audition.

b. The applicant submits a small work rehearsed in advance with an instrumentalist for solo instrument and piano accompaniment, e.g.:  
Weber/Piatigorski: Adagio and rondo for cello and piano.

c. The applicant accompanies a concerto movement, e.g.:

- Dvorak: Cello Concerto, 1st movement.

Prelude and interlude are played in their entirety. The applicant is informed of the work selected a week prior to the audition. The instrumental soloist is expected to master his/her part well enough for this segment of the audition to be accompanied unprepared, i.e. without previous rehearsal.

d. Prima vista repetition (with 20 minutes preparation)

The applicant accompanies a predetermined singer in a romance/lieb and an opera/opera aria of similar difficulty to:

- F. Schubert: Schlummerlied
- C. Debussy: Romance
- R. Wagner: Siegmund's "Winterstürme" from Die Valküre, Act I
- G. Verdi: Requiem tenor solo "Ingemisco tamquam termo"

e. Transposition (with 10 minutes preparation)

The applicant rehearses a predetermined singer by accompanying him/her in a romance/lieb, e.g.:

- F. Schubert: Liebeslauschen, bd. III, p. 151, Edt. Peters, transposed from A to Ab.

Total duration: 45 minutes.

*If the subject Repetition is chosen, the tests under c, d and e do not apply.*

## **C. Chamber music**

In connection with the application form, the applicant must submit at least three rehearsed chamber music pieces from three different style periods, starting with and including the Viennese style, total duration: about 70 minutes. One of the pieces must be for a different combination of instruments, e.g. woodwind instruments or two pianos if the other pieces are violin sonatas/piano trios/piano quartets, etc.

Examples of repertoire:

- L. v. Beethoven: Sonata, C minor, op. 30 no. 2 for violin and piano
- J. S. Brahms: Clarinet trio
- S. Prokofiev: Violin sonata op. 80
- C. Debussy: En blanc et noir for two pianos

The applicant selects 15-20 minutes from the repertoire list and the examiners also select 15-20 minutes. The applicant is informed of the pieces selected a week prior to the audition. Total duration: 35-45 minutes.

## **2.7 Guitar**

The programme must include at least one contemporary piece.

Examples of repertoire and degree of difficulty:

- J. S. Bach: A guitar/lute suite or Chaconne D minor
- Albeniz: Asturias Leyenda
- B. Britten: Nocturnal after John Dowland, op. 70
- Per Nørgård: Returns or In Memory of...
- Guitar concertos by Giuliani, Villa-Lobos and Rodrigo

## **2.8 Organ**

The programme must include at least one contemporary piece.

Examples of repertoire and degree of difficulty:

- A major piece from the organ literature before J. S. Bach
- J. S. Bach: A major prelude (toccata, fantasia) with fugue or Passacaglia and fugue i C minor BWV 582
- J. S. Bach: A trio sonata for organ
- J. P. E. Hartmann, F. Mendelssohn, C. Franck or M. Reger
- A major piece by a modern or contemporary composer

## **2.9 Composition**

Four works in score and/or recording must be uploaded to the application form. The compositions must represent different genres and include at least one composition for a large combination of instruments, symphony orchestra or similar. The applicant's full name must appear on the submitted compositions. The compositions are not returned.

The audition is an interview based on the written application and the submitted compositions (duration: 75 minutes).

A thorough assessment of the applicant's prerequisites for admission to the course is given based on the interview, the application and the submitted compositions.

The following areas are included in the assessment:

- The artistic quality of the compositions, including originality, creativity, emotionality, contemporary relevance, etc.
- The craftsmanship quality of the compositions, including elements such as form, instrumentation, arrangement, etc.
- The written application, including motivation, study and professional aims, the artistic and professional qualifications of the described project areas, etc.
- The applicant's ability to analyse own compositions, praxis, artistic and cultural context, etc.

## 2.10 Classical choir conducting

- **Performance conducting** of two or three movements in different styles and character.
- **Rehearsal from scratch** and musical preparation of one or two movements of the applicant's own choice.

The audition is taken with The Royal Academy of Music's own classical vocal ensemble or an ensemble of corresponding ability if the applicants wishes to use his/her own ensemble.

If the audition is taken with The Royal Academy of Music's classical vocal ensemble, the applicant chooses the movements from the current concert repertoire of the vocal ensemble. These movements are announced one month prior to the audition. The Royal Academy of Music must be informed of the choices no later than 3 weeks prior to the audition.

A pre-audition rehearsal of 20 minutes is allowed for the performance conducting. The applicant makes the necessary plans. The audition forms the basis for an assessment of whether the applicant will be able to conduct classical choirs at the highest level after the two-year course.

Emphasis is placed on the following: Rehearsal methods, ability to listen and correct, ability to communicate, conducting, musical and textual insight, sense of form, use of piano, etc.

- **Piano**
  - Playing from a score: One week before the audition, the applicant will receive at set choral score of similar difficulty to Brahms "Warum ist das Licht gegeben", 1. part. The score is played with relevant reductions, if any.
  - Sight accompaniment assignment: A pre-audition rehearsal of 30 minutes with a vocal student in a recitative and an aria from a cantata from the Baroque period or from a Viennese opera is allowed for the performance conducting. The excerpt is performed.

Total duration of the pre-auditions is 50 minutes in continuation of one another before the main audition.

Total duration of the main audition is 60 minutes, hereof 45 minutes for the performance conducting and rehearsal and 15 minutes for the playing from a score and accompaniment assignment. Examiners will then spend 20 minutes evaluating.



## **2.11 Chamber music, ensembles**

The submitted repertoire list must contain works from the standard repertoire for the ensemble type in regards to traditional ensembles, e.g. string quartet, piano trio or wind quintet. If not a traditional ensemble, works written for that particular combination of instruments must appear on the repertoire list. For all ensembles, the programme must contain at least one contemporary work.

The ensemble must account for plans and ambitions for the ensemble in a 10 minute presentation. The ensemble must account for how to fulfil these plans and which elements in the current activities that speak for achieving these ambitions. Furthermore, an interview with the jury based on the presentation is conducted and it may contain other elements, that the jury deems significant for the ensemble.

### **Evaluation criteria**

The evaluation is based on a comprehensive assessment of how realistic it would be for the ensemble to establish itself as a professional ensemble after the concluded studies.

### **3 Admission requirements for the soloist degree in: Rhythmic Music**

Applicants for the Advanced Postgraduate Diploma in Music, Rhythmic music, may choose between four main areas:

- **Main instrument/Vocal studies**
- **Composition**
- **Innovative choir leading**
- **Singing, Dancing and Playing (SDS)**

#### **3.1 Main instrument/Vocal studies**

The audition consists of two parts:

- Performance with music of own choice (duration: max. 25 minutes)
- Interview based on the performance and the application (duration: max. 20 minutes, not including evaluation).

A thorough assessment of the applicant's prerequisites for admission to the course is given based on the performance, the interview and the application.

The following areas are included in the assessment:

- The artistic quality of the performance, including originality, creativity, emotionality, contemporary relevance, etc.
- The craftsmanship qualities of the performance, including elements such as ensemble playing, instrumentation, improvisation, etc.
- The application, including motivation, study and professional aims, the artistic and professional aspects of the described project areas, etc.
- The applicant's ability to analyse own musicianship, artistic and cultural context.

### **3.2 Rhythmic composition (Aarhus)**

With the application, the applicant must submit 4-5 compositions (duration 20-30 minutes) along with music sheets, lyrics if any and/or other work documentation.

The audition is an interview based on the application and the submitted compositions (duration: 40 minutes). 45 minutes).

A thorough assessment of the applicant's prerequisites for admission to the course is given based on the interview, the application and the submitted compositions.

The following areas are included in the assessment:

- The artistic quality of the compositions, including originality, creativity, emotionality, contemporary relevance, etc.
- The craftsmanship quality of the compositions, including elements such as form, instrumentation, arrangement, etc.
- The written application, including motivation, study and professional aims, the artistic and professional qualifications of the described project areas, etc.
- The applicant's ability to analyse own compositions, praxis, artistic and cultural context, etc.

### **3.3 Innovative choir leading (Aalborg)**

The precise content of the audition is adapted to the individual applicant in order to give the best possible impression of the applicant in relation to the desired course.

#### **An example of an audition:**

"Conducted performance of improvised a capella music"

The audition takes the form of a performance/open rehearsal with the vocal ensemble VOXNORTH. A pre-audition rehearsal of 30 minutes is allowed.

The audition forms the basis for an assessment of whether the applicant will be able to conduct vocal ensembles at the highest level within improvisation music and circle songs after the two-year course. Emphasis is placed on the following: Insight in musical conducting, sense of form, ability to listen and correct, creativity and ability to communicate.

Duration of the audition is 50 minutes followed by a 5 minute interview.

Examiners will then spend about 20 minutes evaluating Evaluation: Grade

### **3.4 Singing, Dancing and Playing (SDS) (Aarhus)**

The audition consists of two parts:

- A concert with music of own choice, where all three elements must be present  
(duration 25 minutes)
- Interview based on the performance and the application (duration: max. 20 minutes, not including evaluation).

A thorough assessment of the applicant's prerequisites for admission to the course is given based on the performance, the interview and the application.

The following areas are included in the assessment:

- The artistic quality of the performance, including originality, creativity, emotionality, contemporary relevance, etc.
- The craftsmanship quality of the concert, including elements such as integration of the three elements, ensemble playing, improvisation, etc.
- The application, including motivation, study and professional aims, the artistic and professional aspects of the described project areas, etc.
- The applicant's ability to analyse own musicianship, artistic and cultural context.

## **4 Admission requirements for the soloist degree in Electronic Music**

### **4.1 Electronic composition**

With the application, the applicant must submit 4-5 compositions (duration 20-30 minutes) along with music sheets, lyrics if any and/or other work documentation.

The audition is an interview based on the written application and the submitted compositions/audio and possibly video material (duration: 45 minutes).

A thorough assessment of the applicant's prerequisites for admission to the course is given based on the interview, the application and the submitted compositions.

The following areas are included in the assessment:

- The artistic quality of the compositions, including originality, creativity, emotionality, contemporary relevance, etc.
- The craftsmanship quality of the compositions, including elements such as form, production, arrangement, etc.
- The written application, including motivation, study and professional aims, the artistic and professional qualifications of the described project areas, etc.
- The applicant's ability to analyse own compositions, praxis, artistic and cultural context, etc.