



Det Jyske  
Musikkonservatorium  
**The Royal Academy  
of Music**

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

## **Bachelor degrees 2021**

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

At The Royal Academy of Music (RAMA), we place the individual musician and the development of the special talent 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 programmes are created in such a way that you from your 1st year of studies can influence the skills and professional competences that is to characterise your education. The opportunity to select skills and professional competences intensifies during the course of an education.

### **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 a Bachelor degree course

## 1.1 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 Bachelor 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 December.

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

Application deadline is 01 December 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.

## 1.2 information meetings

The Royal Academy of Music arranges information meetings about the degree courses every year. During the meetings, details about the course content will be explained and there will be time for questions, e.g. about the audition.

You may find further information about the information meetings at the academy website.

## 1.3 Auditions

Auditions take place in January and February 2021.

The auditions are evaluated 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 entry 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.

For the Rhythmic courses, the following applies: if an applicant applies and is qualified for more than one course, The Royal Academy of Music reserves the right to decide which of the courses, the applicant will be accepted at.

## **1.4 Preparatory courses**

You may find information about the nearest MGK course at [www.uddannelsesguiden.dk](http://www.uddannelsesguiden.dk). You may also find your local music school here.

## **1.5 Deferrals and re-examinations**

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 case of illness.

If an applicant fails in the general subjects, a re-examination may be offered.

Deferrals and re-examinations are planned by the Royal Academy of Music immediately after the entry auditions.

## **1.6 Accompanist and groups/bands**

Applicants must bring their own accompanist(s), groups and bands unless otherwise described in the admission requirements. The Royal Academy of Music may be able to help out by referring to one of the academy accompanists. The cost of the accompanist is met by the applicant.

## **1.7. 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 Bachelor degree in Classical Music (Aarhus)

All entry auditions for the Bachelor programmes in classical music consist of an audition in the main subject and tests in the general subjects (theory, ear training and piano). Tests in general subjects are usually held after the main audition is passed. However, due to the overall planning, an applicant may be asked to take the tests in general subjects before the main audition is held.

Below you may find a description of the specific requirements for the auditions for the general subjects and for the individual main subjects.

*Applicants at instrument/vocal studies are given three grades at the main audition: prepared repertoire, set assignment and prima vista. The applicant must pass all three parts in order to be considered for a study place.*

Evaluation criteria

The evaluation should reflect the applicant's possibility to reach the objectives of the education in question.

### 2.1. Auditions in general subjects (all applicants)

#### Ear training and theory

The purpose of the tests is to test the applicant's level of ear training and theory. Examples of types of assignments (paradigms) may be found at the website for the Royal Academy of Music [www.musikkons.dk](http://www.musikkons.dk) under programmes/admission.

Duration of the test is two hours.

A grade will be given for each of the five parts. The overall grade will be an average of these five grades. It is a precondition to pass the test that *either* a) all five parts are passed separately *or* b) that at least four parts are passed and that the collected average mark is at least 4.

Furthermore, the applicant must sit an oral test in ear training. The test is for guidance and is not prohibitive.

The purpose of the test is to document the applicant's level with a view to providing a basis for the best possible group composition.



The test covers:

Reading test:

A test of basic theoretical knowledge using the score examples provided:

- Defining intervals. All intervals up to the ninth may appear.
- Defining triads in root position and inversions.
- Dominant seventh chords in root position and their tonal links must be defined.

Reading of rhythm:

- Sight reading test of rhythm examples noted on one line, expressed in freely-chosen staves with pulse markings, possibly time markings. The time may be: 2/4, 3/4 or 4/4; 3/8 and 4/8; 6/8 (with dotted fourth as counting point). Polyrhythms do not appear.

Sight singing:

- Singing from a song sheet a number of tunes of increasing difficulty.

Ear training:

- Brief rhythmic phrases are imitated.
- Brief melodic phrases are copied. Time and tone are defined.
- Pre-played intervals and triads are defined.
- Triads and tetrads in root position and inversion are pre-played at random. The tones of the chord are sung one by one in a self-chosen order – in the triads the lowest tone of the chord is defined (as root tone, third or fifth)

The duration of test is about 10 minutes.

## **Piano**

This test is for all applicants in **orchestral instruments, vocal studies** and **music theory** and will be held in the same day as the ear training test, if possible.

*Applicants in guitar and piano are not to take this test.*

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor played over two octaves with both hands at the same time (minor scales: all three types).
- One or two piano pieces of a level of difficulty corresponding to:
  - An allegro movement of a sonatina by F. Kuhlau or M. Clementi
  - J.S. Bach: A 2-part invention
  - Béla Bartók: Romanian Christmas carols.
  - Oscar Peterson: Jazz Exercises book 2

If only one such piano piece is played, the applicant furthermore has to play a self-chosen song/melody with chords at a level of difficulty corresponding to a Danish højskolesang (a standard song book) or similar.

- Previously prepared 4-part chorale (from a Scandinavian chorale Book or a Bach chorale).
- Sight reading test of a fairly easy piano piece.

The above-mentioned four works must have a combined length of 15 minutes. Furthermore, 5 minutes for evaluation. Total duration: 20 minutes.

## **Piano**

This test is for all applicants in **music theory** and will be held in the same day as the ear training test, if possible.

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor played over two octaves with both hands at the same time (minor scales: all three types).
- J. S. Bach: A three-part invention or a small piece of similar character.
- One self-chosen piece. The minimal demand is a fairly easy Viennese sonata or a romantic or modern piece of similar difficulty.
- Demonstration of skills in improvisation and/or figure playing.
- A prepared 4-part chorale (e.g. from Den Danske Koralbog (The Danish Hymnal/chorale book))
- Sight reading test of a fairly easy piano piece.

The above-mentioned five works must have a combined length of 30 minutes. Furthermore, 5 minutes for evaluation. Total duration: 35 minutes.

If the applicant prefers to demonstrate their musical skills and level on another instrument than a piano, the admission requirements for the instrument in question are the same as for the main subject at the entry audition for the Bachelor course (this test will be prohibitive).

## **2.2 String instruments**

### **Violin**

For the entry audition, the applicant must prepare the following:

- Eight self-chosen scales and arpeggios in three octaves, four of which must be in major, two in harmonic minor and two in melodic minor.
- Two etudes of similar difficulty to R. Kreutzer: Etude nos. 6-42. One must be a double stop etude, e.g. R. Kreutzer: Etude nos. 28-42.
- A movement from a violin concerto of similar difficulty to Mozart: G major or a concert piece of similar difficulty.

The above-mentioned three works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading

### **Viola**

For the entry audition, the applicant must prepare the following:

- Eight self-chosen scales and arpeggios in three octaves, four of which must be in major, two in harmonic minor and two in melodic minor.
- Two etudes: One from B. Campagnoli: Caprices, op. 22 and one from R. Kreutzer: Etude nos. 5-42 or another etude of similar difficulty.
- A movement from a viola concerto of similar difficulty to Hoffmeister or K. Stamitz: Viola Concerto in D major or a concert piece of similar difficulty.

The above-mentioned three works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading

## **Cello**

For the entry audition, the applicant must prepare the following:

- Eight self-chosen scales and arpeggios in three octaves, four of which must be in major, two in harmonic minor and two in melodic minor.
- One etude of similar difficulty to D. Popper or Duport
- A movement from a cello concerto of similar difficulty to Haydn: Cello Concerto or a concert piece of similar difficulty (with piano accompaniment).

The above-mentioned three works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading

## **Double bass**

For the entry audition, the applicant must prepare the following:

- Eight self-chosen scales and arpeggios in two octaves, four of which must be in major, two in harmonic minor and two in melodic minor.
- Two self-chosen etudes where the tone range moves to at least the thumb position (octave G).
- A movement from a double bass concerto of similar difficulty to Dragonetti, Pichl, Capucci, Hoffmeister, Cimador or a piece of similar difficulty (with piano accompaniment).

The above-mentioned three works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading

## 2.3 Woodwinds

### Flute

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor in two octaves played legato (slowly) and staccato (fast).
- Two "instructive etudes" op. 30 by Joachim Andersen.
- J. S. Bach: Sonata in E major, 1st and 2nd movements.
- A self-chosen piece of similar difficulty to Philip Gaubert: Introduction e allegro scherzando, Gabriel Fauré: Fantaisie op. 79 or Georges Enesco: Cantabile et Presto.

The above-mentioned four works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading

### Oboe

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor in two octaves played legato (slowly) and staccato (fast).
- W. B. Ferling: Etude no. 19.
- C. P. E. Bach: Sonata 1st and 2nd movements.
- A self-chosen piece of similar difficulty to J. Haydn: concerto 1st movement.

The above-mentioned four works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading

## **Clarinet**

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor in two octaves played legato (slowly) and staccato (fast).
- C. Rose: 40 Etudes no. 1.
- Niels W. Gade: Fantasia no. 2.
- A self-chosen piece of similar difficulty to Weber: Concertino

The above-mentioned four works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading

## **Bassoon**

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor in two octaves played legato (slowly) and staccato (fast).
- L. Milde: 50 Konzertstudien für Fagot op. 26 no. 1 (book 1).
- G. P. Telemann: Sonata for Bassoon and Continuo, 1st and 2nd movements.
- A self-chosen piece of similar difficulty to E. Elgar: Romance for Bassoon and Piano.

The above-mentioned four works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading in bass and tenor clef.

## **Saxophone**

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor in two octaves played legato (slowly) and staccato (fast).
- W. B. Ferling: Etude no. 16.
- J. Ibert: Aria.
- A self-chosen piece of similar difficulty to A. Caplet: Legende.

The above-mentioned four works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading

## **2.4 Brass instruments**

### **Horn**

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor in one octave played legato (slowly) and staccato (fast).
- One Etude by C. Kopprasch.
- C. Saint-Saëns: Romance in F major.
- A self-chosen piece of similar difficulty to L. Cherubini: 1st Sonata.

The above-mentioned four works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading and transposition in Eb.

## **Trumpet**

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor in one octave played legato (slowly) and staccato (fast).
- From P. - F. Clodomir: 70 Little Studies op. 158 (MC 1389) one of the following etudes: nos. 63, 64, 65, 66
- Hummel: Concerto in Eb major, 1st movement exposition (bar 63 to 146) played on a B-trumpet.
- A self-chosen piece

The above-mentioned four works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading and transposition in A and C.

## **Trombone (tenor)**

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor in one octave played legato (slowly) and staccato (fast).
- Roberto Müller: Technische Studien book 3 no. 10 in G minor.
- N. Rimskij Korsakov: Trombone Concerto, 1st and 2nd movements.
- A self-chosen piece of similar difficulty to Alexandre Guilmant: Morceau Symphonique.

The above-mentioned four works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading in bass and tenor clef.



## **Trombone (bass)**

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor in one octave played legato (slowly) and staccato (fast).
- Lew Gillis: 70 Progressive Etudes for the Modern Bass Trombonist nos. 51 and 52.
- Lebedev: Concerto (stop after cadenza).
- A self-chosen piece of similar difficulty to one or more movements from a sonata by J. E. Galliard.

The above-mentioned four works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading test in bass clef.

## **Tuba**

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor in two octaves played legato (slowly) and staccato (fast).
- Two etudes with one from each of the following collections: M. Bordogni (Roberts): 43 Bel Canto Studies and C. Kopprasch: 60 ausgewählte Etüden book 1 nos. 1-30.
- Edward Gregson: Tuba Concerto, 1st movement.
- A self-chosen piece of similar difficulty to Troje Miller: Sonatine Classica.

The above-mentioned four works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading

## 2.5 Percussion

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor in two octaves played on a keyboard instrument (xylophone, vibraphone or marimba).
- A self-chosen piece for snare drum of similar difficulty to Børge Ritz: Dansk Tapto, Gert Mortensen: March-Cadenza (Southern Percussion) or Einar Nielsen: Etude Classique – all three may be played in excerpts.
- A self-chosen piece for tympani of similar difficulty to Robert Muczynski: Three Designs for Three Timpany or a self-chosen piece for multi-percussion.
- Tuning of A and D tympani in fourths and fifths based on concert pitch.
- A self-chosen piece for keyboard instrument of similar difficulty to Paul Creston: Concertino for Marimba, 1st movement (G. Schirmer), Mitchell Peters: Yellow after the Rain (Mitchell Peters) or Paul Smadbeck: Rhythm Song (Mallet Arts).

The above-mentioned five works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The set assignment may be a piece from the orchestral literature.
- Sight reading for snare drum and keyboard instrument.

## 2.6 Vocal studies

For the entry audition, the applicant must prepare the following:

- One aria.
- One German lied.
- One song by a Danish composer with Danish lyrics.
- Two self-chosen pieces.

The above-mentioned five works must be sung without the lyric sheet and have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition. The applicant sings their own part. Own accompanist plays the other parts.
- Sight reading of a fairly easy vocal composition with accompaniment (with or without text).

After the audition of the above, there will be an indicative test in German and Italian with a view to assessing the level: an elementary text of 10-20 lines to be read aloud in both languages. No preparation time given.

## 2.7 Piano

For the entry audition, the applicant must prepare the following:

- Scales over four octaves in both hands and broken arpeggios and tetrads in all major and minor keys.
- One self-chosen etude.
- One polyphone work by J. S. Bach (e.g. Prelude and Fugue from Das Wohltemperierte Klavier).
- One fast and one slow movement from a Viennese sonata.
- One romantic work or a work from the 20th century.

The above-mentioned five works must have a combined length of 25-30 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition.
- Sight reading of similar difficulty to Robert Schumann: Album für die Jugend nr. 11 "Sizilianisch".

## 2.8 Guitar

For the entry audition, the applicant must prepare the following:

- All scales in two octaves.
- One self-chosen piece from the Renaissance or the Baroque period of similar difficulty to J. S. Bach: Prelude in D minor, BWV 999 or L. Milan: 6 Pavanen. The piece must include slow as well as fast types of movement.
- One self-chosen piece from the Classical or Romantic period of similar difficulty to F. Sor: Menuets, F. Tárrega: Estudio en forma de minueto or M. Giuliani: Rondo in C major from Sonatine op. 71 no. 1. The piece must include slow as well as fast types of movement.
- One self-chosen piece from the 20th century of similar difficulty to H. Villa-Lobos: Preludes or Vagn Holmboe: 5 Intermezzi. The piece must include slow as well as fast types of movement.

The above-mentioned four works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition.

- Sight reading of a fairly easy composition in the treble clef, e.g. F. Sor: Etudes op. 60 no. 12.

## 2.9 Church music

Organ

For the entry audition, the applicant must prepare the following:

- A self-chosen piece of similar difficulty to:
  - Buxtehude: Prelude, Fugue and Ciacona C major, Bux WV 137.
  - V. Lübek: Prelude in E major.
  - J.S. Bach: Prelude and Fugue in C major, BWV 545.
  - F. Mendelssohn: Sonata C minor.
  - C. Franck: Prélude, fugue et variation.
  - P. Hindemith: Sonata II.
  - J. Langlais: From "Hommage à Frescobaldi": Fantaisie or Thème et variations.
- A list of five works from different periods (e.g. chorale with ornaments, c.f. simple trio movement). The list is to be submitted with the application. The internal examiner chooses one piece which the applicant is informed about 3 weeks prior to the entry audition.
- One rehearsed chorale with pedals from *Den danske Koralbog (The Danish Hymnal)* played with introduction and performed as a) chorale playing (one keyboard and pedals and b) melody playing (two keyboards and pedals).

The above-mentioned three works must have a combined length of 15-20 minutes.

- A set assignment, which the Royal Academy of Music sends to the applicant about 10 days before the entry audition and of similar difficulty to Franz Tunder: Prelude in G (Bechmann 2), Buxtehude: Ein feste Burg BuxWV 184 or J. S. Bach: Prelude and Fugue in C minor, BWV 533.
- Sight reading: an organ composition without pedal and a fairly easy chorale with pedals.
- Sight harmonising: The applicant is given a two-period chorale tune a) with a four-part harmonising and b) only the tune, which is to be harmonised on the spot (with pedals).

Further auditions for applicants for the Bachelor degree in Church music  
If the first main subject audition is passed, a supplementary written theoretical test is given – a four-part harmonising of a simple modulating chorale in four periods. The duration of the test is two hours.

## 2.10 Music theory

Admission requirements for the Bachelor degree is a High school certificate (or equivalent) and a passed entry audition.

The applicant must sit the following tests:

### Analysis

The applicant perform an analytic evaluation of a given music piece (audio and score) with focus on e.g. form principles, composition methods, instrumentation, etc.

Preparation time: 2 hours.

The test will be a presentation from the applicant and an interview with the examiners. Total duration: 30 minutes.

### Documentation of own movement work

Two style exercises (e.g. a Bach fugue, a movement in Messiaen style, a Chopin etude) or own compositions must be uploaded to the application form.

The applicant will be invited to an interview with the examiners regarding the submitted material.

Duration: 15 minutes.

One grade is given for the items Analysis and Documentation of own movement work.

### Evaluation criteria

The evaluation should reflect the applicant's possibility to reach the objectives of the education in question.

### **3 Bachelor degree in Rhythmic music (Aarhus)**

It is possible to apply within all instruments.

#### **3.1 General information about the tests**

The Royal Academy of Music aims to hold the auditions in as relaxed an atmosphere as possible. Major emphasis will be given to personal musical expression. The various courses give no advance priority to certain styles or modes of expressions within the world of rhythmic music. We recommend that applicants in their self-chosen choose musical frameworks that they are familiar with.

The entry audition for the Bachelor degree course in Rhythmic music is divided into two rounds.

In connection with the auditions, the academy will be of some help when it comes to setting up, sound check, borrowing instruments, etc. For the audition in the main instrument, a standard ensemble is set up (piano, electric piano, synthesizer, guitar, bass, drum set, percussion and a PA system and various amplifiers). We urge applicants to carefully consider the size of the orchestra in relation to time for set up and sound check.

Evaluation criteria

The evaluation should reflect the applicant's possibility to reach the objectives of the education in question.

## **3.2 First round**

All applicants must pass through the 1st round consisting of:

### **3.2.1 Concert**

- The applicant must play self-chosen tunes on their main instrument with their own band brought in.
- At least 2 accompanists must participate in the concert
- The concert must be no longer than 10 minutes.
- Improvisation from the applicant must be included under consideration for the musical entirety and style related characteristics.

### **3.2.2 Test in general musical skills**

Imitation

- The applicant imitates pre-played phrases.
- The applicant imitates pre-played phrases on their main instrument. The phrases are pre-played on a piano. Drummers, percussionists and singers are exempted from this part.
- The applicant claps rhythmic figures (using feet for pulse).

Playing by ear – Accompaniment and Improvisation

- The applicant is also tested in accompaniment for a series of chords. Keyboards, string instruments, drummers and percussionists accompany in accordance with their instrumental roles. Singers and wind players sing/play guidelines (extended notes) as accompaniment.
- Another test is held in improvisation over the same series of chords. The instructor will accompany.

Playing from score and chord play

- The applicant sings or plays a short and simple written melody. The melody may be played on the piano in the room or on another instrument brought in by the applicant.
- The applicant receives a chord sequence to be played on a piano in style and tempo of own choice.

### Ear training

- Interval dictation. Within an octave, upwards and downwards.
- Triad dictation. Major, minor, diminished, augmented and suspended (in root position)
- Tetrad dictation. Maj7, 7, m7, /sus, m7(b5), dim/ (in root position)
- Scale dictation Church keys (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian)
- Sung melodic imitation.
- Rhythmic reading, where eight note triplet and sixteenths appear

### Theory

The applicant answers questions about intervals, keys, time, figuration and scales in writing.

Total duration: about 20 minutes

Phones and other electronic equipment are not allowed.

The Royal Academy of Music chooses applicants for the 2nd round based on the tests in the 1st round.



### **3.3 Second round**

#### **3.3.1 Musical profile**

The applicant makes a presentation about their musical (e.g. artistic/pedagogical) profile and motivation for applying for the programme. The applicants elaborates this using:

- audio or video, in which the applicant participates, and/or
- Solo performance.

(Total duration: maximum 10 minutes).

The panel of examiners will ask explanatory and in-depth questions about the above-mentioned.

Furthermore, the interview may be about the application.

(Duration: about 5 minutes.)

Special emphasis is placed on the study ability, motivation and musical (including artistic and pedagogical) profile of the applicant.

The audition may be linked to an amplifying system from the applicant's own computer. Furthermore, a piano will be available. The applicant must bring other instruments.

Based on the outcome of the results in the 1st and 2nd rounds, some applicants are selected and offered a place at the rhythmic course.

Since the Royal Academy of Music has a limited number of studentships, we cannot accept all qualified applicants, but will have to prioritise based on a comprehensive assessment of the applicants' skills. Since the courses are very different, the results of the individual examinations will be weighted differently depending on who is most suited for the various courses.

The academy reserves the right to make special arrangements in connection with the tuition if no teacher in the instrument in question is affiliated with the academy.

## **4 Bachelor degree in Rhythmic music (Aalborg)**

It is possible to apply within all instruments.

### **4.1 General information about the tests**

The Royal Academy of Music aims to hold the auditions in as relaxed an atmosphere as possible. Major emphasis will be given to personal musical expression. The various courses give no advance priority to certain styles or modes of expressions within the world of rhythmic music. We recommend that applicants in their self-chosen choose musical frameworks that they are familiar with.

The entry audition for the Bachelor degree course in Rhythmic music is divided into two rounds.

In connection with the auditions, the academy will be of some help when it comes to setting up, sound check, borrowing instruments, etc. For the audition in the main instrument, a standard ensemble is set up (piano, electric piano, synthesizer, guitar, bass, drum set, percussion and a PA system and various amplifiers). We urge applicants to carefully consider the size of the orchestra in relation to time for set up and sound check.

Evaluation criteria

The evaluation should reflect the applicant's possibility to reach the objectives of the education in question.

## **4.2 First round**

### **4.2.1 Concert**

- The applicant must play self-chosen tunes on their main instrument with their own band brought in.
- At least 2 accompanists must participate in the concert
- The concert must be no longer than 10 minutes.
- Improvisation from the applicant must be included under consideration for the musical entirety and style related characteristics.

### **4.2.2 Test in general musical skills**

#### Imitation

- The applicant imitates pre-played phrases.
- The applicant imitates pre-played phrases on their main instrument. The phrases are pre-played on a piano. Drummers, percussionists and singers are exempted from this part.
- The applicant claps rhythmic figures (using feet for pulse).

#### Playing by ear – Accompaniment and Improvisation

- The applicant is also tested in accompaniment for a series of chords. Keyboards, string instruments, drummers and percussionists accompany in accordance with their instrumental roles. Singers and wind players sing/play guidelines (extended notes) as accompaniment.
- Another test is held in improvisation over the same series of chords. The instructor will accompany.

#### Playing from score and chord play

- The applicant sings or plays a short and simple written melody. The melody may be played on the piano in the room or on another instrument brought in by the applicant.
- The applicant receives a chord sequence to be played on a piano in style and tempo of own choice.

### Ear training

- Interval dictation. Within an octave, upwards and downwards.
- Triad dictation. Major, minor, diminished, augmented and suspended (in root position)
- Tetrad dictation. Maj7, 7, m7, /sus, m7(b5), dim/ (in root position)
- Scale dictation Church keys (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian)
- Sung melodic imitation.
- Rhythmic reading, where eight note triplet and sixteenths appear

### Theory

The applicant answers questions about intervals, keys, time, figuration and scales in writing.

Total duration: about 20 minutes

Phones and other electronic equipment are not allowed.

The Royal Academy of Music chooses applicants for the 2nd round based on the tests in the 1st round.

## **4.3 Second round**

### **4.3.1 Musical profile**

The applicant makes a presentation about their musical (e.g. artistic/pedagogical) profile and motivation for applying for the programme. The applicants elaborates this using:

- audio or video, in which the applicant participates, and/or
- Solo performance.

(Total duration: maximum 10 minutes).

The panel of examiners will ask explanatory and in-depth questions about the above-mentioned.

Furthermore, the interview may be about the application.

(Duration: about 5 minutes.)

Special emphasis is placed on the study ability, motivation and musical (including artistic and pedagogical) profile of the applicant.

The audition may be linked to an amplifying system from the applicant's own computer. Furthermore, a piano will be available. The applicant must bring other instruments.

Based on the outcome of the results in the 1st and 2nd rounds, some applicants are selected and offered a place at the rhythmic course.

Since the Royal Academy of Music has a limited number of studentships, we cannot accept all qualified applicants, but will have to prioritise based on a comprehensive assessment of the applicants' skills. Since the courses are very different, the results of the individual examinations will be weighted differently depending on who is most suited for the various courses.

## **5 Bachelor degree in Rhythmic music and movement (Aarhus)**

It is possible to apply within all instruments.

### **5.1 General information about the tests**

The Royal Academy of Music aims to hold the auditions in as relaxed an atmosphere as possible. Major emphasis will be given to personal musical expression. The various courses give no advance priority to certain styles or modes of expressions within the world of rhythmic music. We recommend that applicants in their self-chosen choose musical frameworks that they are familiar with.

The entry audition for the Bachelor degree course in Rhythmic music and movement is divided into two rounds.

In connection with the auditions, the academy will be of some help when it comes to setting up, sound check, borrowing instruments, etc. For the audition in the main instrument, a standard ensemble is set up (piano, electric piano, synthesizer, guitar, bass, drum set, percussion and a PA system and various amplifiers). We urge applicants to carefully consider the size of the orchestra in relation to time for set up and sound check.

Evaluation criteria

The evaluation should reflect the applicant's possibility to reach the objectives of the education in question.

## **5.2 First round**

All applicants must pass through the 1st round consisting of:

### **5.2.1 Concert**

- The applicant must play self-chosen tunes on their main instrument with their own band brought in.
- At least 2 accompanists must participate in the concert
- The concert must be no longer than 10 minutes.
- Improvisation from the applicant must be included under consideration for the musical entirety and style related characteristics.

### **5.2.2 Test in singing, dancing and playing**

The test will be in groups and serves the purpose of showing the applicant's ability to imitate and coordinate the shown patterns of movement, pre-sung phrases and pre-played rhythms played on percussion instruments. Furthermore, there will be improvised dance/movement to the pre-played rhythms.

The applicant is evaluated on his/her ability to solve the various tasks and on his/her ability to enter into the musical context.

The duration of test is about 40 minutes.

### **5.2.3 Test in general musical skills**

Imitation

- The applicant imitates pre-played phrases.
- The applicant imitates pre-played phrases on their main instrument. The phrases are pre-played on a piano. Drummers, percussionists and singers are exempted from this part.
- The applicant claps rhythmic figures (using feet for pulse).

Playing by ear – Accompaniment and Improvisation

- The applicant is also tested in accompaniment for a series of chords. Keyboards, string instruments, drummers and percussionists accompany in accordance with their instrumental roles. Singers and wind players sing/play guidelines (extended notes) as accompaniment.

- Another test is held in improvisation over the same series of chords. The instructor will accompany.

#### Playing from score and chord play

- The applicant sings or plays a short and simple written melody. The melody may be played on the piano in the room or on another instrument brought in by the applicant.
- The applicant receives a chord sequence to be played on a piano in style and tempo of own choice.

#### Ear training

- Interval dictation. Within an octave, upwards and downwards.
- Triad dictation. Major, minor, diminished, augmented and suspended (in root position)
- Tetrad dictation. Maj7, 7, m7, /sus, m7(b5), dim/ (in root position)
- Scale dictation Church keys (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian)
- Sung melodic imitation.
- Rhythmic reading, where eight note triplet and sixteenths appear

#### Theory

The applicant answers questions about intervals, keys, time, figuration and scales in writing.

Total duration: about 20 minutes

Phones and other electronic equipment are not allowed.

The Royal Academy of Music chooses applicants for the 2nd round based on the tests in the 1st round.



## **5.3 Second round**

### **5.3.1 Musical profile**

The applicant makes a presentation about their musical (e.g. artistic/pedagogical) profile and motivation for applying for the programme. The applicants elaborates this using:

- audio or video, in which the applicant participates, and/or
- Solo performance.

(Total duration: maximum 10 minutes).

The panel of examiners will ask explanatory and in-depth questions about the above-mentioned.

Furthermore, the interview may be about the application.

(Duration: about 5 minutes.)

Special emphasis is placed on the study ability, motivation and musical (including artistic and pedagogical) profile of the applicant.

The audition may be linked to an amplifying system from the applicant's own computer. Furthermore, a piano will be available. The applicant must bring other instruments.

Based on the outcome of the results in the 1st and 2nd rounds, some applicants are selected and offered a place at the rhythmic course.

Since the Royal Academy of Music has a limited number of studentships, we cannot accept all qualified applicants, but will have to prioritise based on a comprehensive assessment of the applicants' skills. Since the courses are very different, the results of the individual examinations will be weighted differently depending on who is most suited for the various courses.

The academy reserves the right to make special arrangements in connection with the tuition if no teacher in the instrument in question is affiliated with the academy.

## **6 Bachelor in General Music Education, AM (Aarhus)**

It is possible to apply within all instruments.

### **6.1 General information about the tests**

The Royal Academy of Music aims to hold the auditions in as relaxed an atmosphere as possible. Major emphasis will be given to personal musical expression. The various courses give no advance priority to certain styles or modes of expressions within the world of rhythmic music. We recommend that applicants in their self-chosen choose musical frameworks that they are familiar with.

In connection with the auditions, the academy will be of some help when it comes to setting up, sound check, borrowing instruments, etc. For the audition in the main instrument, a standard rhythmic ensemble is set up (piano, electric piano, synthesizer, guitar, bass, drum set, percussion and a PA system and various amplifiers). We urge applicants to carefully consider the size of the orchestra in relation to time for set up and sound check.

Evaluation criteria

The evaluation should reflect the applicant's possibility to reach the objectives of the education in question.

The applicant must sit the following tests:

- Concert
- Collective movement and coordination test
- Individual test
- Ear training and theory

### **6.2 Concert**

The applicant prepares:

- A self-chosen piece for the main instrument or vocal (preferably an ensemble piece).

Duration of the test is about 10 minutes plus 10 minutes for evaluation. An individual grade is given for this test.

### **6.3. Collective movement and coordination test**

The test consists of an evaluation of the applicant's ability to imitate and coordinate, sense of pulse and period.

Duration of the test: maximum 20 minutes. The performance is a part of the overall assessment of the Individual test.

### **6.4 Individual test**

The individual test consists of five part, hereof four mandatory parts:

1. Elementary music education, choir conducting or music conducting (mandatory)
2. Singing (mandatory)
3. Piano (mandatory)
4. Prima vista piano (mandatory)
5. Third instrument (not mandatory)

The applicant puts together their own programme covering part 1-3 (and possibly part 5) with a total duration of maximum 25 minutes, of which the test in elementary music education, choir conducting or music conducting must be at least 10-12 minutes. Examiners reserve the right to cut the test short.

## **Elementary music education, choir conducting or music conducting**

- A self-chosen piece: The applicant demonstrates a teaching situation with children and/or adults. The applicant's own choir/group is used for the test.

The examiners weight the applicant's ability to communicate music and to structure, as well as to their potential as teachers.

### **Singing**

The applicant prepares:

- A self-chosen song in the applicant's own language. The song must be performed without music sheet and without accompaniment. If the song has several stanzas, at least three stanzas must be sung.

Besides an assessment of the technical level, emphasis is placed on the ability to communicate the content of the song.

### **Piano**

The applicant prepares:

- A notated piano piece (classical or rhythmic). Improvisation may be included, if rhythmic is chosen. Classical examples: W. A. Mozart: Viennese sonatinas. Carl Nielsen: Five Piano pieces op. 3. J. S. Bach: Notenbüchlein für Anna Magdalena Bach. Béla Bartók: Romanian Christmas carols. Rhythmic examples: Niels Lan Doky: Misty Dawn. Lars Jansson: The Inner Room
- A 4-part chorale (from chorale book) The applicant plays with introduction, e.g. the last beats of the melody. The examiners sing along. Minimum two stanzas must be sung. The applicant brings music and text for the examiners. (3 copies)

### **Sight reading piano**

The applicant performs two set assignments:

- A melody with accompaniment notated in two systems in treble and bass clef
- The same melody notated as a melody with figuration

In the assessment, equal weight is put on sight reading and figuration playing.

### **Third instrument**

If the applicant's main instrument is piano or singing, the applicant may show their ability on another instrument.

The individual test ends with a short interview, during which the applicant is given the opportunity to explain their musical and educational background, motives for applying to the Royal Academy of Music and their view of the ways and means of musical education.

One grade is provided for the above-mentioned tests.

## **6.5 Ear training and theory (with internal examiner)**

### **Reading test**

- Defining intervals. All intervals up to the ninth may appear.
- Defining triads in root position and inversions.
- Defining scales: major, minor, harmonic minor and melodic minor.

### **Reading of rhythm**

- Sight reading test of rhythm examples noted on one line, expressed in freely-chosen staves with pulse markings, possibly time markings. The time may be: 2/4, 3/4 or 4/4 and 6/8.
- Polyrhythms do not appear.

### **Sight singing**

- Singing from a song sheet (a tune/melody of increasing difficulty).

### **Ear training**

- Imitating pre-played phrases.
- Imitating pre-played phrases on main instrument.
- Guidelines as accompaniment for a pre-played chord progression.
- Brief rhythmic phrases are imitated.
- Imitating and defining pre-played intervals.
- Imitating triads in root position (major, minor, augmented, diminished and suspended) Imitating tetrads in root position (maj7, 7, m7, aug, o7 and 7sus4) Defining the bass note.

Duration of test: 20 minutes.

An individual grade is given for this test.

## **7 Bachelor degree in Electronic composition (Aarhus)**

The target group are applicants, who wish to work professionally with composition and production of electronic music. English and Mathematics at B-level is recommended.

### **7.1 Application**

The application form must include:

- a reason for the application
- the applicant's expectations for the course
- the applicant's expectations and ambitions after the degree
- the applicant's knowledge of relevant hardware and software
- Descriptions of compositions (short description of the submitted compositions)
- the applicant's education so far
- the applicant's artistic experience
- the applicant's professional experience
- documentation for exams and work experience must be enclosed in the application.

### **7.2. Evaluation of compositions**

The applicant must submit maximum 15 minutes composed and produced by the applicant with the application form. Information about place of production, equipment used and any other contributors must be clearly documented.

The compositions submitted are evaluated by a panel of examiners after which a number of applicants are called for a personal interview with the panel.

These applicants will be requested to do a set assignment by the panel of examiners prior to the interview. The assignment will be included in the call for the interviews and must be submitted about a week before the interview. Deadline for submitting the assignment and practical information are provided with the assignment.

Evaluation criteria

The evaluation should reflect the applicant's possibility to reach the objectives of the education in question.

### **7.3 Personal interview**

The applicant plays a short excerpt of own choice from the submitted compositions.

The applicant describes how the chosen composition was produced, including which software and hardware was used and how they were used.

The applicant elaborates on the artistic ideas behind the production, including frame of reference, sources of inspiration, historical context, target group and venues. The applicant must then account for the set assignment.

The interview is concluded with questions from the examiners about the presentation and the submitted application.

The applicant may distribute lyrics, drawings, scores or screenshots on paper. A whiteboard will be available.

At the personal interview, special emphasis is placed on the applicant's ability to reflect aesthetically, ability to use electronics in an artistic connection as well as the applicant's general study ability.

Duration of the interview: 25 minutes. Evaluation and feedback: 20 minutes. After the interview a short oral feedback and a grade is provided.

### **Acceptance after the test**

Based on a comprehensive assessment of the results in the audition, the most qualified applicants will be accepted to the programme. Due to the limited number of studentships, the Royal Academy of Music may have to reject applicants even if they have passed the audition.

## **8 Bachelor degree in Songwriting (Aarhus)**

### **8.1 Application**

The following must be uploaded with the application:

- Three self-composed songs, including lyric sheet for the three songs.
- Separate work list with title, performers, possible co-writers with account for own parts, duration and year for all submitted songs as well as further information about producer/production, if possible
- Copy of certificates and documentation of work experience

The songs submitted are evaluated by a panel of examiners after which a number of applicants are called for a personal interview with the panel. These applicants will be requested to perform a set songwriting assignment by the examiners prior to the interview. The assignment will be in the invitation to the interview.

### **8.2 Audition (interview)**

The entry audition takes place as an individual interview lasting about 25 minutes. The applicant makes a short presentation (maximum 7 minutes) which illustrates

- artistic and craftsman qualities (e.g. a short music example)
- motivation for applying to the programme
- experience as a songwriter and within the music business as such
- ambitions for the programme

Then the set assignments is performed (live or recorded version).

The examiners will then ask questions and the rest of the test will be a dialogue.

Duration of the interview: 25 minutes. Evaluation and feedback: 20 minutes. After the interview a short oral feedback and a grade is provided.

#### **Evaluation**

The evaluation reflects the applicant's possibility to reach the objectives of the education in question.

#### **Acceptance after the test**

Based on a comprehensive assessment of the results in the audition, the most qualified applicants will be accepted to the programme. If several applicants are equally qualified, the needs of the music business and the needs of the Royal Academy of Music will be considered for the final group composition.

Due to the limited number of studentships, the Royal Academy of Music may have to reject applicants even if they have passed the audition.



## **9 Bachelor degree in Classical composition (Aarhus)**

The audition in classical composition consists of a test in the main subject, a test in oral analysis as well as test in general subjects (theory, ear training and piano). Tests in oral analysis and general subjects are usually held after the main audition is passed. However, due to the overall planning, an applicant may be asked to take the tests in general subjects before the main audition is held.

### **9.1 Application**

Three to six compositions are to be uploaded to the application form. The applicant will be invited to an interview with the examiners regarding the submitted compositions. The duration of the interview is about 40 minutes. Furthermore, 20 minutes for evaluation.

Evaluation criteria

The evaluation should reflect the applicant's possibility to reach the objectives of the education in question.

#### **Oral analysis**

If the applicant passed the main audition, a supplementary test in theory and analysis is conducted. The test is a conversation lasting 60 minutes about a work or an extract of a work composed after 1980. The applicant is given two hours for preparation with music and recording. The conversation will provide the examiners with an impression of the applicant's musical understanding and ability to find their way in a score. The applicant, who can document abilities and knowledge within this area, may be exempted from this test.

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

### **9.2. Auditions in general subjects (all applicants)**

#### **Ear training and theory**

The purpose of the tests is to test the applicant's level of ear training and theory. Examples of types of assignments (paradigms) may be found at the website for the Royal Academy of Music [www.musikkons.dk](http://www.musikkons.dk) under programmes/admission.

Duration of the test is two hours.

A grade will be given for each of the five parts. The overall grade will be an average of these five grades. It is a precondition to pass the test that *either* a) all five parts are passed separately *or* b) that at least four parts are passed and that the collected average mark is at least 4.

Furthermore, the applicant must sit an oral test in ear training. The test is for guidance and is not prohibitive.

The purpose of the test is to document the applicant's level with a view to providing a basis for the best possible group composition.

The test covers:

Reading test:

A test of basic theoretical knowledge using the score examples provided:

- Defining intervals. All intervals up to the ninth may appear.
- Defining triads in root position and inversions.
- Dominant seventh chords in root position and their tonal links must be defined.

Reading of rhythm:

- Sight reading test of rhythm examples noted on one line, expressed in freely-chosen staves with pulse markings, possibly time markings. The time may be: 2/4, 3/4 or 4/4; 3/8 and 4/8; 6/8 (with dotted fourth as counting point). Polyrhythms do not appear.

Sight singing:

- Singing from a song sheet a number of tunes of increasing difficulty.

Ear training:

- Brief rhythmic phrases are imitated.
- Brief melodic phrases are copied. Time and tone are defined.
- Pre-played intervals and triads are defined.
- Triads and tetrads in root position and inversion are pre-played at random. The tones of the chord are sung one by one in a self-chosen order – in the triads the lowest tone of the chord is defined (as root tone, third or fifth)

The duration of test is about 10 minutes.

## **Piano**

This test will be held in the same day as the ear training test, if possible.

For the entry audition, the applicant must prepare the following:

- All scales and arpeggios in major and minor played over two octaves with both hands at the same time (minor scales: all three types).
- J. S. Bach: A three-part invention or a small piece of similar character.
- One self-chosen piece. The minimal demand is a fairly easy Viennese sonata or a romantic or modern piece of similar difficulty.
- Demonstration of skills in improvisation and/or figure playing.

- A prepared 4-part chorale (e.g. from Den Danske Koralbog (The Danish Hymnal/chorale book))
- Sight reading test of a fairly easy piano piece.

The above-mentioned five works must have a combined length of 30 minutes. Furthermore, 5 minutes for evaluation. Total duration: 35 minutes.

If the applicant prefers to demonstrate their musical skills and level on another instrument than a piano, the admission requirements for the instrument in question are the same as for the main subject at the entry audition for the Bachelor course (this test will be prohibitive).

## 10 Bachelor degree in Electronic Sound and Music (Aalborg)

The target group is primarily applicants, who wish to work professionally as electronic musician/performer and composer/producer. Please note that all applicants are called in for the audition.

### 10.1 Application

The applicant must submit maximum 15 minutes audio/video with works composed and produced by the applicant with the application form. Furthermore, the applicant must submit a text explaining the background for the music and its creation (maximum 1 A4 page). The text may very well be specific on musical, technical or theoretical/conceptual issues.

### 10.2 Audition

The audition consists of an artistic test and an interview. Total duration: maximum 20 minutes.

**Artistic test** (maximum 10 minutes):

- Performance (in excerpts if necessary) of at least two of the applicant's electronic works. It is not a requirement that the performed works are among the uploaded works (9.1).
- Live performance must be a part of the test.
- Audio and/or video documentation may be a part of the test.

The academy will provide sound equipment and floor/table space.

**Interview** (maximum 10 minutes):

The interview will be about:

- the applicant's artistic activities based on the submitted music and the artistic test
- the applicant's professional background and experience with artistic activities
- the applicant's motivation for both the education and well as continued work production.

Marking and evaluation

External marking. Grade with a short oral explanation.

Based on the auditions, some applicants are selected and offered studentships. Since the Royal Academy of Music has a limited number of studentships, we cannot accept all qualified applicants, but will have to prioritise based on a comprehensive assessment of the applicants' artistic activities and study ability.