

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

## **Bachelor programmes Academic year 2024/2025**

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

At The Royal Academy of Music (RAMA), we put the student at the centre of attention. Our starting point is the potential each individual student holds, and we value diversity and multiplicity. Both as humans as well as artistic.

At the core of RAMA's strategy, we use the concept of artistic citizenship. We want to be at the forefront of the development of music educations that engage in the world and prepare the students for a life as musicians outside the four walls of the educations. We wish to unfold your talent with a wide range of artistic, pedagogical and co-creative learning. The programmes are created with a good mix of fixed subjects and electives. From your first year, you will be able to influence the professional profile, you wish to create and the freedom of choice will gradually increase during the programme.

### **Unique surroundings and a new programme**

RAMA has departments in both Aarhus and Aalborg. And from the study year 2023-24, we are happy to offer a new programme in Holstebro with focus on jazz/pop music and co-creation.

In Aarhus, we reside in Musikhuset (The Concert Hall), in Aalborg we reside in Musikkens Hus (House of Music) and until our new building is ready in Holstebro, we will have a close collaboration with Holstebro Musikskole.

At all locations, we share the buildings with other important cultural institutions. We have fully equipped sound studios, fantastic concert halls with modern technology as well as modern teaching and rehearsal rooms especially build for the academy. We reside in some of the most culturally rich educational cities in the Nordics with a very vibrant study environment and an extensive music life.

### **Vision and cooperation**

RAMA is an international music academy in a globalised world. As a student at RAMA, you will be part of an open, curious and international study environment. RAMA has an extensive network both in Denmark and internationally. We collaborate with festivals, professional ensembles, music schools, universities and many others concerning internships, concerts, research and teaching.

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, Mali, 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.

You can read more about the structure and subject composition of the individual programmes in the study programmes and study plans/curricula, and we look forward to welcoming you.

Keld Hosbond  
*Acting 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 study plans/curricula 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 01 December.

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

Application deadline is 01 December 2023 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 2024.

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 jazz/pop 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. 1476 of 01. October 2020), including appendix 1 about treatment of complaints about tests and examinations at the Music Academies and the Opera Academy.

## 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.*

### 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 rhythm 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 **church music** 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).

The study administration must be informed of this in writing before the application deadline 01 December at [studieadm@musikkons.dk](mailto:studieadm@musikkons.dk).

## 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 duration 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.

### **3 Bachelor degree in Jazz/pop music (Aarhus)**

It is possible to apply within all instruments/vocals.

#### **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 jazz/pop 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 jazz/pop 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. Automatic pitch correction is not allowed.

## 3.2 First round

All applicants must pass through the first 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 fellow musicians 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.

At the assessment, special emphasis is placed on the applicant's potential to achieve the following objectives:

- Possesses knowledge on topics such as improvisation, composition, instrument technique and communication
- Possesses technical, musical and artistic skills that support his/her musicianship
- Is able to make artistically relevant choices and assessments
- Can participate independently and constructively in various musical contexts

### 3.2.2 Test in general musical skills

#### 1. Learn by ear (melody, accompaniment, improvisation)

- The applicant sings a melody (with accompanying accompaniment). This is pre-played (by the instructor) on a piano and has the character of a track, i.e. a song. Lyric sheet is provided.
- The applicant plays the same melody (with accompanying accompaniment) on their main instrument. Drummers and percussionists imitate rhythmic figures played on the piano by the instructor instead. Singers are exempted from this discipline.
- The applicants accompany a chord sequence played on a piano. Keyboards, string instruments, drummers and percussionists accompany in accordance with their instrumental roles. Singers and wind players sing/play guidelines (extended notes) as accompaniment.
- The applicant improvises over the same chord sequence on their main instrument. Drummers and percussionists improvise over rhythmic figures played on the piano by the instructor

#### 2. Reading music (chords, melody, rhythms)

- The applicants sing/plays a notated melody on their main instrument. Pianists also play the second voice notated in the F clef.
- Based on the notated chord symbols, the applicant play a chord sequence on the piano in style and tempo of their own choice.

- The applicants plays a notated melody on the piano. Pianists are exempted from this discipline.
- The applicant claps a notated rhythmic sequence.

### 3. Ear training dictation

Each question is only played once - scales only ascending.

- Intervals: Within an octave: played ascending, descending or harmonic.
- Triads: Major, minor, diminished, augmented and suspended (in root position).
- Tetrads: Maj7, 7, m7, 7sus, m7(b5), dim7 (all in root position).
- Scales: Church keys (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian) as well as melodic minor and harmonic minor.

### 4. Imitation

- The applicant claps short rhythmic phrases. Each phrase is played no more than two times.
- The applicant sings short melodic phrases. Each phrase is played no more than two times.
- 

### 5. Theory

In a different room, the applicant will have five minutes to answer questions about:

- intervals (up to and including the twelfth)
- keys (in major)
- chords/chord symbols
- scales (church keys, melodic minor and harmonic minor)

Total duration: about 25 minutes

Phones and other electronic equipment are not allowed.

The Royal Academy of Music chooses applicants for the second round based on the tests in the first round.



### **3.3 Second round**

#### **3.3.1 Musical profile**

The applicant presents their musical profile. Special emphasis is placed on:

1. Artistic ambitions (and skills)
2. Pedagogical ambitions (and skills)
3. Study ability 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.

Interview:

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.

After the presentation and interview – and a short deliberation – the applicant will receive oral feedback from the head examiner.

The applicants potential to achieve the following objectives will be the basis for the evaluation of the three areas:

#### 1. Artistic ambitions (and skills)

- Is able to reflect on practice and choice of methods in relation to their own musicianship.
- Is able to work in an investigative, analytical, and creative manner in an artistic context
- Is able to identify their own learning needs in the music technology field.

#### 2. Pedagogical ambitions (and skills/pedagogical awareness)

- Is able to reflect on practice and choice of methods in relation to their own artistic and pedagogical practice.
- Is able to make musical – both artistic and pedagogical – choices and assessments.
- Is able to identify their own learning needs and creative potential for development within the field.

#### 3. Study ability and motivation for applying for the programme

- Is able to reflect on their own practice and choice of methods in relation to their own development/process.

- Is able to work on project based in a creative, investigative, and analytical manner.

Furthermore, the following will be taken into consideration:

- Why is the applicant applying for RAMA?
- What can the applicant contribute with to the programme?
- What does the applicant hope to get out of the programme?

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, if needed.

Based on the outcome of the results in the first and second rounds, some applicants are selected and offered a place at the jazz/pop programmes.

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 programmes are very different, the results of the individual examinations will be weighted differently depending on who is most suited for the various programmes. 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 Jazz/pop music (Aalborg)**

It is possible to apply within all instruments/vocals.

### **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 jazz/pop 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 jazz/pop 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.

## 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 sings pre-played phrases.
- The applicant plays 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, 7sus, m7(b5), dim7 (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 second round based on the tests in the first round.

## **4.3 Second round**

### **4.3.1 Musical profile**

The applicant makes a presentation about their musical (e.g. artistic/pedagogical) profile and ambitions after completing 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.

At the assessment, special emphasis is placed on the applicant's artistic and pedagogical ambitions as well as study ability and motivation for applying to the programme.

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, if needed.

Based on the outcome of the results in the first and second rounds, some applicants are selected and offered a place at the jazz/pop programmes.

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 programmes are very different, the results of the individual examinations will be weighted differently depending on who is most suited for the various programmes.

## **5 Bachelor degree in Jazz/pop music and co-creation (Holstebro)**

It is possible to apply for the programme as creating and/or performing musician. The programme is aimed at applicants who play an instrument/sing or produce music and has a creating practice.

### **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 programmes give no priority to certain styles or modes of expressions within the world of jazz/pop 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 jazz/pop music and co-creation is divided into three parts.

A: Co-creative test (to be held in Holstebro)

B: Concert or presentation of creating practice (to be held in Holstebro)

C: General musical skills (to be held in Holstebro)

Since the Royal Academy of Music has a limited number of studentships, we cannot accept all qualified applicants. Special emphasis is placed on parts A and B during the evaluation.

### **5.2 Part A (to be held in Holstebro)**

#### **Co-creative test**

The test is about gaining insights into how the applicant can bring their own musical and creative abilities into play with other in a co-creative situation.

Based on a set assignment, the applicant must prepare a co-creative situation. The assignment will be given about two weeks prior to the test.

#### **Course of the test:**

##### **1. Presentation of co-creative situation (10 minutes)**

Based on the set assignment, the applicant presents a draft for a specific co-creative process. The applicant substantiate and elaborates on how the process could unfold. Whiteboard, projector/screen and speaker will be available at the test and material may be distributed.

## **2. Practical test in co-creation (10 minutes + 5 minutes for setup)**

Practical testing of selected part of the presented co-creative process.  
The applicant must perform the test with an appointed team of musicians.

## **3. Interview (5 minutes)**

The test is concluded with an interview where the examiners will ask additional and clarifying questions in relation to the test and about the applicants motivation and ambition in relation to the programme in jazz/pop music and Co-creation.

Total duration of test: 30 minutes.

For the test, a standard ensemble is set up (grand piano, electric piano, synthesizer, guitar, bass, drums, percussion and a PA system and various amplifiers). The audition may be linked to an amplifying system and projector/screen from the applicant's own computer.

An overall assessment is given for musical and co-creative test.

At the assessment, special emphasis is placed on the applicant's ambitions with the programme, study ability and the applicant's artistic and co-creative profile. Furthermore, the applicant's potential for achieving the following objectives from the curriculum will be evaluated:

- Can participate in various collaborations – as initiator, (co-)leader or facilitator – in a range from smaller groups of musicians to larger groups working with different art forms and expressions
- Can communicate – as well as receive and respond to – musical and artistic expressions in a relevant way in a given context
- Is able to acknowledge and handle artistic, collaborative and pedagogical challenges in a creative, investigative, and analytical manner
- Can identify own and a given group's learning needs and creative development potential

### **5.3 Part B (to be held in Holstebro)**

#### **Concert or presentation of creating practice**

Applicants who play an instrument or sing:

Presentation of musicianship at a concert with self-chosen tunes (max 10 minutes). Applicant brings own musicians.

Improvisation or interpretation by the applicant must be included under consideration for the musical entirety and style related characteristics.



For the test, a standard ensemble ensemble is set up (grand piano, electric piano, synthesizer, guitar, bass, drums, percussion and a PA system and various amplifiers).

For the tests, the academy will be of assistance with setup, sound check, instrument loan, etc.

We urge applicants to carefully consider the size of the orchestra in relation to time for set up and sound check.

At the assessment, special emphasis is placed on the applicant's potential to achieve the following objectives:

- Possesses knowledge on topics such as improvisation, composition, instrument technique and communication
- Possesses technical, musical and artistic skills that support his/her musicianship
- Is able to make artistically relevant choices and assessments
- Can participate independently and constructively in various musical contexts

#### Applicants who present their creating practice:

Presentation of own crating practice (max 10 minutes). Applicant may bring own musicians and/or play productions. The audition may be linked to an amplifying system and projector/screen from the applicant's own computer. The applicant may choose to include cross-aesthetic elements (e.g. dance and visuals)

At the assessment, special emphasis is placed on the applicant's potential to achieve the following objectives:

- Possesses knowledge about creating music from different approaches
- Possesses technical, musical and artistic skills that support his/her musicianship
- Is able to work in an investigative, analytical, and creative manner in an artistic context
- Can participate independently and constructively in various musical contexts

## 5.4 Part C (to be held in Holstebro)

### Test in general musical skills

#### 1. Learn by ear (melody, accompaniment, improvisation)

- The applicant sings a melody (with accompanying accompaniment). This is pre-played (by the instructor) on a piano and has the character of a track, i.e. a song. Lyric sheet is provided.
- The applicant plays the same melody (with accompanying accompaniment) on their main instrument. Drummers and percussionists imitate rhythmic figures played on the piano by the instructor instead. Singers and applicants with creating practice may be exempted from this discipline.
- The applicants accompanies a chord sequence played on a piano. Keyboards, string instruments, drummers and percussionists accompany in accordance with their instrumental roles. Singers and wind players sing/play guidelines (extended notes) as accompaniment. Applicants with creating practice accompany at instrument of own choice or sing (guidelines).
- The applicant improvises over the same chord sequence on their main instrument. Drummers and percussionists improvise over rhythmic figures played on the piano by the instructor Applicants with creating practice improvise at instrument of own choice or sing.

#### 2. Reading music (chords, melody, rhythms)

- The applicants sings/plays a notated melody on their main instrument. Pianists also play the second voice notated in the F clef. Applicants with creating practice play at instrument of own choice or sing.
- Based on the notated chord symbols, the applicant play a chord sequence on the piano in style and tempo of their own choice.
- The applicants plays a notated melody on the piano. Pianists are exempted from this discipline.
- The applicant claps a notated rhythmic sequence.

#### 3. Ear training

Each question is only played once - scales only ascending.

- Intervals: Within an octave: played ascending, descending or harmonic.
- Triads: Major, minor, diminished, augmented and suspended (in root position).
- Tetrads: Maj7, 7, m7, 7sus, m7(b5), dim7 (all in root position).
- Scales: Church keys (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian) as well as melodic minor and harmonic minor.

#### **4. Imitation**

- The applicant claps short rhythmic phrases. Each phrase is played no more than two times.
- The applicant sings short melodic phrases. Each phrase is played no more than two times.

#### **5. Theory**

In a different room, the applicant will have five minutes to answer questions about:

- intervals (up to and including the twelfth)
- keys (in major)
- chords/chord symbols
- scales (church keys, melodic minor and harmonic minor)

Total duration: about 25 minutes

Phones and other electronic equipment are not allowed.

## **6 Bachelor degree in Jazz/pop music and movement (Aarhus)**

It is possible to apply within all instruments/vocals.

### **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 jazz/pop 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 jazz/pop 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. Automatic pitch correction is not allowed.

## **6.2 First round**

All applicants must pass through the first round consisting of:

### **6.2.1 Concert**

- The applicant must play self-chosen tunes on their main instrument with their own band brought in.
- At least 2 fellow musicians must participate in the concert
- Improvisation from the applicant must be included under consideration for the musical entirety and style related characteristics.

At the assessment, special emphasis is placed on the applicant's potential to achieve the following objectives:

- Possesses knowledge on topics such as improvisation, composition, instrument technique and communication
- Possesses technical, musical and artistic skills that support his/her musicianship
- Is able to make artistically relevant choices and assessments
- Can participate independently and constructively in various musical contexts

The concert must be no longer than 10 minutes.

### **6.2.2 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.

At the assessment, special emphasis is placed on the applicant's potential to achieve the following objectives:

- Shows bodily understanding of the connections between music and movement
- Is capable of creating and improvising movement to music, and music to movement
- Possesses technical, musical and artistic skills that support their musicianship
- Can participate independently and constructively in various musical contexts

Furthermore, the applicant's ability to participate in and act in relation to the joint musical context at the test.

The duration of test is about 40 minutes.

### 6.2.3 Test in general musical skills

#### 1. Learn by ear (melody, accompaniment, improvisation)

- The applicant sings a melody (with appertaining accompaniment). This is pre-played (by the instructor) on a piano and has the character of a track, i.e. a song. Lyric sheet is provided.
- The applicant plays the same melody (with appertaining accompaniment) on their main instrument. Drummers and percussionists imitate rhythmic figures played on the piano by the instructor instead. Singers are exempted from this discipline.
- The applicants accompanies a chord sequence played on a piano. Keyboards, string instruments, drummers and percussionists accompany in accordance with their instrumental roles. Singers and wind players sing/play guidelines (extended notes) as accompaniment.
- The applicant improvises over the same chord sequence on their main instrument. Drummers and percussionists improvise over rhythmic figures played on the piano by the instructor

#### 2. Reading music (chords, melody, rhythms)

- The applicants sings/plays a notated melody on their main instrument. Pianists also play the second voice notated in the F clef.
- Based on the notated chord symbols, the applicant play a chord sequence on the piano in style and tempo of their own choice.
- The applicants plays a notated melody on the piano. Pianists are exempted from this discipline.
- The applicant claps a notated rhythmic sequence.

#### 3. Ear training dictation

Each question is only played once - scales only ascending.

- Intervals: Within an octave: played ascending, descending or harmonic.
- Triads: Major, minor, diminished, augmented and suspended (in root position).
- Tetrads: Maj7, 7, m7, 7sus, m7(b5), dim7 (all in root position).
- Scales: Church keys (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian) as well as melodic minor and harmonic minor.

#### 4. Imitation

- The applicant claps short rhythmic phrases. Each phrase is played no more than two times.
- The applicant sings short melodic phrases. Each phrase is played no more than two times.

## **5. Theory**

In a different room, the applicant will have five minutes to answer questions about:

- intervals (up to and including the twelfth)
- keys (in major)
- chords/chord symbols
- scales (church keys, melodic minor and harmonic minor)

Total duration: about 25 minutes

Phones and other electronic equipment are not allowed.

The Royal Academy of Music chooses applicants for the second round based on the tests in the first round.

## **6.3 Second round**

### **6.3.1 Musical profile**

The applicant makes a presentation about their musical (e.g. artistic/pedagogical) profile and ambitions after completing 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.

At the assessment, special emphasis is placed on the applicant's study ability, ambitions with the programme and independent musical (including artistic and pedagogical) profile.

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, if needed.

Based on the outcome of the results in the first and second rounds, some applicants are selected and offered a place at the jazz/pop programmes.

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 programmes are different, the results of the individual examinations will be weighted differently depending on who is most suited for the various programmes.

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.



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

It is possible to apply within all instruments/vocals.

### **7.1 General information about the tests**

At the audition, major emphasis is placed on the personal musical expression. The AM programme has no pre-set prioritisation of certain musical styles or forms of expressions within either jazz/pop or classical music and we recommend the applicant to choose the musical frameworks they are familiar with for the self-chosen pieces. We aim to conduct the auditions in as relaxed a setting as possible.

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/vocals, a standard jazz/pop ensemble is set up (piano, electric piano, synthesizer, guitar, bass, drum set, percussion and a PA system and various amplifiers). We urge the applicant to carefully consider the size of the orchestra in relation to time for set up and sound check. Automatic pitch correction is not allowed.

The entry audition for the Bachelor degree course in General Music Education is divided into two rounds.

### **7.2 First round**

All applicants must pass through the first round consisting of two parts: Music conducting and presentation of main instrument/vocals.

#### **7.2.1 Music conducting**

The applicant demonstrates:

Music conducting in the form of a self-chosen pedagogical situation with children and/or adults within one of the following areas:

- Classical choir conducting
- Jazz/pop choir conducting
- Ensemble conducting
- Group conducting
- Basic music education children
- Basic music education adults

The applicant's own group is used for the test.

The applicant is evaluated on the potential to achieve the following objectives:

- Is able to make artistic and pedagogical choices and assessments
- Is able to communicate musical and artistic expression in a way that is relevant for a given target audience.
- Is able to lead children/adults within a relevant genre

Furthermore, at the assessment, emphasis is placed on the applicant's ability to structure the test as well as the applicant's responsiveness and attention in the pedagogical situation.

Duration of test: 10 -12 minutes.

Interview:

The pedagogical test is concluded with an interview, where the applicant has the opportunity to reflect on the completed pedagogical test.

The applicant is evaluated on the potential to achieve the following objectives:

- Is able to reflect on practice and choice of methods in relation to their own pedagogical practice
- Is able to identify their own learning needs and potential for creative development within group and ensemble teaching practice, and to prioritise and structure their time and work efforts in relation to these

Duration: 10 minutes.

An individual grade is provided for this test.

### **7.2.2 Presentation of main instrument/vocals.**

The applicant plays solo (unaccompanied) one self-chosen piece of music which presents the applicant's main instrument (duration: 3-5 minutes).

The applicant is evaluated on the potential to achieve the following objectives:

- Possesses basic technical, musical and artistic skills that support their musicianship

*The Royal Academy of Music chooses applicants for the second round based on the tests in the first round.*

The test marked with Approved/Not-approved.

### **7.3 Second round**

The second round consists of two parts:

#### **7.3.1 Individual test**

The individual test consists of four parts:

1. Main instrument/vocals
2. Singing (minor subject for all)
3. Piano (minor subject for all)
4. Prima vista piano

Total duration of the test is 35 minutes:

The applicant puts together their own programme covering parts 1-3 with a total duration of max 25 minutes, whereof the part in main instrument/vocals must be 10 minutes.

Re 1) Main instrument/vocals

The applicant demonstrates:

- A self-chosen assignment in main instrument/vocals, preferably an ensemble situation if relevant for the chosen genre

The applicant is evaluated on the potential to achieve the following objectives:

- Possesses basic technical, musical and artistic skills that support their musicianship
- Is able to make artistically relevant choices and assessments
- Can participate independently and constructively in various musical contexts (if relevant)

Re 2) Singing (minor subject for all)

The applicant prepares:

- One self-chosen song. The song must be performed without music sheet and without accompaniment. If the song has several stanzas, at least three stanzas must be sung.

The applicant is evaluated on the potential to achieve the following objectives:

- Is able to communicate various forms of musical and artistic expression in a way that is relevant for a given target audience.

Besides an assessment of the technical level, emphasis is placed on the musical expression as well as tonality anchoring.

Re 3) Piano (minor subject for all)

The applicant demonstrates:

- A notated piano piece, classical or jazz/pop. Improvisation may be included, if jazz/pop is chosen.
  - Classical examples: W. A. Mozart, Viennese sonatinas. Carl Nielsen, Five piano pieces, op. 3. 3. J. S. Bach, Notenbüchlein für Anna Magdalena Bach. Béla Bartók, Romanian Christmas carols.
  - Jazz/pop 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/set group sing along. Minimum two stanzas must be played. The applicant must bring notes and lyrics for the examiners/set group (3 copies).

Ad 4) Prima vista 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. The applicant decides the order of which the assignments are played.

An individual grade is provided for each part of the test: Main instrument/vocals, singing (minor subject), piano (minor subject) and prima vista piano.

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

The test in ear training and theory consists of 4 parts:

1. Reading test.
2. Reading of rhythm.
3. Sight singing
4. Ear training.

Duration of test: 20 minutes.

Ad 1) Reading test

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

Ad 2) 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 and polyrhythms do not appear.

Ad 3) Sight singing

- Singing from sheet without accompaniment. A melody with increasing difficulty.

Ad 4) Ear training

- Imitating pre-played phrases.
- Imitating pre-played phrases on main instrument/vocals.
- Guidelines as accompaniment for a pre-played chord progression.
- Imitating brief rhythmic phrases.
- 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.

One overall grade is provided for the test in ear training and theory.

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

The target group are applicants, who wish to work professionally with composition of electronic music.

First round of the application consists of an application form with account for ambition with the programme as well as 15 minutes of music (submitted works). Second round consists of an interview as well as presentation of a set composition assignment.

### **8.1 Applicationform**

The application form must include:

- the applicant's ambitions for the programme
- the applicant's artistic ambitions
- the applicant's ambitions after completing the programme
- the applicant's knowledge of relevant hardware and software
- Descriptions of works (short description of the submitted works)
- the applicant's education so far
- the applicant's artistic experience
- diplomas and documentation for relevant work experience are attached to the application (e.g. previous education, work as musician/technician, work as teacher, etc.)

### **8.2 Submitted works**

The applicant must submit maximum 15 minutes music composed and produced by the applicant. Description of the individual works must be submitted. The description of works must include information about place of production, collaborations and, if relevant, other performers. Furthermore, a description of the intention with the work, possible performances as well as used equipment. It is important that the applicant's own part is clearly distinguishable.

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

Applicants, who are not called in for an interview, will receive an e-mail with the offer of a short feedback over the phone as well as the grade given.

Applicants called for the interview will be presented with a compositional assignment prior to the interview. The assignment will be stated in the invitation and the applicant presents their work with the assignment at the interview.

### **8.3 Personal interview**

The personal interview lasts about 25 minutes and consists of three parts:

- 1: Short presentation of the submitted works
- 2: Presentation of a new work based on the compositional assignment
- 3: Questions and dialogue with the examiners

#### 1: Short presentation

The applicant makes a short presentation (maximum 7 minutes) which illustrates

- The artistic ideas behind one or more compositions, including frames of reference, sources of inspiration, historical context and target audience
- ambitions for the programme
- What software and hardware was used and how it was used

#### 2: New work, presentation of the work with the set assignment

After the presentation, the set compositional assignment is played (2 minutes). The applicant accounts for the creative process and thoughts behind the artistic intention in the work (4 minutes).

In the assessment of the personal interview, emphasis is placed on the applicant's ability to

- describe own practice in relation to the musical cultures the applicant reflects in
- use electronics in an artistic context
- create personal and surprising music

Furthermore, the applicant's potential for achieving the following objectives from the curriculum will be evaluated:

That the student:

- Can participate independently in various musical contexts.
- Is able to identify their own learning needs and potential for creative development within composition, and to prioritise and structure their time and work efforts in relation to these
- Is able to reflect on practice and choice of methods in relation to their own artistic practice.

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 examination**

Based on a comprehensive assessment of the results of the entry audition, the most qualified applicants will be accepted to the course. 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 Songwriting (Aarhus)**

The target group are applicants, who wish to work professionally with songwriting, including text, music production and composition.

First round of the application consists of an application form with account for ambition with the programme as well as three submitted songs created by the applicant.

Second round consists of an interview as well as presentation of a set songwriting assignment.

### **9.1 Application**

Please account for the following in the application

- the applicant's artistic ambitions
- the applicant's ambitions for the programme
- the applicant's ambitions after completing the programme
- the applicant's education so far
- Work list with
  - song titles
  - performers and co-writers if any – clear account for own parts
  - duration
  - year of creation of songs
  - further information about producer/production if possible
- diplomas and documentation for relevant work experience are attached to the application (e.g. work as producer, musician, teacher, fundraiser, etc.)

### **9.2 Submitted songs**

The applicant uploads three self-composed songs, including lyric sheet for the three songs.

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

Applicants, who are not called in for an interview, will receive an e-mail with the offer of a short feedback over the phone as well as the grade given.

### **9.3 Personal interview**

The personal interview lasts about 20 minutes and consists of three parts:

- 1: Presentation of a new song based on the assignment
- 2: Short presentation of the submitted songs
- 3: Questions and dialogue with the examiners

1: Presentation of a new song based on the assignment

Then the set assignments is performed (live or recorded version). The applicant accounts for the process and work with the assignment. Three printed copies of lyrics are brought to the interview.

#### 2: Short presentation of the submitted songs (max 6 minutes)

The presentation illustrates:

- reflection on own practice as songwriter
- examples of methods used in the work with composition, production and/or text
- ambitions for the programme

#### 3: Questions and dialogue with the examiners

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

In the assessment of the personal interview, emphasis is placed on the songs' artistic qualities (including originality and contemporary relevance) and craftsmanship (including form, arrangement).

Furthermore, the applicant's potential for achieving the following objectives from the curriculum will be evaluated:

That the student:

- Has acquired and is able to use technical and musical skills and forms of expression in the field of songwriting.
- Is able to acknowledge and handle artistic challenges in a creative, investigative, and analytical manner.
- Can participate independently in various musical contexts.
- Is able to identify his/her own learning needs and potential for artistic development, and to prioritise and structure his/her time and work efforts in relation to these.

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

### **Acceptance after examination**

Based on a comprehensive assessment of the results of the entry audition, the most qualified applicants will be accepted to the course. 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.

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

The audition in classical composition consists of a test in composition, 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 test in composition is passed. However, due to the overall planning, an applicant may be asked to take the tests in general subjects before the test in composition is held.

### **10.1 Application form**

The application form must include:

- the applicant's artistic ambitions
- the applicant's ambitions for the programme
- the applicant's ambitions after completing the programme
- description of compositions
- the applicant's education so far
- relevant work experience, if any

diplomas and documentation for relevant work experience must be enclosed in the application.

### **10.2 Submitted compositions**

The applicant must upload three to six compositions to the application form. The description of compositions must contain a short description of the individual compositions, including background and intention of the composition, information about ensemble, time of performance (if any), etc.

### **10.3 Personal interview**

The test in composition takes the form of an interview, where the applicant first makes a short presentation (10-15 minutes) which illustrates the artistic ideas behind one or more compositions, including frames of reference, sources of inspiration, historical context and target audience as well as the ambitions for the programme.

The applicant may distribute scores, text, drawings, etc. A whiteboard will be available.

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

In the assessment of the personal interview, emphasis is placed on the applicant's ability to describe their own practice in relation to the musical cultures the applicant reflects in, as well as the potential to achieve the following objectives from the curriculum:

That the student upon completion of the programme:

- Possesses knowledge of main trends within composition technique, aesthetics, and style, musical and technical practice, repertoire, literature, methods, and theory
- Is able to reflect on practice and choice of methods in relation to their own artistic practice.
- Is able to make artistic choices and assessments.

The duration of the interview is about 25 minutes. Furthermore, 20 minutes for evaluation.

After the interview a short oral feedback and a grade is provided.

## **10.2 Oral analysis**

If the applicant passed the test in composition, 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.

## **10.3. 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). Polyrythms 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).

## **11 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.

### **11.1 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 with work descriptions explaining the background for the music and its creation (maximum 1 A4 page). Information about place of production, equipment used and any other contributors must be clearly documented.

### **11.2 Audition**

The audition consists of an artistic test and an interview.  
Total duration: maximum 25 minutes.

**Artistic test in live performance** (maximum 10 minutes):

- Live performance of one or more of the applicant's electronic works. It is not a requirement that the performed works are among the uploaded works.

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

**Interview** (maximum 15 minutes):

The interview will be about:

- the applicant's artistic profile There may be questions of both technical and artistic nature about the submitted works and the test in live performance.
- the applicant's experience with musical creation, performance and/or pedagogical work
- the applicant's professional background (How did you learn to make electronic music?)
- the applicant's ambitions for the programme

Marking and evaluation  
External examiner.

A grade is provided for:

- A) The submitted works
- B) The artistic test in live performance
- C) Study ability based on the interview and the submitted written material.



The assessment is conveyed 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.