



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

Admission requirements The Royal Academy of Music Aarhus/Aalborg

Bachelor programmes Study year 2026/2027

Welcome to The Royal Academy of Music Aarhus/Aalborg

At the Royal Academy of Music Aarhus/Aalborg (RAMA), we focus on the student as an individual. Taking the potential of each and every student as our starting point, we cherish diversity and variety – when it comes to people, and when it comes to art.

The concept of artistic citizenship is central to our strategy at RAMA. We want to lead the way in developing music education programmes that engage with the world and prepare our students for life as musicians outside the Academy walls. We want to bring your talent to fruition through diverse artistic, pedagogical, and co-creation learning. Our programmes are built on a good mixture of mandatory subjects and electives. As early as your first year, you will have the opportunity to influence the development of your professional profile, and this freedom of choice gradually becomes greater over the course of the programme.

Unique surroundings and a new programme

RAMA has departments in Aarhus, Aalborg, and Holstebro.

You will find our Aarhus department within the Concert Hall building and our Aalborg department within the House of Music. In Holstebro, we have started activities in close cooperation with the local music school, Academy preparation course, and orchestra school while waiting for our new building to be completed.

At each department, we share buildings with other important cultural institutions. We have fully equipped recording studios, amazing concert halls with cutting-edge technology, and state-of-the-art classrooms and rehearsal spaces custom-built for RAMA. We are located in some of Scandinavia's most cultured college towns with a vibrant student scene and a diverse music life.

Global views and cooperation

RAMA is an international music academy in a globalised world. As a RAMA student, you will become part of an open, inquisitive, and international study environment. RAMA enjoys a huge network in Denmark and abroad. We work with festivals, professional ensembles, music schools, universities, and many other parties on training courses, concerts, research, and tuition.

We cooperate closely with leading music academies all over the world, and we have a wide network at both teacher and academy level. We have cooperation partners in Europe, the Middle East, Asia, the USA, and Africa, and we are happy to help you travel abroad to study whether you want to go to Berlin, Ghana, New York, or somewhere completely different. Every day at RAMA, you will meet many young musicians from abroad studying with us, and we have guest teachers from most of the world. In addition to regular tuition, every year we arrange projects, camps, “real world” training courses, master classes, and not least: student concerts.

You can read more about the structure and subjects of each programme in the study programmes and curricula. We look forward to meeting you.

Keld Hosbond
Principal

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1 General information on applying for a bachelor programme

1.1 Application

You must apply for admission via the RAMA website: www.musikkons.dk. The website also provides information about each programme, including current study programmes and curricula.

RAMA bachelor programme applicants must pay an application fee of DKK 500. The fee contributes to the cost of admission tests and is non-refundable unless the applicant withdraws the application **before** the application deadline on 01 December.

The application is not valid until fee payment has cleared.

The application deadline is 01 December 2025 at 12.00 (noon).

If the deadline falls on a Saturday, Sunday, or public holiday, it is extended to 12.00 (noon) on the next working day.

1.2 Information meetings

Every year, RAMA hosts information meetings about its bachelor and master's programmes. The meetings provide a detailed look at the specific content of the programmes, and you can ask questions, for example about admission tests.

See the RAMA website for more details about our information meetings.

1.3 Admission tests

Admission tests are scheduled for January and February 2026.

Applicants are graded using the Danish 7-point scale.

RAMA normally cannot admit all qualified applicants. Admissions are primarily decided based on the results of the admission tests but other factors may also play a role, for example specific music business requirements and RAMA's ability to combine instruments and voices in an appropriate manner for ensemble playing classes.

If a person applies and qualifies for more than one of our jazz/pop programmes, RAMA reserves the right to decide which programme the applicant is admitted to.

1.4 Preparation courses in Denmark

You can find more information about the nearest Danish Academy preparation course at www.uddannelsesguiden.dk. The site also provides information about local music schools.

1.5 Rescheduling due to illness and re-testing

If an applicant is unable to attend an admission test due to illness, a second test will be offered. To qualify for a second test, you must provide evidence from a medical professional no later than three days after the original test date. Note that the DKK 500 application fee is not refunded in case of illness.

If an application does not pass his/her general studies tests, a re-test may be offered.

Second tests due to illness and re-tests are scheduled by RAMA after the regular admission tests.

1.6 Accompanists and classes/bands

Applicants must provide any accompanists, classes, or bands required, unless the admission requirements specifically state otherwise. RAMA may be able to assist by referring an applicant to an academy accompanist. All expenses related to accompanists must be paid by the applicant.

1.7 Complaint regulations

Complaints related to the admission test must be sent to RAMA no later than two weeks after the applicant has been informed of the result of the test. Detailed regulations are provided (in Danish) in the current ministerial decree on music programmes at the music academies and the opera academy.

2 Classical music bachelor programmes (Aarhus)

All admission tests for classical bachelor programmes consist of a main subject test and general studies tests (theory, ear training, and piano). The general studies tests are generally carried out after the applicant has passed the main subject test. To facilitate planning, however, applicants may be asked to take the general studies tests before completing the main subject test.

In the following, we cover the specific admission requirements for general studies and each individual main subject. The applicant must provide sheet music for the programme he/she has chosen for the board of examiners (three copies).

Instrument/vocal studies applicants receive three grades for the main subject test: prepared repertoire, set assignment, and sight reading. The applicant must pass all three to be eligible for admission.

Orchestra instrumentalists/singers (excluding percussionists) must provide an accompanist. If you are unable to provide an accompanist, we can refer you to an Academy accompanist (you can find contact information in the welcome letter that you receive via email in mid-December). Note that you must pay all expenses for the accompanist.

2.1 General studies tests (all applicants)

Ear training and theory

The objective of the test is to clarify the applicant's skill level in ear training and theory. You can find paradigmatic examples of admission test types in the Programmes / Admission section of the RAMA website at www.musikkons.dk.

The test duration is two hours.

The applicant is graded on each of the five individual tests. The overall grade is calculated as the average of all five individual grades. To pass the test, the applicant must either a) pass all five individual tests or b) pass at least four individual tests and achieve an overall average grade of at least 4.

The applicant must also take an oral ear training test. This test is for guidance only and is not prohibitive.

The objective of the test is to clarify the applicant's skill level in order to provide the best possible foundation for creating classes.

The test includes the following:

Reading test:

Test of elementary theoretical knowledge based on sheet music examples:

- Identification of intervals. May include all intervals up to a ninth
- Identification of root position triads and inversions
- Identification of dominant seventh chords in root position and their associated key

Rhythm reading:

- Sight reading of rhythm examples noted on one staff line, pronounced using any syllables as chosen by the applicant while marking time, possibly using direction hand movements. The following time signatures may be used: 2/4, 3/4, or 4/4; 3/8 and 4/8; 6/8 (using dotted fourth notes as the note value). Poly rhythms are not used.

Sight singing:

- Sheet singing of a number of increasingly difficult melodies

Ear test:

- Imitation of short rhythmic phrases
- Vocal repetition of short melody phrases. Identification of metre and mode
- Identification of played intervals and triads
- Playing triad and tetrads in root position and inversions and in open positions. Singing the chord notes one by one in any order and identifying the lowest note of the triads (root, third, or fifth)

Test duration is approx. 10 minutes.

Piano

This test must be completed by **orchestra instrument, vocal studies, and church music** applicants. If possible, it is scheduled for the same day as the ear training and theory test.

Guitar and piano applicants do not need to take this test.

The applicant must prepare the following for the test:

- All major and minor scales and triads played over two octaves with both hands simultaneously (minor scales: all three types)
- 1-2 piano pieces at a level of difficulty comparable to e.g.:
If the applicant only performs one such piano piece, the applicant must also choose and perform one song/melody with figuration at a level of difficulty corresponding to a song from the Danish folk high school songbook or similar.
 - an allegro movement from a sonatina by F. Kuhlau or M. Clementi
 - J. S. Bach: 2-part invention
 - Béla Bartók: Romanian Christmas carols
 - Oscar Peterson: Jazz Exercises vol. 2
- Prepared 4-part chorale (from a Scandinavian chorale work or a Bach chorale)
- Sight reading of a relatively simple piano piece

The combined duration of the four pieces should be 15 minutes. Five minutes are reserved for deliberation. Total duration: 20 minutes.

Piano

This test must be completed by **music theory** applicants. If possible, it is scheduled for the same day as the ear training and theory test.

The applicant must prepare the following for the test:

- All major and minor scales and triads played over two octaves with both hands simultaneously (minor scales: all three types)
- J. S. Bach: A 3-part invention or another minor work of similar character
- A piece chosen by the applicant. The minimum requirement is a relatively simple Viennese Classical sonata or a Romantic or modern work of comparable difficulty
- Demonstration of improvisation and/or figuration playing skills
- Prepared 4-part chorale (for example, from Den danske Koralbog, a Danish chorale work)
- Sight reading of a relatively simple piano piece

The combined duration of the pieces should be 30 minutes. Five minutes are reserved for deliberation. Total duration: 35 minutes.

If the applicant prefers to demonstrate his/her musical ability using a different instrument than the piano, the admission requirements for that instrument as a main study area for a bachelor programme apply (prohibitive test).

2.2 Strings

Violin

The applicant must prepare the following for the test:

- Eight scales and triads chosen by the student in three octaves. Of these, four must be in a major key, two in harmonic minor, and two in melodic minor
- Two études at a level of difficulty comparable with R. Kreutzer: Étude no. 6-42. One must be a double-stop étude like R. Kreutzer: Étude no. 28-42
- A work chosen by the student at a level of difficulty comparable with the 1st movement of Mozart's violin concerto in G major (with piano accompaniment)

The combined duration of the three pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading

Viola

The applicant must prepare the following for the test:

- Eight scales and triads chosen by the applicant in three octaves. Of these, four must be in a major key, two in harmonic minor, and two in melodic minor
- Two études at a level of difficulty comparable with Kreutzer's Étude no. 5-42. One of these must be a double-stop étude
- A work chosen by the applicant at a level of difficulty comparable with the 1st movement of C. Stamitz's viola concerto in D major (with piano accompaniment)

The combined duration of the three pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading

Cello

The applicant must prepare the following for the test:

- Eight scales and triads chosen by the applicant in three octaves. Of these, four must be in a major key, two in harmonic minor, and two in melodic minor
- One étude at a level of difficulty comparable with D. Popper or Duport
- A work chosen by the applicant at a level of difficulty comparable with the 1st movement of Haydn's cello concerto in C major (with piano accompaniment)

The combined duration of the three pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading

Double bass

The applicant must prepare the following for the test:

- Eight scales and triads chosen by the applicant in two octaves. Of these, four must be in a major key, two in harmonic minor, and two in melodic minor
- Two études chosen by the applicant with a range extending at least to the thumb position (G octave)
- A work chosen by the applicant at a level of difficulty comparable with the 1st movement of a double bass concerto (with piano accompaniment) by Dragonetti, Pichl, Capucci, Hoffmeister, or Cimador.

The combined duration of the three pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading

2.3 Woodwinds

Flute

The applicant must prepare the following for the test:

- All major and minor scales and triads in two octaves played legato (slowly) and staccato (quickly)
- Two of Joachim Andersen's op. 30 études
- J. S. Bach: Sonata in E major, 1st and 2nd movement
- A piece chosen by the applicant at a level of difficulty comparable with Philip Gaubert: Introduction e allegro scherzando, Gabriel Fauré: Fantaisie op. 79, or Georges Enesco: Cantabile et Presto

The combined duration of the four pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading

Oboe

The applicant must prepare the following for the test:

- All major and minor scales and triads in two octaves played legato (slowly) and staccato (quickly)
- G. F. Händel: Sonata in C minor (HWV 366), 1st and 2nd movement
- Étude: F. W. Ferling: Etüde no. 4
- A piece chosen by the applicant

The combined duration of the four pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading

Clarinet

The applicant must prepare the following for the test:

- All major and minor scales and triads in two octaves played legato (slowly) and staccato (quickly)
- C. Rose: 40 Études no. 1
- Niels W. Gade: Fantasy Piece no. 2
- A piece chosen by the applicant at a level of difficulty comparable with Weber: Concertino

The combined duration of the four pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading

Bassoon

The applicant must prepare the following for the test:

- All major and minor scales and triads in two octaves played legato (slowly) and staccato (quickly)
- L. Milde: 50 Konzertstudien für Fagot op. 26 no. 1 (book 1)
- G. P. Telemann: Sonata for bassoon and continuo, 1st and 2nd movement
- A piece chosen by the applicant at a level of difficulty comparable with E. Elgar: Romance for bassoon and piano

The combined duration of the four pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading in bass and tenor clef

Saxophone

The applicant must prepare the following for the test:

- All major and minor scales and triads in two octaves played legato (slowly) and staccato (quickly)
- W. B. Ferling: Étude no. 16
- J. Ibert: Aria
- A piece chosen by the applicant at a level of difficulty comparable with A. Caplet: Légende

The combined duration of the four pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading

2.4 Brass

French horn

The applicant must prepare the following for the test:

- All major and minor scales and triads in one octave played legato (slowly) and staccato (quickly)
- One of the following études by C. Kopprasch: no. 25-29 or 35-39
- C. Saint-Saëns: Romance in F major
- A piece chosen by the applicant at a level of difficulty comparable with L. Cherubini: Sonata no. 1

The combined duration of the four pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading and transposition in Eb

Trumpet

The applicant must prepare the following for the test:

- All major and minor scales and triads in one octave played legato (slowly) and staccato (quickly)
- Arban Characteristic Studies no. 2, no reprise
- Hummel: Concerto in Eb major, 1st movement exposition (bar 63 to 146) played on a Bb trumpet
- A piece chosen by the applicant

The combined duration of the four pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading and transposition in A and C

Trombone (tenor)

The applicant must prepare the following for the test:

- All major and minor scales and triads in one octave played legato (slowly) and staccato (quickly)
- Robert Müller: Technische Studien vol. 3 no. 10 in G minor
- N. Rimsky-Korsakov: Trombone concerto, 1st and 2nd movement
- A piece chosen by the applicant at a level of difficulty comparable with Alexandre Guilmant: Morceau Symphonique

The combined duration of the four pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading in bass and tenor clef

Trombone (bass)

The applicant must prepare the following for the test:

- All major and minor scales and triads in one octave played legato (slowly) and staccato (quickly)
- Lew Gillis: 70 Progressive Studies for the Modern Bass Trombonist no. 51 and 52
- Lebedev: Concerto in One Movement (up to and including the cadenza)
- A piece chosen by the applicant at a level of difficulty comparable with one or more movements from a sonata by J. E. Galliard

The combined duration of the four pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading in bass clef

Tuba

The applicant must prepare the following for the test:

- All major and minor scales and triads in two octaves played legato (slowly) and staccato (quickly)
- Two études, one from each of the following collections: M. Bordogni (Roberts): 43 Bel Canto Studies and C. Kopprasch: 60 ausgewählte Etüden book 1 no. 1-30
- Edward Gregson: Tuba concerto, 1st movement
- A piece chosen by the applicant at a level of difficulty comparable with A. Lebedev: Concerto in One Movement

The combined duration of the four pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading

2.5 Percussion

The applicant must prepare the following for the test:

- All major and minor scales and triads in two octaves played on a keyboard instrument (xylophone, vibraphone, or marimba)
- A piece for snare drum chosen by the applicant at a level of difficulty comparable with Børge Ritz: Danish Taptoo, Gert Mortensen: March-Cadenza (Southern Percussion), or Einar Nielsen: Etude Classique. The applicant may play excerpts from all three
- A piece for timpani chosen by the applicant at a level of difficulty comparable with Robert Muczynski: Three Designs for Three Timpani or a piece for multi-percussion chosen by the applicant
- Tuning A and D timpani in fourths and fifths from concert pitch
- A piece for keyboard instrument chosen by the applicant at a level of difficulty comparable with 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 combined duration of the five pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test. The assignment may consist of examples from orchestra literature
- Sight reading for snare drum and keyboard instrument

2.6 Vocal studies

The applicant must prepare the following for the test:

- An aria from an oratorio or opera
- A lied or romance
- Two pieces chosen by the applicant

At least three languages must be represented, including the applicant's native language.

The pieces must be sung from memory and have a combined duration of 15-20 minutes.

- A set assignment (choir movement) sent by RAMA to the applicant approx. 10 days prior to the admission test. The applicant selects the part to be performed. The applicant's accompanist plays the remaining parts.
- Sight singing of relatively simple vocal piece with accompaniment (with or without lyrics)

After the applicant has completed the test above, the applicant must take an indicative German and Italian test in order to assess his/her skill level. The

elementary level test consists of reading a 10 to 20-line text in each of the two languages. There is no preparation time.

2.7 Piano

The applicant must prepare the following for the test:

- Scales and triad arpeggios in all major and minor keys, in four octaves, and using both hands
- A piece chosen by the applicant
- A polyphonic work by J. S. Bach (for example Prelude and Fugue from The Well-Tempered Clavier)
- A quick and a slow movement from a Viennese Classical sonata
- A Romantic work or a work composed after 1900

The combined duration of the five pieces should be 25-30 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test.
- Sight reading at a level of difficulty comparable with Robert Schumann: Album für die Jugend no. 11, "Sizilianisch"

2.8 Guitar

The applicant must prepare the following for the test:

- All scales in two octaves
- A Renaissance or Baroque piece chosen by the applicant at a level of difficulty comparable with J. S. Bach: Prelude in D minor, BWV 999, or L. Milan: 6 Pavans. Must include slow and quick movements
- A Classical or Romantic piece chosen by the applicant at a level of difficulty comparable with F. Sor: Menuets, F. Tárrega: Estudio en forma de minueto, or M. Giuliani: Rondo in C major from Sonatina op. 71 no. 1. Must include slow and quick movements
- A piece composed later than 1900 chosen by the applicant at a level of difficulty comparable with H. Villa-Lobos: Preludes or Vagn Holmboe: 5 Intermezzi. Must include slow and quick movements

The combined duration of the four pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test.
- Sight reading of relatively simple composition notated in the G clef, for example F. Sor: Études op. 60 no. 12

2.9 Church music

The applicant must prepare the following for the test:

- A piece chosen by the applicant at a level of difficulty comparable with:
 - o Buxtehude: Prelude, Fugue, and Ciacona in C major, BuxWV 137
 - o V. Lübek: Prelude in E major
 - o J. S. Bach: Prelude and Fugue in C major, BWV 545
 - o F. Mendelssohn: Sonata in C minor
 - o C. Franck: Prélude, fuge et variation
 - o P. Hindemith: Sonata no. 2
 - o J. Langlais: from Hommage à Frescobaldi: Fantaisie or Thème et variations
- A list of five works from different stylistic periods (for example a chorale with melismatic c.f. or a relatively simple trio movement). The list is submitted along with the application. The internal examiner selects one piece, and the applicant is notified of the examiner's choice approx. three weeks prior to the admission test
- A prepared chorale with pedal from Den danske Koralbog. Must be played with a prelude and performed as a) a chorale (one manual and pedal) and b) melody playing (two manuals and pedal)

The combined duration of the three pieces should be 15-20 minutes.

- A set assignment sent by RAMA to the applicant approx. 10 days prior to the admission test at a level of difficulty comparable with 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 with no pedal and a relatively simple chorale with pedal
- Sight reading harmonisation: The applicant is given a two-period chorale melody. Both periods are to be sight read in immediate succession. Period a) features notated four-part harmony, period b) only features the melody, and the applicant must provide harmonisation (with pedal)

Additional tests for church music bachelor applicants

If the applicant passes the first main study area test, he/she must take a supplementary written theory test on four-part harmonisation of a simple modulating four-period chorale. The duration of this test is two hours.

2.10 Music theory

To qualify for the bachelor programme, applicants must hold a Danish general upper secondary education leaving certificate (or equivalent) and pass the admission test.

Applicants must take the following tests:

Analysis

The applicant conducts an analysis of a work provided by the Academy (audio and score), focusing on e.g. formation principles, composition methods, and instrumentation.

Preparation time: 2 hours

The examination lasts 30 minutes in total and includes a presentation by the applicant and an interview with the examiners.

Documentation of movements by the applicant

The applicant must upload two stylistic exercises (for example a fugue in the style of Bach, a movement in the style of Messiaen, or an étude in the style of Chopin) or his/her own compositions with the application form.

The applicant is invited for an interview with the examiners on the material provided.

Duration: 15 minutes

The applicant receives one overall grade for Analysis and Documentation of movements by the applicant.

3 Jazz/pop and Jazz/pop music and movement bachelor programmes (Aarhus)

All instrumentalists and vocalists are eligible for admission to the programmes.

3.1 General information on the tests

RAMA aims to carry out the admission tests in an environment that is as relaxed as possible. Personal musical expression is highly emphasised. The programmes do not prioritise any jazz/pop styles or forms of expression over others. We recommend that applicants stay within musical frameworks that they are comfortable with for the assignments they select themselves.

The admission test for the Jazz/pop bachelor programme and the Jazz/pop music and movement bachelor programme is divided into two rounds.

RAMA is ready to assist during the tests, for example for setting up, doing sound checks, borrowing instruments, and so on. For the main instrument test, a standard ensemble playing instrument set-up will be provided (grand piano, electric piano, synthesizer, guitar, bass, drums, percussion, PA system, and various amplifiers). We kindly ask applicants to carefully consider ensemble sizes in order to have sufficient time for setting up and doing sound checks. Use of automatic pitch correction is not allowed.

3.2 First round

All applicants participate in the first round which includes the following:

3.2.1 Concert test

- The applicant performs 2-3 selected tunes on his/her main instrument with his/her own group
- At least 2 fellow musicians must participate at the concert
- The maximum duration of the concert is 10 minutes
- The concert must include improvisation by the applicant adapted to the overall musical expression and stylistic characteristics

Applicants for wind instruments must play at least one tune without effects pedals.

When assessing the performance, particular emphasis is placed on the applicant's potential for achieving 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

Jazz/pop music and movement bachelor applicants must also take the following Singing, dancing and playing (SDS) test:

3.2.2 SDS test

The test is carried out in groups. The aim is to assess the applicant's ability to imitate and coordinate movement patterns, vocal phrases, and percussion rhythms. The applicant is also tested on improvising dance/movement to the rhythms performed.

When assessing the performance, particular emphasis is placed on the applicant's potential for achieving the following objectives:

- Shows a 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 his/her musicianship
- Can participate independently and constructively in various musical contexts

In addition, the applicant's ability to be part of a shared musical context during the test, and act in relation to that context, is assessed.

Test duration is approx. 40 minutes.

Based on the tests, RAMA selects the applicants that go on to the second round.

3.3 Second round

3.3.1 General music skills test

1. Learning by ear (melody, accompaniment, improvisation)

- The applicant vocally repeats a melody (with accompaniment). The melody is played (by the instructor) on the piano and takes the form of a tune (song). Lyrics are provided.
- The applicant performs instrumental repetition of the same melody on his/her main instrument (with accompaniment). Drummers and percussionists instead imitate figures played on the piano by the instructor. Singers are exempt from this discipline.
- The applicant accompanies a chord sequence played on the piano. Keyboard and string instrument players, drummers, and percussionists accompany according to their instrument roles. Singers and wind players sing/play stepwise parts (long tones) as accompaniment.
- The applicant improvises over the same chord sequence (played on the piano) on his/her main instrument. Drummers and percussionists improvise over rhythmic figures played on the piano by the instructor.

2. Score reading (chords, melody, rhythm)

- The applicant sings/plays a melody from a score on his/her main instrument. Pianists must also play a harmony part notated in the F clef.
- The applicant plays a chord progression on the piano based on notated figurations in a style and tempo chosen by the applicant.
- The applicant plays a melody from a score on the piano. Pianists are exempt from this assignment.
- The applicant claps a rhythmic progression from a score.

3. Ear training dictation

Each example is played only once. Scales are played ascending only.

- Intervals: within an octave. Played ascending, descending, or in harmony
- Triads: major, minor, diminished, augmented, and suspended (all in root position)
- Tetrads: maj7, 7, m7, 7sus, m7(b5), dim7 (all in root position).
- Scales: modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian) plus melodic and harmonic minor scales.

4. Imitation

- The applicant claps short rhythmic phrases. Each phrase is played a maximum of two times.
- The applicant vocally repeats short melodic phrases. Each phrase is played a maximum of two times.

5. Theory

In a separate room, the applicant is given five minutes to answer questions in writing on the following:

- intervals (up to and including a twelfth)
- keys (major)
- chords/figurations
- scales (modes plus melodic and harmonic minor scales)

The total duration of the test is approx. 25 minutes.

The applicant is not allowed to bring phones and other electronic devices.

3.3.2 Musical profile

The applicant introduces his/her musical profile in a presentation. The assessment places particular emphasis on the following:

1. Artistic ambition (and skills)
2. Pedagogical ambition (and skills)
3. Suitability for study and motivation for applying for the programme

The applicant provides perspectives on this using:

- Audio or video featuring performance by the applicant, and/or
- A solo performance

Combined total duration: maximum of 10 minutes.

Interview:

The panel asks additional and clarifying questions in relation to the above. The application may also be discussed during the interview.

Duration: approx. 5 minutes.

Following the presentation, interview, and brief deliberation, the applicant receives oral feedback and a grade from the test director.

The assessment of the three areas is based on the applicant's potential for achieving the following objectives:

1. Artistic ambition (and skills):

- Is able to reflect on practice and choice of methods in relation to his/her work as a musician
- Is able to work in an investigative, analytical, and creative manner in an artistic context
- Is able to identify his/her own learning needs and potential for creative development

2. Pedagogical ambition (and skills/pedagogical mind set):

- Is able to reflect on practice and choice of methods in relation to his/her own artistic and pedagogical practice
- Is able to make musical, artistic, and pedagogical choices and assessments
- Is able to identify his/her own learning needs and potential for creative development in the field

3. Suitability for study and motivation for applying for the programme:

- Is able to reflect on his/her practice and choice of methods in relation to his/her musical development/process
- Is able to work on a project basis in a creative, investigative, and analytical manner

The assessment also touches on the following:

- Why RAMA?
- What can the applicant contribute to the programme?
- What is the applicant hoping to get out of the programme?

The applicant can connect his/her own computer to a set of speakers in the room. The room also contains a piano. The applicant must bring along any other instruments.

Based on the round 1 and 2 tests, selected applicants are offered a student slot on the jazz/pop programmes.

As the number of student slots at RAMA is limited, we cannot admit all qualified applicants. We need to prioritise based on an overall assessment of applicant skills. As the programmes differ, the relative importance of each individual test result will therefore be viewed differently when assessing which applicants are best suited for each programme.

In addition, RAMA reserves the right to define special tuition solutions if the Academy does not have an associated teacher of the instrument in question.

4 Jazz/pop music bachelor programme (Aalborg)

All instrumentalists and vocalists are eligible for admission to the programme.

4.1 General information on the tests

RAMA aims to carry out the admission tests in an environment that is as relaxed as possible. Personal musical expression is highly emphasised. The programmes do not prioritise any jazz/pop styles or forms of expression over others. We recommend that applicants stay within musical frameworks that they are comfortable with for the assignments they select themselves.

The admission test for the Jazz/pop music bachelor programme is divided into two rounds.

RAMA is ready to assist during the tests, for example for setting up, doing sound checks, borrowing instruments, and so on. For the main instrument test, a standard ensemble playing instrument setup will be provided (grand piano, electric piano, synthesizer, guitar, bass, drums, percussion, PA system, and various amplifiers). We kindly ask applicants to carefully consider ensemble sizes in order to have sufficient time for setting up and doing sound checks.

4.2 First round

4.2.1 Concert test

- The applicant performs selected tunes on his/her main instrument with his/her own group
- At least 2 accompanists must participate at the concert
- The maximum duration of the concert is 10 minutes
- The concert must include improvisation by the applicant adapted to the overall musical expression and stylistic characteristics

4.2.2 Test on general music skills

Imitation

- The applicant vocally repeats played phrases
- The applicant performs instrumental repetition on his/her main instrument. The phrases are demonstrated on the piano. Drummers, percussionists, and singers are exempt from this discipline
- The applicant claps rhythmic figures (keeping the pulse with his/her feet)

Playing by ear – accompaniment and improvisation

- The applicant is tested on accompanying a chord sequence. Keyboard and string instrument players, drummers, and percussionists accompany according to their instrument roles. Singers and wind players sing/play stepwise parts (long tones) as accompaniment.
- The applicant is tested on improvisation over the same chord sequence. The instructor provides accompaniment

Note and chord playing

- The applicant sings or plays a short and simple written melody. It can be performed on the piano in the room or on a different instrument brought along by the applicant.
- The applicant is given a chord sequence to be played on the piano in a style and tempo chosen by the applicant

Ear training

- Interval dictation. Within one octave, ascending and descending
- 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. Modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian)
- Vocal melody imitation
- Rhythm reading including eighth triplets and sixteenth notes

Theory

The applicant answers questions in writing on intervals, keys, meters, figurations, and scales.

The total duration of the test is approx. 20 minutes.

The applicant is not allowed to bring phones and other electronic devices.

Based on the tests, RAMA selects the applicants that go on to the second round.

4.3 Second round

4.3.1 Musical profile

The applicant gives a presentation on his/her musical (e.g. artistic/pedagogical) profile and ambitions after completing the programme. The applicant provides perspectives on this using:

- Audio or video featuring performance by the applicant, and/or
- A solo performance

Combined total duration: maximum of 10 minutes.

The panel asks additional and clarifying questions in relation to the above.

The application may also be discussed during the interview.

Duration: approx. 5 minutes.

The assessment places particular emphasis on the applicant's artistic and pedagogical ambitions, his/her suitability for study, and motivation for applying for the programme.

The applicant can connect his/her own computer to a set of speakers in the room. The room also contains a piano. The applicant must bring along any other instruments.

Based on the round 1 and 2 tests, selected applicants are offered a student slot on the jazz/pop programmes.

As the number of student slots at RAMA is limited, we cannot admit all qualified applicants. We need to prioritise based on an overall assessment of applicant skills. As the programmes differ, the relative importance of each individual test result will therefore be viewed differently when assessing which applicants are best suited for each programme.

5 Music & Co-creation bachelor programme (Holstebro)

The programme is aimed at musicians who want to use their creative work as a starting point for exploring new spaces for artistic possibility in cooperation with other industries, cultural players, citizens, audience groups, and so on.

5.1 General information on the tests

RAMA aims to carry out the admission tests in an environment that is as relaxed as possible. Personal musical expression is highly emphasised. The programmes do not prioritise any jazz/pop styles or forms of expression over others. We recommend that applicants stay within musical frameworks that they are comfortable with for the assignments they select themselves.

The admission test consists of three parts:

Part 1: Performance, creation, and production

Part 2: Co-creation

Part 3: Theory, ear training, and improvisation (elementary musical skills)

5.2 Part 1: Performance, creation, and production

The aim of the test is to give the panel an impression of the applicant's creative profile, level of artistic reflection, and approach to creative work processes. The test is related to the *Performance, creation & production* main subject area of the programme which includes working on all aspects of music production. The test consists of three parts.

Test content:

A. Concert (10 minutes)

The test starts with a 10-minute concert. The performance must include at least one piece written by the applicant. The applicant must form and bring along a band with at least 3 members for the concert.

B. Presentation of set assignment (10 minutes)

Working from a set assignment, the applicant must write and record/produce a piece of music with a maximum duration of 2½ minutes. The music is played for the panel at the test. The applicant then explains and elaborates on his/her musical choices during a presentation of maximum 6 minutes.

C. Interview (10 minutes)

The test ends with an interview where the panel asks additional and clarifying questions regarding the concert, the set assignment, and the applicant's motivation and ambitions for the programme.

Total test duration: 30 minutes

Deliberation and feedback: 15 minutes

One overall grade is given for part 1.

Part 1 is a preselection test that grants access to subsequent parts of the admission test. On the day after the test, the applicant is informed via email whether he/she goes on to Part 2.

5.3 Part 2: Co-creation

The aim of this part of the admission test is to gain insights into how the applicant brings his/her musical and creative ability into play with others in a co-creation setting. Based on a set assignment from RAMA, the applicant must prepare a co-creation situation. The assignment is provided approx. 5 days prior to the test.

Test content:

A. Presentation of co-creation process (7 minutes)

Based on the set assignment, the applicant presents a concept and idea for a concrete co-creation process. The applicant explains and elaborates on the potential course of the process. The applicant has access to a whiteboard, a projector/screen, and speakers during the test and may hand out materials.

B. Practical test in co-creation setting (10 minutes)

Practical test of the applicant's concept and idea from the set assignment. The applicant works with a selected part of the co-creation process with a class of pupils provided by RAMA.

C. Interview and reflection (5 minutes)

The test concludes with an interview where the applicant reflects on the practical test. The panel asks additional and clarifying questions about the test and about the applicant's motivation and ambitions for the programme.

Total test duration: 25 minutes

Deliberation and feedback: 10 minutes

One overall grade is given for part 2.

5.4 Part 3: Theory, ear training, and improvisation (elementary musical skills)

The aim of the test is to test the applicant's general musical skills in improvisation, imitation, accompaniment, and sight reading.

A: Cross-disciplinary improvisation

Cross-disciplinary improvisation including a pianist and a participant representing a different art form (a dancer, an actor, or other). Both participants are provided by RAMA. The aim is to test the applicant's ability to use his/her main instrument in a joint improvisation with the other participants. The participant's ability to contribute ideas, and his/her ability to react on impulses and work with input from the other participants, are in focus.

B: Imitation

Imitation of brief melodic sequences using the applicant's main instrument or song. Melodies with and without supporting harmonies are included. The test also includes conversations on strategies for completing the imitation assignment.

C: Accompaniment

The applicant plays chords for a piece chosen by the applicant on his/her preferred accompaniment instrument. Duration: maximum 1 minute

D: Sight reading, chords on accompaniment instrument

The applicant accompanies a played melody based on figurations provided.

E: Sight reading, notes for main instrument/singing (drummers sing or choose a melody instrument)

The applicant plays or sings a melody from a score

Total test duration: 20 minutes.

Deliberation and feedback: 15 minutes.

Separate grades are given for test A-E.

6 General music teacher bachelor programme (Aarhus)

All jazz/pop or classical instrumentalists and singers are eligible for admission to the programme.

6.1 General information on the tests

At the admission test, great emphasis is placed on personal musical expression. The programme does not prioritise any jazz/pop or classical styles or forms of expression over others. We recommend that applicants stay within musical frameworks that they are comfortable with for the assignments they select themselves. RAMA aims to carry out the admission test in an environment that is as relaxed as possible.

RAMA is ready to assist during the tests, for example for setting up, doing sound checks, borrowing instruments, and so on. For the main instrument/vocal studies test, a standard jazz/pop ensemble playing instrument set-up will be provided (grand piano, electric piano, synthesizer, guitar, bass, drums, percussion, PA system, and various amplifiers). We kindly ask applicants to carefully consider ensemble sizes in order to have sufficient time for setting up and doing sound checks.

Use of automatic pitch correction for vocals is not allowed.

RAMA makes a team of around 8 students available for the music teaching part of the admission test. If the applicant wants to demonstrate a pedagogical situation with a class of children, he/she can bring his/her own class pending prior agreement with RAMA.

Advice and consultations regarding the admission test are provided during an online information meeting in early December.

The admission test for the general music teacher bachelor programme is divided into two parts. All applicants are tested on both parts.

6.2 First part

The first part is music teaching.

6.2.1 Music teaching

The applicant must demonstrate:

Music teaching in a pedagogical setting chosen by the applicant and involving adults or children in one of the following areas:

- Classical choir conducting
- Jazz/pop choir conducting
- Ensemble teaching practice
- Group teaching practice
- Basic music education for children

The applicant is assessed on his/her potential for achieving the following objectives:

- Is capable of making 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
- Can lead adults/children in a relevant genre

In addition, the assessment emphasises the applicant's ability to structure the course of the test, and his/her responsiveness and awareness in the pedagogical situation.

Test duration: 12-15 minutes

Interview:

The teaching test ends with an interview where the applicant has the opportunity to reflect on the completed test.

The applicant is assessed on his/her potential for achieving the following objectives:

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

Duration: 10 minutes.

One individual grade is given for the music teaching test.

6.3 Second part

The second part consists of an individual test plus ear training and theory.

6.3.1 Individual test

The individual test includes four elements:

1. Main instrument/vocal studies
2. Minor subject: vocal studies
3. Minor subject: piano
4. Piano sight reading

The total duration of the test is 35 minutes:

The applicant creates a programme based on part 1-3. It must have a maximum duration of 25 minutes; of these, the main instrument/vocal studies test must take up a maximum of 10 minutes.

Re 1) Main instrument/vocal studies

The applicant performs a programme chosen by himself/herself on his/her main instrument, playing with at least two musicians brought along by the applicant. The applicant must play a prominent role.

The applicant is assessed on his/her potential for achieving the following objectives:

- Possesses elementary 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 (where relevant)

Re 2) Minor subject: vocal studies

The applicant selects and rehearses a song which is performed from memory and without accompaniment. If the song has several verses, at least three verses must be performed.

The applicant is assessed on his/her potential for achieving the following objectives:

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

In addition, emphasis is placed on technical ability, musical expression, and adherence to tonality.

Re 3) Minor subject: piano

The applicant performs one piece for (classical or jazz/pop) piano that he/she has selected and rehearsed. Improvisation can be included in case of jazz/pop material.

In addition, the applicant must perform a four-part chorale from the Danish chorale book as a set assignment (*one week's notice given*). The applicant plays the prelude, after which the examiners sing along. Three verses are played with variations in dynamics and expression.

Re 4) Piano sight reading

The applicant completes two set assignments:

- One melody with accompaniment notated in two systems using the G and F clef
- The same melody notated as a melody with figuration

The assessment places equal emphasis on score playing and figuration playing. The applicant decides the order in which the assignments are performed.

One individual grade is given for each part of the test: Main instrument/vocal studies, Minor subject: vocal studies, Minor subject: piano, and Piano sight reading.

6.3.2 Ear training and theory

The ear training and theory test includes 4 parts to be completed without any aids:

1. Reading test
2. Rhythm reading
3. Sight singing
4. Ear test

Test duration is 20 minutes.

Re 1) Reading test

- Identification of intervals. May include all intervals up to a ninth
- Identification of root position triads and inversions
- Identification of scales: major, minor, harmonic minor, and melodic minor

Re 2) Rhythm reading

- Sight reading of rhythms noted on one staff line, pronounced using freely chosen syllables or claps in the meters 2/4, 3/4, 4/4, and 6/8

Re 3) Sight singing

- Sheet singing with no accompaniment. Increasingly difficult melody

Re 4) Ear test

- Vocal repetition of phrases
- Repetition of phrases on main instrument/vocal
- Long tones as accompaniment to performed chord progression
- Imitation of short rhythmic phrases
- Vocal repetition and identification of played intervals
- Vocal repetition of root position triads (major, minor, augmented, diminished, and suspended). Root position tetrads (maj7, 7, m7, ø, o7, and 7sus4). The bass note is identified

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

7 Electronic composition bachelor programme (Aarhus)

The target audience of the programme is applicants who want to work professionally with the composition of electronic music.

The first application round consists of submitting an application form accounting for the applicant's ambitions for the programme and a maximum of 15 minutes of music (submitted works). The second round consists of an interview and presentation of a set composition assignment.

7.1 Application

The application form includes a short account of the following:

- the applicant's ambitions for the programme
- the applicant's artistic ambitions
- the applicant's ambitions after completion of the programme
- the applicant's familiarity with relevant hardware and software
- work descriptions (a short description of the submitted works)
- the applicant's education so far
- the applicant's artistic experience
- diplomas and documentation for relevant work experience as annexes to the application (for example, former education, work as a musician or engineer, tuition work, and so forth)

7.2 Submitted works

The applicant uploads a maximum of 15 minutes of music composed and produced by the applicant. The application form must include a description of each individual work. The description must include information on production location, cooperation partners, and any other persons involved in the production. It must also describe the intention with the work, any performances, and equipment used. It is important that the applicant's role in the work is described clearly.

The submitted works are judged by a board of examiners after which a number of applicants are invited for an interview.

Applicants not invited for an interview will receive an email offering a brief feedback talk over the phone and providing information about the applicant's grade.

Applicants invited for an interview will receive an assignment prior to the interview. The assignment is described in the invitation, and the applicant presents his/her work with the assignment during the interview.

7.3 Interview

The interview lasts approx. 25 minutes and consists of three parts:

- 1: A short presentation of the submitted works
- 2: A presentation of a new work based on the set composition assignment
- 3: Questions and dialogue with the board of examiners

1: Short presentation

The applicant gives a short presentation (maximum 7 minutes) to clarify

- The artistic ideas behind one or more works including frames of reference, sources of inspiration, historical context, and target audience
- Ambitions for the programme
- The software and hardware used, and how the applicant has used them

2: New work – presentation of work with set assignment

After the presentation, the composition assignment is played back (2 minutes).

The applicant accounts for the creative process and his/her thoughts on the artistic intention of the work (4 minutes).

When evaluating the interview, emphasis is placed on the applicant's ability to

- describe his/her practice in relation to the musical cultures the applicant identifies with
- use electronics in an artistic context
- create music that is both personal and surprising

In addition, the applicant is evaluated on his/her potential for achieving the following objectives from the curriculum:

The student:

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

Total duration of interview: 25 minutes.

Evaluation and feedback: 20 minutes.

After the test, the applicant receives brief oral feedback and his/her grade.

Admission after the test

After a general evaluation of the results of the admission test, the best qualified applicants are admitted to the programme. Due to the limited number of student slots, RAMA is forced to reject some applicants even though they have passed the admission test.

8 Songwriting bachelor programme (Aarhus)

The target audience of the programme is applicants who want to work professionally with songwriting, including lyrics, production, and composition.

The first application round consists of submitting an application form accounting for the applicant's ambitions for the programme and submitting three of the applicant's own songs.

The second round consists of an interview and presentation of a set songwriting assignment.

8.1 Application

In the application form, the applicant accounts for the following:

- the applicant's artistic ambitions
- the applicant's ambitions for the programme
- the applicant's ambitions after completion of the programme
- the applicant's education so far
- list of works with
 - o song titles
 - o personnel and any co-writers. The applicant's contributions must be clearly indicated
 - o duration
 - o composition year
 - o additional information on producer/production, if any
- diplomas and documentation for relevant work experience (for example as a producer, musician, teacher, fundraiser, or similar)

8.2 Submitted songs

The applicant uploads three songs composed by the applicant including lyrics sheets.

The songs are judged by a board of examiners after which a number of applicants are invited for an interview. Applicants invited for an interview will receive a songwriting assignment from the board of examiners. The assignment is described in the invitation.

Applicants not invited for an interview will receive an email offering a brief feedback talk over the phone and providing information about the applicant's grade.

8.3 Interview

The interview lasts approx. 20 minutes and consists of three parts:

- 1: A presentation of a new song based on the set assignment
- 2: A short presentation by the applicant on the submitted songs
- 3: Questions and dialogue with the board of examiners

1: A presentation of a new song based on the set assignment

The applicant performs or plays back the set songwriting assignment. The applicant briefly accounts for the process and his/her work with the assignment. Three printed copies of the lyrics must be provided.

2: A short presentation by the applicant on the submitted songs – maximum 6 minutes

The presentation clarifies the following:

- a reflection on the applicant's songwriting practice
- examples of methods used when working on composition, production, and/or lyrics
- ambitions for the programme

3: Questions and dialogue with the board of examiners

The board of examiners asks questions, and the rest of the interview takes the form of a dialogue.

When evaluating the interview, emphasis is placed on the artistic merits of the songs (including originality and contemporary relevance) and their technical qualities (including form and arrangement).

In addition, the applicant is evaluated on his/her potential for achieving the following objectives by the end of the bachelor programme:

The student:

- Has acquired and is able to use technical and musical skills and forms of expression within songwriting
- Is able to identify 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 creative development, and to prioritise and structure his/her time and work efforts in relation to these

Total duration of interview: 20 minutes. Evaluation and feedback: 20 minutes. After the test, the applicant receives brief oral feedback and his/her grade.

Admission after the test

After a general evaluation of the results of the admission test, the best qualified applicants are admitted to the programme. If several applicants are equally well

qualified, factors such as the needs of the music industry and of RAMA may play a role in the final selection of applicants for the class.

Due to the limited number of student slots, RAMA is forced to reject some applicants even though they have passed the admission test.

9 Classical composition bachelor programme (Aarhus)

The admission tests for the classical composition programme include a composition test, an oral analysis test, and general studies tests (theory, ear training, and piano). The oral analysis and general studies tests are generally carried out after the applicant has passed the composition test. To facilitate planning, however, applicants may be asked to take the general studies tests before completing the composition test.

9.1 Application

The application form includes a short account of the following:

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

Diplomas and documentation for relevant work experience are attached to the application.

9.2 Submitted works

The applicant uploads three to six compositions with the application form.

The work description must include a brief description of each work including the background and intention of the work, instruments, public performance details (if any), and so on.

9.3 Interview

The composition test includes an interview where the applicant first gives a short presentation (10-15 minutes) clarifying the artistic ideas behind one or more of the submitted works, including frames of reference, sources of inspiration, historical context and target audience, and his/her ambitions for the programme.

The applicant may hand out scores, text, drawings etc.; there is also a whiteboard available.

The interview is concluded with questions from the board of examiners regarding the presentation and the written application.

When evaluating the interview, emphasis is placed on the applicant's ability to describe his/her practice in relation to the musical cultures the applicant identifies with, and his/her potential for achieving the following objectives from the curriculum:

Upon completion of the bachelor programme, the student:

- 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 his/her own artistic practice
- Is capable of making artistic choices and assessments

Interview duration is 25 minutes. The board then evaluates for 20 minutes. After the test, the applicant receives brief oral feedback and his/her grade.

9.4 Oral analysis

If the applicant passes the composition test, he/she must pass a supplementary test on theory and analysis. The test takes the form of a 60-minute interview (including discussion) about a work or excerpt composed after 1980. The applicant gets two hours of preparation time with the score and a recording. The aim of the interview is to give the examiners an impression of the applicant's understanding of music and ability to navigate a score. Applicants who can document their ability and knowledge in this field are exempt from this test.

Applicants are graded using the Danish 7-point scale.

9.5 General studies tests

Ear training and theory

The objective of the test is to clarify the applicant's skill level in ear training and theory. You can find paradigmatic examples of admission test types in the Programmes / Admission section of the RAMA website at www.musikkons.dk.

The test duration is two hours.

The applicant is graded on each of the five individual tests. The overall grade is calculated as the average of all five individual grades. To pass the test, the applicant must either a) pass all five individual tests or b) pass at least four individual tests and achieve an overall average grade of at least 4.

The applicant must also take an oral ear training test. This test is for guidance only and is not prohibitive.

The objective of the test is to clarify the applicant's skill level in order to provide the best possible foundation for creating classes.

The test includes the following:

Reading test:

Test of elementary theoretical knowledge based on sheet music examples:

- Identification of intervals. May include all intervals up to a ninth
- Identification of root position triads and inversions
- Identification of dominant seventh chords in root position and their associated key

Rhythm reading:

- Sight reading of rhythm examples noted on one staff line, pronounced using any syllables as chosen by the applicant while marking time, possibly using direction hand movements. The following time signatures may be used: 2/4, 3/4, or 4/4; 3/8 and 4/8; 6/8 (using dotted fourth notes as the note value). Polyrhythms are not used.

Sight singing:

- Sheet singing of a number of increasingly difficult melodies

Ear test:

- Imitation of short rhythmic phrases
- Vocal repetition of short melody phrases. Identification of metre and mode
- Identification of played intervals and triads
- Playing triad and tetrads in root position and inversions and in open positions. Singing the chord notes one by one in any order and identifying the lowest note of the triads (root, third, or fifth)

Test duration is approx. 10 minutes.

Piano

If possible, this test is scheduled for the same day as the ear training and theory test.

The applicant must prepare the following for the test:

- All major and minor scales and triads played over two octaves with both hands simultaneously (minor scales: all three types)
- J. S. Bach: A 3-part invention or another minor work of similar character
- A piece chosen by the applicant. The minimum requirement is a relatively simple Viennese Classical sonata or a Romantic or modern work of comparable difficulty
- Demonstration of improvisation and/or figuration playing skills
- Prepared 4-part chorale (for example, from Den danske Koralbog, a Danish chorale work)
- Sight reading of a relatively simple piano piece

The combined duration of the five pieces should be 30 minutes. Five minutes are reserved for deliberation. Total duration: 35 minutes.

If the applicant prefers to demonstrate his/her musical ability using a different instrument than the piano, the admission requirements for that instrument as a main study area for a bachelor programme apply (prohibitive test).

10 Electronic Sound and Music bachelor programme (Aalborg)

The primary target audience of the programme is applicants who want to work professionally as electronic musicians/performers and composers/producers. Note that all applicants are invited to the admission test.

10.1 Application

The applicant uploads the following:

- maximum 15 minutes of audio/video featuring works composed and produced by the applicant. The applicant is encouraged to demonstrate artistic coherence and at the same time a degree of variation
- work descriptions that briefly (maximum of one A4 page) explain the background of the music and how it was created. Information about production location, equipment used, and any other participants must be clearly visible
- a CV focusing on the applicant's artistic and (if relevant) pedagogical experience

10.2 Admission test

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

Artistic live performance test (maximum 10 minutes):

- Live performance of one or more of the applicant's electronic works. The work/works do not need to be among the works submitted with the application.

A PA system and floor and table space will be available at RAMA.

Interview (maximum 15 minutes):

The interview may touch on the following:

- the applicant's artistic profile. This may include questions on technological and artistic aspects of the submitted works and the live performance test
- the applicant's experience with creative, performing, and/or pedagogical work with music
- the applicant's professional background (how did you learn to create electronic music?)
- the applicant's ambitions for the programme

Marking and evaluation
External marking.

The applicant is graded on the following:

A) The submitted works

B) The artistic live performance test

C) Suitability for study based on the interview and the written material submitted

The applicant receives his/her evaluation during a short oral account.

Based on the admission test, applicants are selected and offered a student slot.

As the number of student slots at RAMA is limited, we cannot admit all qualified applicants. We need to prioritise based on an overall assessment of the applicant's artistic work and their suitability for study.