



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

**Admission requirements
The Royal Academy of Music
Aarhus/Aalborg**

**Advanced Postgraduate Diploma in Music
(Soloist 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.

On our soloist programmes, we further develop your artistic profile. We emphasise your personal expression and focus on achieving the highest level of specialisation as regards your skills and qualifications. Tuition is primarily one to one, but we also aspire to give you a sense of social and musical community with your soloist classmates and with other RAMA students.

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 soloist programme

RAMA offers two-year postgraduate classical, jazz/pop, or electronic soloist programmes focusing on the student's main instrument, vocal studies, choir conducting, SDS teaching practice, songwriting, or composition. The aim of our soloist programmes is to educate the student for professional activities at the highest artistic level.

1.1 Qualifying degree

The admission requirement for the soloist programme is a master's degree from a music academy or similar qualifications.

1.2 Application

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

RAMA soloist 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 March.

The application is not valid until fee payment has cleared.

The application deadline is 01 March 2026 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.

1.3 Admission tests

Admission tests are scheduled for March/April/May 2026. Depending on the programme, the tests can take the form of a concert, an interview, or both.

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, relevance to the study environment at RAMA, and RAMA's ability to combine instruments in an appropriate manner.

1.4 Second test due to illness

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.

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

1.5 Accompanist and class/band

Applicants must bring along any accompanists, classes, or bands themselves. RAMA may be able to assist by referring an applicant to an academy accompanist. All expenses related to accompanists and classes/bands must be paid by the applicant.

1.6 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 (no. 1476 of 1 October 2020) on music programmes at the music academies and the opera academy and annex 1 regarding handling of complaints about tests and examinations at the music academies and the opera academy.

2 Classical music soloist programmes (Aarhus)

Along with the application, the applicant **must submit a repertoire list** representing various styles and with a total duration of at least 75 minutes. You can find a repertoire list template underneath the admission requirements on the RAMA website: www.musikkons.dk.

The admission test consists of two parts:

- performance of one or more works chosen by the applicant from the submitted repertoire list. Duration: 20-25 minutes (30-35 minutes for singers and brass players). The chosen works must be indicated on the repertoire list when submitting the application
- performance of one or more works chosen by the examiners from the submitted repertoire list. Duration: 20-25 minutes (approx. 15 minutes for singers and brass players). The applicant is notified of the chosen works one week prior to the test

The duration of the test is 40-45 minutes, and the applicant receives a grade.

2.1 Strings

Violin

In addition to a major concerto, the programme must also include a solo work by J. S. Bach and a contemporary work.

Viola

In addition to a major concerto, the programme must also include a solo suite by Max Reger and a contemporary work.

Cello

In addition to a solo suite by J. S. Bach, the programme must also include a major concerto and a contemporary work.

Double bass

The programme must include a major concerto, H. Fryba: Suite im alten Stil for solo double bass, 1st and 2nd movement, and a contemporary work.

2.2 Woodwinds

Flute

The programme must include at least one contemporary work. Examples of repertoire level of difficulty:

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

Oboe

The programme must include at least one contemporary work.

Clarinet

The programme must include at least one contemporary work.

Examples of repertoire level of difficulty:

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

Bassoon

The programme must include at least one contemporary work.

Examples of repertoire level of difficulty:

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

Saxophone

The programme must include at least one contemporary work.

Examples of repertoire level of difficulty:

- Major concertos by e.g. J. Ibert, F. Martin, or A. Glasunov
- A newer work, for example by L. Berio

Apart from this, the applicant is free to choose his/her repertoire and may include transcriptions.

2.3 Brass

French horn

The programme must include at least one contemporary work.

Trumpet

The programme must include at least one contemporary work.

Examples of repertoire level of difficulty:

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

Trombone (tenor)

The programme must include a major concerto, a concerto performed on the alto trombone, and a contemporary work.

Trombone (bass)

The programme must include at least one contemporary work.

Examples of repertoire level of difficulty:

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

Tuba

The repertoire list must include works from all categories listed below:

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

One work for unaccompanied tuba at a level of difficulty like:

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

A work representing new notation techniques, for example:

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

Two works with the tuba in a soloist role in a chamber music setting. Only one of the works is allowed to be all brass.

2.4 Percussion

Applicants can apply for the soloist programme with a general percussion profile or with specialisation in various percussion disciplines.

The following suggestions are indicative of the type of repertoire:

General percussion

At least one work for multi-percussion, for example by Per Nørgaard, Iannis Xenakis, or Kevin Volans

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

Applicants are welcome to select works that involve chamber music or make use of a computer

Keyboard instrument(s)

Applicants can apply for the soloist programme specialising in keyboard instruments. Either the marimba or the vibraphone or with emphasis on several keyboard instruments.

Examples of works:

Marimba:

- Sueyoshi: Mirage
- Taira: Convergence
- Transcriptions of classical works for guitar and piano

Vibraphone:

- Donatoni: Omar
- Hurel: Loops
- Transcriptions of classical works for guitar, piano, and flute

Performance

Main emphasis on works that include a dramatic part

Examples of works:

Globokar: Corporel

Stuart Smith: Songs

The applicant's own works, if any

2.5 Vocal studies

The applicant submits a number of works representing classical genres and different styles and with a total duration of 75 minutes.

At the admission test, the applicant performs one or more of the submitted works chosen by the applicant him/herself with a duration of 30-35 minutes. In addition, the applicant must perform one or more works with a duration of approx. 15 minutes chosen from the submitted works by the examiners. The total duration of the test is approx. 45-50 minutes.

2.6 Piano

In addition to a polyphonic Baroque work, the programme must include a work composed after 1945.

Examples of repertoire level of difficulty:

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

2.6.1 Repetition, accompaniment, and chamber music

The applicant is tested in two of the three disciplines.

1) Repetition

For all tests, it is important that the applicant's instructions include in-depth work on lyrics, correction of errors and intonation, and directions regarding breathing, sense of phrasing and form, and dramatic expression. The instructions depend on how well the singer has mastered the material.

a. Sight reading repetition (with 30 minutes of preparation time)

Working with one or more singers provided by RAMA, the applicant covers a romance/lieu, a recitative, and an aria from an oratorio/opera. Examples of level of difficulty:

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

b. Repetition with small ensembles (24 hours of preparation time)

Set assignment with a vocal duet or terzetto, for example:

- W. A. Mozart: The Marriage of Figaro, trio no. 13
- R. Schumann: from Spanisches Liederspiel, op. 74: one of the duets for soprano and alto

The task includes learning an isolated vocal part in an ensemble/choir movement using the necessary cue lines.

c. Repetition with instrumentalist

The applicant plays a movement from an instrumental concerto with an instrumentalist provided by RAMA. Examples:

- Dvorak: Cello Concerto

The orchestral interludes are played in full. The assignment is communicated one week prior to the test, and the instrumental soloist is assumed to know the solo part so well that the performance can be completed as extemporaneous accompaniment (that is, with no prior rehearsal).

d. Transposition test (10 minutes of preparation)

With a singer provided by RAMA, the applicant accompanies a romance/lieu such as:

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

2) Accompaniment

a. Along with the application, the applicant submits a 35 to 40-minute song repertoire representing different styles. From this repertoire, the examiners choose 15 to 20 minutes of music to be performed at the admission test. The applicant is notified of the assignments a week prior to the test.

b. The applicant submits a minor work for solo instrument and piano accompaniment. The applicant must have learned the work in advance with an instrumentalist. Example of scope of the work:

- Weber/Piatigorski: Adagio and rondo for cello and piano

c. The applicant provides accompaniment for a concerto movement like:

- Dvorak: Cello Concerto, 1st movement

Preludes and interludes are played in full. The applicant is notified of the assignment a week prior to the test. The instrumental soloist is assumed to know the solo part so well that the performance can be completed as extemporaneous accompaniment (that is, with no prior rehearsal).

d. Sight reading test (with 20 minutes of preparation time)

With a singer provided by RAMA, the applicant accompanies a romance/lieu or an opera/oratorio. Level of difficulty:

- F. Schubert: Schlummerlied
- C. Debussy: Romance
- R. Wagner: Siegmund's "Winterstürme" from Die Valküre, act 1
- G. Verdi: the "Ingemisco tamquam termo" tenor solo from the Requiem

e. Transposition test (10 minutes of preparation)

With a singer provided by RAMA, the applicant accompanies a romance/lieu such as:

- F. Schubert: Liebeslauschen, vol. III, p. 151, Ed. Peters, transposed a half-step from A to Ab

The total duration of the test is 45 minutes.

If the applicant also applies for the repetition subject, test c, d, and e do not need to be completed.

3) Chamber music

Along with the application, the applicant submits a repertoire list with three chamber music works that the applicant has learned. They must represent different stylistic periods from Viennese Classicism onward and have a total duration of approx. 70 minutes. One of the works must be written for a different complement, for example woodwinds or two pianos, if the remaining works are violin sonatas/piano trios/piano quartets et cetera.

Examples of repertoire:

- L. v. Beethoven: Sonata in C minor, op. 30 no. 2 for violin and piano
- J. S. Brahms: Clarinet Trio
- S. Prokofiev: Violin Sonata, op. 80
- C. Debussy: En Blanc et Noir for two grand pianos

From the submitted repertoire, the applicant chooses approx. 15-20 minutes and the examiners approx. 15-20 minutes. The assignments are communicated a week prior to the admission test. The total duration of the test is approx. 35-40 minutes.

The applicant is graded on each of the two chosen disciplines.

2.7 Guitar

The programme must include at least one contemporary work.

Examples of repertoire level of difficulty:

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

2.8 Organ

The programme must include one contemporary work.

Examples of repertoire level of difficulty:

A major work from organ literature prior to J. S. Bach

- J. S. Bach: a major prelude (toccata, fantasia) with fugue, or Passacaglia and Fugue in C minor, BWV 582
- J. S. Bach: a trio sonata for organ
- a major Romantic organ work (e.g. J. P. E. Hartmann, F. Mendelssohn, C. Franck, or M. Reger)
- a major work by a recent or contemporary composer

2.9 Classical choir conducting

- **Conducting a concert performance** of two or three movements of different style and character
- **Rehearsal** from scratch and musical preparation of one or two movements of the applicant's own choice

The test is carried using the RAMA classical vocal ensemble or an ensemble at a similar level, if the applicant wishes to bring his/her own ensemble.

If the test is carried out using the RAMA ensemble, the applicant must select the concert performance movements from the ensemble's current concert repertoire which is communicated to the applicant one month prior to the test. The applicant must notify RAMA of his/her selections no later than three weeks prior to the test.

For the concert performance test, the applicant gets 20 minutes of advance rehearsals. Structuring the test performance is up to the applicant. The test must provide a basis for assessing whether, after two years of tuition, the applicant will be able to conduct classical choirs at the highest level.

Emphasis is placed on the following: learning methods, capacity for listening and correction, communicative ability, conducting, understanding of music and lyrics, sense of form, use of the piano, and so forth.

- **Piano**
 - o *Score playing*: One week prior to the test, the applicant receives a choir score at a level of difficulty like Brahms: "Warum ist das Licht gegeben", 1st part. The applicant must play the score with any relevant reductions
 - o *Sight reading accompaniment assignment*: The applicant gets 30 minutes of advance rehearsal with a vocal studies student to rehearse a recitative and aria from a Baroque cantata or Viennese Classical opera. The excerpt is then performed

The total duration of the advance rehearsals is 50 minutes, and they are scheduled next to one another prior to the admission test.

The total duration of the test is 60 minutes: 45 minutes for concert performance and learning, and 15 minutes for the score playing and accompaniment assignments. This is followed by approx. 20 minutes of deliberation.

One overall grade is given.

2.10 Chamber music, ensembles

For traditional ensemble types such as a string quartet, piano trio, or wind quintet, the submitted repertoire list must include works from the standard repertoire of the ensemble in question. For other ensembles, the programme must include works composed for the complement of the ensemble. For all ensembles, the programme must include at least one contemporary work.

During a 10-minute presentation, the ensemble must account for the plans and ambitions of the ensemble. It must also account, in detail, for how it envisages achieving these objectives, and which aspects of the ensemble's work to date indicate that this is a realistic ambition. A subsequent interview between the ensemble and the jury is based on the presentation but can also touch on other elements that the jury considers significant in relation to the ensemble. Total duration including presentation, interview, and deliberation: 90 minutes.

The evaluation is based on an overall assessment of how realistic it is that the ensemble can establish itself as a professional ensemble upon completion of the programme.

3 Jazz/pop soloist programmes (Aarhus and Aalborg)

Jazz/pop soloist students can choose from three programmes:

- **Main instrument/vocal studies**
- **Jazz/pop choir conducting**
- **Singing, dancing and playing**

3.1 Main instrument/vocal studies (Aarhus and Aalborg)

The admission test consists of two parts:

- Concert featuring music selected by the applicant (duration: 25 minutes)
- Interview based on the application (duration: maximum 20 minutes). The applicant starts with a brief presentation and elaboration of the application (maximum 5 minutes).

Concert

The following are included in the evaluation:

- the artistic merits of the concert, including originality, creativity, emotionality, relevance et cetera
- the technical qualities of the concert, including ensemble playing, improvisation et cetera

Interview

The following are included in the evaluation:

- ambitions after completion of the programme
- potential for artistic and professional development
- the applicant's capacity for reflection on his/her musicianship in an artistic and cultural context
- the written application

The duration of the test is 65 minutes, and the applicant receives one overall grade.

3.2 Jazz/pop choir conducting

The specific content of the application test is decided individually to get the best possible impression of the applicant in relation to the applicant's desired specialisation.

An example of an admission test:

"Conducting a concert of improvised a cappella music"

The test takes the form of a concert/open rehearsal with a vocal ensemble. The applicant gets 30 minutes of advance rehearsal.

The test must provide a basis for assessing whether, after two years of tuition, the applicant will be able to conduct a vocal ensemble performing improvised music and circle songs at the highest artistic level. Emphasis is placed on the following: musical direction and understanding, sense of form, capacity for listening and correction, creativity, and communicative ability.

The duration of the test is 75 minutes, and the applicant receives one overall grade.

3.3 Singing, dancing and playing (Aarhus)

The admission test consists of two parts:

- a concert featuring music chosen by the applicant and including all three elements
(duration: 25 minutes)
- an interview based on the application (duration: maximum 20 minutes).
The applicant starts with a brief presentation and elaboration of the application (maximum 5 minutes).

Concert

The following are included in the evaluation:

- the artistic merits of the concert, including originality, creativity, emotionality, relevance et cetera
- the technical merits of the concert, including elements such as ensemble playing, improvisation, and integration of the three elements: singing, dancing and playing

Interview

The following are included in the evaluation:

- ambitions after completion of the programme
- potential for artistic and professional development
- the applicant's capacity for reflection on his/her musicianship in an artistic and cultural context
- the written application

The duration of the test is 65 minutes, and the applicant receives one overall grade.

4 Composition/songwriting soloist programmes (Aarhus)

4.1 Electronic composition

The admission test consists of two parts:

- Along with the application, the applicant uploads 4-5 compositions (duration: 20-30 minutes) and other relevant work documentation such as scores or lyrics. In addition, the applicant uploads a work description including a brief description of the artistic intention, hardware/software used, and other relevant information
- Interview based on the written application and the submitted compositions/audio and video material (duration: 45 minutes)
The applicant starts with a brief presentation and elaboration of the application (maximum 15 minutes)

Submitted compositions

The following are included in the evaluation:

- the artistic merits of the compositions, including originality, creativity, emotionality, relevance et cetera
- the technical qualities of the compositions, including elements such as form, structure, techniques used, and production

Interview

The following are included in the evaluation:

- ambitions after completion of the programme
- potential for artistic and professional development
- the applicant's capacity for reflection on his/her practice in an artistic and cultural context
- the written application

Total duration of interview: 45 minutes. Deliberation and feedback: 25 minutes.
After the test, the applicant receives brief oral feedback and his/her grade.

4.2 Songwriting

The admission test consists of two parts:

- Along with the application, the applicant uploads 4-5 songs (total duration 15-30 minutes) and lyrics sheets. A sheet with scores/figurations may also be included.
In addition, the applicant must upload a work description including title, personnel, duration, and year for all submitted songs and any additional information about the producer/production.
- Interview based on the written application and the submitted songs (duration: 45 minutes). The applicant starts with a brief presentation and elaboration of the application (maximum 15 minutes)

Submitted songs

The following are included in the evaluation:

- the artistic merits of the songs, including originality, creativity, emotionality, relevance et cetera
- the technical qualities of the songs, including elements such as form, production, arrangement et cetera

Interview

The following are included in the evaluation:

- ambitions after completion of the programme
- potential for artistic and professional development
- the applicant's capacity for reflection on his/her practice in an artistic and cultural context
- the written application

Total duration of interview: 45 minutes. Deliberation and feedback: 25 minutes.
After the test, the applicant receives brief oral feedback and his/her grade.

4.3 Classical composition

The admission test consists of two parts:

- Along with the application, the applicant uploads a number of works (20-45 minutes) as scores and/or recordings. In addition, the applicant must upload a work description including a brief description of the artistic intention, participating musicians, and time and place of any live performances
- Interview based on the written application and the submitted compositions (duration: 45 minutes)
The applicant starts with a brief presentation and elaboration of the application (maximum 15 minutes)

Submitted works

The following are included in the evaluation:

- the artistic merits of the compositions, including originality, creativity, emotionality, relevance et cetera
- the technical qualities of the compositions including elements such as form, instrumentation, arrangement et cetera

Interview

The following are included in the evaluation:

- ambitions after completion of the programme
- potential for artistic and professional development
- the applicant's capacity for reflection on his/her practice in an artistic and cultural context
- the written application

Total duration of interview: 45 minutes. Deliberation and feedback: 25 minutes.
After the test, the applicant receives brief oral feedback and his/her grade.

4.4 Jazz/pop composition

The admission test consists of two parts:

- Along with the application, the applicant uploads a number of works (20-45 minutes) as scores and/or recordings. In addition, the applicant must upload a work description including a brief description of the artistic intention, participating musicians, and time and place of any live performances
- Interview based on the written application and the submitted compositions (duration: 45 minutes)
The applicant starts with a brief presentation and elaboration of the application (maximum 15 minutes)

Submitted works

The following are included in the evaluation:

- the artistic merits of the compositions, including originality, creativity, emotionality, relevance et cetera
- the technical qualities of the compositions including elements such as form, instrumentation, arrangement et cetera

Interview

The following are included in the evaluation:

- ambitions after completion of the programme
- potential for artistic and professional development
- the applicant's capacity for reflection on his/her practice in an artistic and cultural context
- the written application

Total duration of interview: 45 minutes. Deliberation and feedback: 25 minutes. After the test, the applicant receives brief oral feedback and his/her grade.