Det Jyske
Musikkonservatorium
The Royal Academy of Music

Admission Requirements
The Royal Academy of Music Aarhus/Aalborg/Holstebro

Bachelor's Programmes
Academic Year 2027/2028

Welcome to the Royal Academy of Music

At the Royal Academy of Music (RAMA), we put each individual student at the centre of everything we do. We build on the unique potential of every student and value diversity in both its human and artistic dimensions.

At the heart of RAMA's strategy is the concept of "Artistic Citizenship". We aim to lead the way in developing music education programmes that engage with the world and prepare students for artistic or pedagogical careers. We seek to nurture everyone's talent through a broad range of artistic, pedagogical and collaborative learning opportunities. Our programmes combine compulsory courses with electives. We have recently reviewed and revised all our programmes to ensure that they are up to date and relevant to prospective students.

Outstanding Facilities and New Programmes
RAMA has campuses in Aarhus, Aalborg and Holstebro.
In Aarhus, we are based in Musikhuset, while in Aalborg, we are located at Musikkens Hus. In Holstebro, we have moved into temporary premises at the former hospital site while awaiting the completion of our new building. These temporary facilities offer plenty of space and opportunities.
At all three locations, we share our buildings with other important cultural institutions. Our facilities include fully equipped recording studios, outstanding concert halls with state-of-the-art technology, and modern teaching and practice rooms designed specifically for the academy. Our campuses are situated in some of the most culturally vibrant university cities of the Nordic region, offering lively student communities and thriving music scenes.

International Outlook and Collaboration
RAMA is an international music academy in a globalised world. As a student at RAMA, you become part of an open, curious and international learning environment. RAMA has extensive network of partners both in Denmark and internationally. We collaborate with festivals, professional ensembles, music schools, universities and many others on internships, concerts, research and teaching.

We work closely with leading music academies around the world and have a wide network of international partnerships at both faculty and institutional level. Our partners are based across Europe, the Middle East, Asia, the USA and Africa, and we support students who wish to study abroad, whether in Berlin, Ghana, New York or somewhere else entirely. At the academy, you will regularly meet young international musicians studying alongside you, and we welcome guest lecturers and teachers from around the world.
In addition to the scheduled classes, we organise a wide range of projects, symposiums, internships offering practical experiences in professional settings, masterclasses and, not least, student concerts every year.

You can find more information about the structure and course content of each programme in the programme curricula. We look forward to welcoming you.

Keld Hosbond
Principal

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1 General Information on Applying for Admission to a Bachelor's Programme

1.1 Application for Admission

Applications for admission must be submitted via the academy's website: www.musikkons.dk.
Information about the individual programmes, including current programme curricula and study plans, is also available on the Royal Academy of Music's website.

Applicants to the academy's Bachelor's programmes are required to pay an application fee of DKK 500. This fee particularly covers the costs of conducting the admission tests and is non-refundable unless the application is cancelled before the application deadline on 1 December.

The application is only considered valid once payment has been registered.

The application deadline is 2 December 2026 at 12:00 noon.

If the deadline falls on a Saturday, Sunday or public holiday, it will be extended to 12:00 noon on the next working day.

1.2 Information Meetings

Each year, the academy holds information meetings about its Bachelor's and Master's programmes. These meetings provide an opportunity to learn more about the content of the programmes and to ask questions about, for example, the admission tests.

Further information about our information meetings is available on the academy's website.

1.3 Admission Tests

Admission tests will be held in January and February 2027.

The tests are assessed according to the Danish 7-point grading scale.

The academy is generally unable to admit all qualified applicants. Admission is primarily based on the results of the admission tests, but other factors may also influence the final decision. These may include specific needs within the music profession and the academy's ability to ensure a suitable balance of instruments and voices for ensemble performance.

For jazz/pop programmes, if an applicant applies for and qualifies for admission to more than one programme, the academy reserves the right to determine which programme the applicant may be admitted to.

1.4 Preparatory Courses

You can find information about your nearest MGK preparatory course at www.uddannelsesguiden.dk. You can also find your local music school on this website.

1.5 Rescheduling in Case of Illness and Re-examination

If an applicant is unable to attend an admission test due to illness, an alternative test will be offered. To be eligible for an alternative test, the applicant must submit a statement from a medical professional no later than three days after the originally scheduled test date.
Please note that the application fee of DKK 500 will not be refunded in case of illness.

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

Alternative tests in case of illness and re-examinations will be scheduled by the academy immediately after the regular admission tests.

1.6 Accompanists and Ensembles/Bands

Applicants must provide their own accompanist(s), ensembles and/or bands, unless otherwise specifically stated in the admission requirements. The academy may be able to assist by referring applicants to one of its accompanists. All expenses relating to accompanists, ensembles/bands and any special instruments or equipment must be covered by the applicant.

1.7 Complaints Procedure

Any complaint concerning the admission test must be submitted to the academy no later than two weeks after the applicant has been informed of the test result. For further information, please refer to the Ministerial Decree on Music Education Programmes at the Music Academies and the Opera Academy.

2 Bachelor’s Programmes in Classical Music (Aarhus)

All admission tests for the Classical Bachelor's programmes consist of a test in the main subject and tests in general subjects (Music Theory, Ear Training and Piano). As a general rule, the tests in general subjects are held after the applicant has passed the main subject test. However, for scheduling purposes, applicants may be required to take the general subject tests before completing the main subject test.

The specific admission requirements for the general subjects and individual main subjects are outlined below. Applicants must bring three copies of the sheet music for their chosen programme for the examination panel.

Applicants applying for admission in an instrument or voice will receive three grades for the main subject test: prepared repertoire, assigned task and sight-reading (prima vista). Applicants must pass all three components to be considered for admission.

Applicants applying as orchestral instrumentalists or singers (excluding percussionists) are required to bring an accompanist. If you do not bring your own accompanist, we can refer you to one of the academy's accompanists (see the contact details in the welcome letter, which will be sent to you by email in mid-December). Please note that you are responsible for covering the accompanist's fees.

2.1 Test in General Subjects (All Applicants)

Ear Training and Music Theory
The purpose of the test is to assess the applicant's level of proficiency in ear training and music theory. Examples of the types of tasks included in the admission test (sample tests) are available on the Royal Academy of Music's website, www.musikkons.dk, under Programmes/Admission.

The test lasts two hours.
A grade is awarded for each of the five parts of the test. The overall grade is calculated as the average of the five individual grades. To pass the test, applicants must either (a) pass all five parts individually or (b) pass at least four parts and achieve an overall grade average of at least 4.

In addition, applicants must take an oral test in Ear Training. This test is intended for guidance is not prohibitive.
The purpose of the oral test is to assess the applicant's level of proficiency and provide additional information to ensure the most appropriate allocation of students to classes.

The test consists of:
Reading test:
A test of basic theoretical knowledge based on the musical examples provided:

- Identification of intervals. All intervals up to and including a ninth may occur.
- Identification of triads in root position and inversions.
- Identification of dominant seventh chords in root position and their tonal relationships.

Rhythm Reading

- Sight-reading and performance of rhythmic examples notated on a single line, spoken using syllables of the applicant's choice while marking the pulse, and possibly the metre. Time signatures may include 2/4, 3/4 or 4/4; 3/8 and 4/8; and 6/8 (with the dotted crotchet as the beat). Polyrhythms will not occur.

Sight-Singing

- Sight-singing a number of melodies of increasing difficulty.

Aural Test

- Imitation of short rhythmic phrases.
- Singing back short melodic phrases and identifying the time signature and mode (major or minor).
- Identification of intervals and triads played by the examiner.
- Triads and seventh chords in root position and inversions are played in open position. Applicants must sing the individual chord tones one at a time, in an order of their choice. For triads, applicants must also identify the lowest note of the chord (as the root, third or fifth).

Duration: Approximately 10 minutes.

Piano
This test is required for applicants in **orchestral instruments, Voice and Church Music** and will, where possible, take place on the same day as the Ear Training and Music Theory test.

Applicants applying for Guitar or Piano are not required to take this test.

Applicants must prepare the following for the admission test:

- All major and minor scales and triads, played over two octaves with both hands simultaneously (minor scales: all three forms).
- 1–2 piano pieces of a level of difficulty comparable to the following examples:

  If only one such piano piece is performed, applicants must also perform a song or melody of their own choice from chord symbols, of a level of difficulty comparable to a Danish folk high school song or similar.
    - An Allegro movement from a sonatina by F. Kuhlau or M. Clementi.
    - J. S. Bach: Two-Part Invention.

    - Béla Bartók: Romanian Christmas Carols.
    - Oscar Peterson: *Jazz Exercises*, Vol. 2.
- One prepared four-part chorale (from a Scandinavian chorale book or a Bach chorale).
- Sight-reading of an easy piano piece.

The four tasks listed above must be completed within a total of 15 minutes. Five minutes are allocated for examiners' deliberation.
Total duration: 20 minutes.

Piano
This test is required for applicants in **Music Theory** and will, where possible, take place on the same day as the Ear Training and Music Theory test.

Applicants must prepare the following for the admission test:

- All major and minor scales and triads, played over two octaves with both hands simultaneously (minor scales: all three forms).
- J. S. Bach: A Three-Part Invention or another short work of similar character.
- One piece of the applicant's choice. The minimum requirement is an easier Viennese Classical sonata or a Romantic or modern work of equivalent difficulty.
- Demonstration of improvisation skills and/or playing from chord symbols.
- One prepared four-part chorale (e.g. from *Den danske Koralbog*).
- Sight-reading of an easy piano piece.

The five tasks listed above must be completed within a total of 30 minutes. Five minutes are allocated for examiners' deliberation.

Total duration: 35 minutes.

If applicants prefer to demonstrate their musical proficiency on an instrument other than the piano, the admission requirements for that instrument as a main subject in the Bachelor's programme will apply instead (a qualifying test that must be passed).

2.2 Strings

Violin
Applicants must prepare the following for the admission test:

- Eight scales and triads of the applicant's choice over three octaves, of which four must be in major keys, two in harmonic minor and two in melodic minor.
- Two études of a level of difficulty comparable to R. Kreutzer's Études Nos. 6–42. One must be a double-stop étude, such as R. Kreutzer's Études Nos. 28–42.

- One work of the applicant's choice, of a level of difficulty comparable to the first movement of Mozart's Violin Concerto in G major (with piano accompaniment).

The three tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading.

Viola
Applicants must prepare the following for the admission test:

- Eight scales and triads of the applicant's choice over three octaves, of which four must be in major keys, two in harmonic minor and two in melodic minor.
- Two études of a level of difficulty comparable to Kreutzer's Études Nos. 5–42, one of which must include double stops.
- One work of the applicant's choice, of a level of difficulty comparable to the first movement of C. Stamitz's Viola Concerto in D major (with piano accompaniment).

The three tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading.

Cello
Applicants must prepare the following for the admission test:

- Eight scales and triads of the applicant's choice over three octaves, of which four must be in major keys, two in harmonic minor and two in melodic minor.
- One étude of a level of difficulty comparable to those by D. Popper or Duport.
- One work of the applicant's choice, of a level of difficulty comparable to the first movement of Haydn's Cello Concerto in C major (with piano accompaniment).

The three tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading.

Double Bass
Applicants must prepare the following for the admission test:

- Eight scales and triads of the applicant's choice over two octaves, of which four must be in major keys, two in harmonic minor and two in melodic minor.
- Two études of the applicant's choice, with a range extending at least into thumb position (octave G).
- One work of the applicant's choice, of a level of difficulty comparable to the first movement of a Double Bass Concerto (with piano accompaniment) by Dragonetti, Pichl, Capuzzi, Hoffmeister or Cimador.

The three tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading.

2.3 Woodwinds

Flute
Applicants must prepare the following for the admission test:

- All major and minor scales and triads over two octaves, played legato (slowly) and staccato (quickly).
- One of Joachim Andersen's *24 Études instructives*, Op. 30.
- J. S. Bach: Sonata in E major, first and second movements.
- One piece of the applicant's choice, of a level of difficulty comparable to Philip Gaubert's *Introduction et Allegro scherzando*, Gabriel Fauré's *Fantaisie*, Op. 79, or Georges Enescu's *Cantabile et Presto*.

The four tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading.

Oboe
Applicants must prepare the following for the admission test:

- All major and minor scales and triads over two octaves, played legato (slowly) and staccato (quickly).
- G. F. Handel: Sonata in C minor, HWV 366, first and second movements.

- F. W. Ferling: Étude No. 4.
- One piece of the applicant's choice.

The four tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading.

Clarinet
Applicants must prepare the following for the admission test:

- All major and minor scales and triads over two octaves, played legato (slowly) and staccato (quickly).
- C. Rose: *40 Études*, No. 1.
- Niels W. Gade: *Fantasy Piece* No. 2.
- One piece of the applicant's choice, of a level of difficulty comparable to Weber's *Concertino*.

The four tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading.

Bassoon
Applicants must prepare the following for the admission test:

- All major and minor scales and triads over two octaves, played legato (slowly) and staccato (quickly).
- L. Milde: *50 Konzertstudien für Fagott*, Op. 26, No. 1 (Book 1).
- G. P. Telemann: Sonata for Bassoon and Continuo, first and second movements.
- One piece of the applicant's choice, of a level of difficulty comparable to E. Elgar's *Romance for Bassoon and Piano*.

The four tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading in bass and tenor clefs.

Saxophone

Applicants must prepare the following for the admission test:

- All major and minor scales and triads over two octaves, played legato (slowly) and staccato (quickly).
- W. B. Ferling: Étude No. 16.
- J. Ibert: *Aria*.
- One piece of the applicant's choice, of a level of difficulty comparable to A. Caplet's *Légende*.

The four tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading.

2.4 Brass

French Horn
Applicants must prepare the following for the admission test:

- All major and minor scales and triads over one octave, played legato (slowly) and staccato (quickly).
- One of the following études by C. Kopprasch: Nos. 25–29 or 35–39.
- C. Saint-Saëns: *Romance in F major*.
- One piece of the applicant's choice, of a level of difficulty comparable to L. Cherubini's Sonata No. 1.

The four tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading and transposition into E-flat.

Trumpet
Applicants must prepare the following for the admission test:

- All major and minor scales and triads over one octave, played legato (slowly) and staccato (quickly).
- Arban: *Characteristic Studies*, No. 2, without the repeat.
- Hummel: Trumpet Concerto in E-flat major, first movement, exposition (bars 63–146), performed on a B-flat trumpet.
- One piece of the applicant's choice.

The four tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading and transposition into A and C.

Trombone (Tenor)
Applicants must prepare the following for the admission test:

- All major and minor scales and triads over one octave, played legato (slowly) and staccato (quickly).
- Robert Müller: *Technische Studien*, Vol. 3, No. 10 in G minor.
- N. Rimsky-Korsakov: Trombone Concerto, first and second movements.
- One piece of the applicant's choice, of a level of difficulty comparable to Alexandre Guilmant's *Morceau symphonique*.

The four tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading in bass and tenor clefs.

Trombone (Bass)
Applicants must prepare the following for the admission test:

- All major and minor scales and triads over one octave, played legato (slowly) and staccato (quickly).
- Lew Gillis: *70 Progressive Studies for the Modern Bass Trombonist*, Nos. 51 and 52.
- Lebedev: *Concerto in One Movement*, up to and including the cadenza.
- One piece of the applicant's choice, of a level of difficulty comparable to one or more movements from a sonata by J. E. Galliard.

The four tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading in bass clef.

Tuba
Applicants must prepare the following for the admission test:

- All major and minor scales and triads over two octaves, played legato (slowly) and staccato (quickly).
- Two études, one from each of the following collections:

    - M. Bordogni (Roberts): *43 Bel Canto Studies*.
    - C. Kopprasch: *60 ausgewählte Etüden*, Vol. 1, Nos. 1–30.
- Edward Gregson: Tuba Concerto, first movement.
- One piece of the applicant's choice, of a level of difficulty comparable to A. Lebedev's *Concerto in One Movement*.

The four tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading.

2.5 Percussion

Applicants must prepare the following for the admission test:

- All major and minor scales and triads over two octaves, played on a mallet percussion instrument (xylophone, vibraphone or marimba).
- One snare drum piece of the applicant's choice, of a level of difficulty comparable to Børge Ritz's *Dansk Tapto*, Gert Mortensen's *March-Cadenza* (Southern Percussion) or Einar Nielsen's *Etude Classique*. All three works may be performed in excerpts.
- One timpani piece of the applicant's choice, of a level of difficulty comparable to Robert Muczynski's *Three Designs for Three Timpani*, or one multi-percussion work of the applicant's choice.
- Tuning the A and D timpani in fourths and fifths, using concert pitch as a reference.
- One mallet percussion piece of the applicant's choice, of a level of difficulty comparable to Paul Creston's *Concertino for Marimba*, first movement (G. Schirmer), Mitchell Peters' *Yellow After the Rain* (Mitchell Peters) or Paul Smadbeck's *Rhythm Song* (Mallet Arts).

The five tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test. The assigned task may include excerpts from orchestral repertoire.
- Sight-reading on snare drum and a mallet percussion instrument.

2.6 Vocal Studies

Applicants must prepare the following for the admission test:

- One aria from an oratorio or opera.
- One Lied or romance.
- Two pieces of the applicant's choice.

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

The pieces listed above must be performed from memory and have a total duration of 15–20 minutes.

- One assigned task (a choral piece), which the academy will send to the applicant approximately 10 days before the admission test. Applicants may choose which voice part to sing. Their own accompanist must play the remaining voice parts.
- Sight-singing of an easy vocal composition with accompaniment (with or without lyrics).

After completing the tests listed above, applicants must take an advisory assessment in German and Italian to determine their proficiency levels.
The assessment is at an elementary level and consists of reading aloud a text of 10–20 lines in each language. No preparation time will be provided.

2.7 Piano

Applicants must prepare the following for the admission test:

- Scales over four octaves in both hands and broken triads in all major and minor keys.
- One étude of the applicant's choice.
- One polyphonic work by J. S. Bach (e.g. a Prelude and Fugue from *The Well-Tempered Clavier*).
- One fast and one slow movement from a Viennese Classical sonata.
- One Romantic work or a work composed after 1900.

The five tasks listed above must have a total duration of 25–30 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test.
- Sight-reading of a level of difficulty comparable to Robert Schumann's *Album für die Jugend*, No. 11, “Sizilianisch”.

2.8 Guitar

Applicants must prepare the following for the admission test:

- All scales over two octaves.
- One piece of the applicant's choice from the Renaissance or Baroque period, of a level of difficulty comparable to J. S. Bach's *Prelude in D minor*, BWV 999, or L. Milán's *Six Pavans*. The repertoire must include both slow and fast movements.

- One piece of the applicant's choice from the Classical or Romantic period, of a level of difficulty comparable to F. Sor's *Minuets*, F. Tárrega's *Estudio en forma de minueto* or M. Giuliani's *Rondo in C major* from Sonatina, Op. 71, No. 1. The repertoire must include both slow and fast movements.
- One piece of the applicant's choice composed after 1900, of a level of difficulty comparable to H. Villa-Lobos' *Preludes* or Vagn Holmboe's *5 Intermezzi*. The repertoire must include both slow and fast movements.

The four tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test.
- Sight-reading of an easy composition notated in treble clef, of a level of difficulty comparable to F. Sor's *Études*, Op. 60, No. 12.

2.9 Church Music

Applicants must prepare the following for the admission test:

- One work of the applicant's choice, of a level of difficulty comparable to:
  - Buxtehude: *Prelude, Fugue and Ciacona in C major*, BuxWV 137.
  - V. Lübeck: *Prelude in E major*.
  - J. S. Bach: *Prelude and Fugue in C major*, BWV 545.
  - F. Mendelssohn: *Sonata in C minor*.
  - C. Franck: *Prélude, Fugue et Variation*.
  - P. Hindemith: *Sonata II*.
  - J. Langlais: From *Hommage à Frescobaldi*: *Fantaisie* or *Thème et variations*.
- A list of five works from different stylistic periods (e.g. a chorale with ornamented cantus firmus or a simpler trio movement). The list must be submitted with the application. The internal examiner will select one piece, which will be communicated to the applicant approximately three weeks before the admission test.
- One prepared chorale with pedal from *Den danske Koralbog*, performed with a prelude composed by the applicant and presented in two ways:
  - a) Chorale playing (one manual and pedal).
  - b) Melody playing (two manuals and pedal).

The three tasks listed above must have a total duration of 15–20 minutes.

- One assigned task, which the academy will send to the applicant approximately 10 days before the admission test, of a level of difficulty comparable to Franz Tunder's *Prelude in G* (Bechmann 2), Buxtehude's *Ein feste Burg*, BuxWV 184, or J. S. Bach's *Prelude and Fugue in C minor*, BWV 533.
- Sight-reading: One organ composition without pedal and one easy chorale with pedal.

- Sight-harmonisation: Applicants will be given a chorale melody consisting of two phrases, presented in two versions: a) with four-part harmonisation and b) as a melody only, which must be harmonised on the spot (with pedal).

Additional Test for Applicants to the Bachelor's Programme in Church Music
If the applicant passes the first main subject test, an additional written music theory test will be held, involving four-part harmonisation of a simple modulating chorale consisting of four periods. Duration of the test: 2 hours.

2.10 Music Theory

The admission requirements for the Bachelor's programme are a Danish upper secondary school leaving qualification (or equivalent) and a passed admission test. Applicants must take the following tests:

Analysis
Applicants must present an analysis of an assigned musical work (audio recording and score), focusing on aspects such as principles of musical form, compositional methods, instrumentation, etc.

Preparation time: 2 hours.

The examination consists of a presentation by the applicant followed by an interview with the examination panel, with a total duration of 30 minutes.

Documentation of the Applicant's Own Compositional Work
Applicants must upload two stylistic composition exercises (e.g. a Bach-style fugue, a piece in the style of Messiaen or a Chopin-style étude) or two original compositions together with their application form.

Applicants will be invited to an interview with the examination panel to discuss the submitted material.

Duration: 15 minutes.

One overall grade will be given for the Analysis and Documentation of the Applicant's Own Compositional Work components.

3 Bachelor’s Programmes in Jazz/Pop Music and Jazz/Pop Music and Movement (Aarhus)

Applicants may apply for admission with any instrument or voice.

3.1 General Information about the Admission Tests

The academy aims to conduct the admission tests in as relaxed an atmosphere as possible. Great emphasis will be placed on the applicant's individual musical expression. The programmes do not favour any particular musical styles or forms of expression within jazz/pop. We recommend that applicants choose musical settings and repertoire they are familiar and comfortable with for the pieces of their own choice.

The admission tests for the Bachelor's programmes in Jazz/Pop Music and Jazz/Pop Music and Movement are divided into two rounds.

The academy will provide assistance with stage setup, soundchecks, instrument loans and other practical arrangements during the admission tests. For the main instrument test, a standard band setup will be available (grand piano, electric piano, synthesiser, guitar, bass, drum kit, percussion, PA system and various amplifiers). We encourage applicants to carefully consider the size of their ensemble to ensure sufficient time for setup and soundchecks.
The use of automatic pitch correction is not permitted.

3.2 First Round

All applicants participate in the first round, which consists of the following:

3.2.1 Concert Audition

- Applicants must perform 2–3 pieces of their own choice on their main instrument or voice, together with an ensemble they must bring to the audition.
- At least two accompanying musicians must participate in the concert.
- The concert must include improvisation by the applicant, taking into account the overall musical performance and the stylistic characteristics of the music.

Applicants playing wind instruments must perform at least one piece without effects pedals.

The assessment will place particular emphasis on the applicant's potential to achieve the following learning objectives:

- Possess knowledge of areas such as improvisation, composition, instrumental technique and music communication.
- Possess technical, musical and artistic skills that support their musicianship.
- Be able to make relevant artistic choices and assessments.
- Be able to participate independently and constructively in different musical contexts.

Duration: Maximum 10 minutes.

Applicants applying for the Bachelor's programme in Jazz/Pop Music and Movement must also take the following test in Singing, Dancing and Playing:

3.2.2 Test in Singing, Dancing and Playing (SDS)

The test is conducted in groups and aims to demonstrate the applicant's ability to imitate and coordinate rhythms, dance steps and multipart singing.

The test also includes improvisation in singing, dancing and playing.

The assessment will place emphasis on:

- Musical and technical skills in singing, dancing and percussion.
- Musical understanding, as well as skills in imitation and improvisation.
- The ability to contribute meaningfully to musical communities through singing, dancing and playing.

Duration: 40 minutes.

Based on the results of the first-round tests, the academy will select the applicants who proceed to the second round.

3.3 Second

3.3.1 Test in General Musical Skills

1. Learning by Ear (Melody, Accompaniment, Improvisation)

- Applicants must sing back a melody (with accompanying harmony). The melody is played on the piano by the instructor and has the character of a song. Lyrics will be provided.
- Applicants must reproduce the same melody on their main instrument (with accompanying harmony). Drummers and percussionists must instead reproduce rhythmic patterns played on the piano by the instructor. Singers are exempt from this task.
- Applicants must accompany a chord progression played on the piano. Keyboard and string instrumentalists, drummers and percussionists must provide accompaniment according to the role of their instrument. Singers

and wind players provide accompaniment by singing or playing sustained harmony parts (long notes), respectively.
- Applicants must improvise on their main instrument over the same chord progression played on the piano. Drummers and percussionists must also improvise over rhythmic patterns played on the piano by the instructor.

2. Reading Music (Chords, Melody, Rhythms)

- Applicants must sing or play a notated melody on their main instrument. Pianists must also play a second part notated in bass clef.
- Based on written chord symbols, applicants must play a chord progression on the piano in a style and tempo of their own choice.
- Applicants must play a notated melody on the piano. Pianists are exempt from this task.
- Applicants must clap a notated rhythmic sequence.

3. Aural Dictation
Each question will be played only once. Scales will only be played in ascending order.

- Intervals: Within one octave, played ascending, descending or harmonically.
- Triads: Major, minor, diminished, augmented and suspended (all in root position).
- Seventh chords: Maj7, 7, m7, 7sus, m7(b5), dim7 (all in root position).
- Scales: The church modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian), as well as melodic and harmonic minor.

4. Imitation

- Applicants must clap back short rhythmic phrases. Each phrase will be played a maximum of twice.
- Applicants must sing back short melodic phrases. Each phrase will be played a maximum of twice.

5. Music Theory
Applicants will have five minutes to answer written questions in a separate room concerning:

- Intervals (up to and including a twelfth).
- Keys (major).
- Chords and chord symbols.
- Scales (the church modes, melodic minor and harmonic minor).

Total duration of the test: Approximately 25 minutes.

Mobile phones and other electronic equipment are not permitted.

3.3.2 Musical Profile

Applicants must give a presentation of their musical profile. The assessment will place particular emphasis on:

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

Applicants must illustrate and contextualise their presentation through:

- Audio or video recordings in which the applicant participates and/or
- A solo performance.

Total duration: Maximum 10 minutes.

Interview:
The examination panel will ask follow-up and clarifying questions relating to the presentation.

The interview may also include questions about the application.

Duration: Approximately 5 minutes.

Following the presentation and interview, and a brief period of examiners' deliberation, applicants will receive verbal feedback and a grade from the examination chair.

The assessment of the three areas will be based on the applicant's potential to achieve the following learning outcomes:

1. Artistic Ambitions (and Skills)

- Be able to reflect on practice and methodological choices in relation to their own work as a musician.
- Be able to work exploratively, analytically and creatively in an artistic context.
- Be able to identify their own learning needs and potential for creative development.

2. Pedagogical Ambitions (and Skills/Pedagogical Awareness)

- Be able to reflect on practice and methodological choices in relation to their own artistic and pedagogical practice.
- Be able to make musical choices and assessments, both artistic and pedagogical.
- Be able to identify their own learning needs and potential for creative development within the field.

3. Suitability for the Programme and Motivation for Applying

- Be able to reflect on their own practice and methodological choices in relation to their musical development and processes.
- Be able to work on a project basis in a creative, exploratory and analytical manner.

The following will also be taken into consideration:

- Why is the applicant applying to RAMA?
- What can the applicant contribute to the programme?
- What does the applicant hope to gain from the programme?

Applicants may connect their own computer to the sound system provided in the examination room. A piano will also be available. Applicants must bring any other instruments themselves.

Based on the results of the first and second rounds, the academy will select the applicants who will be offered a place on the Jazz/Pop programmes.

The academy reserves the right to make special arrangements for main instrument tuition if no teacher of the relevant instrument is affiliated with the academy.

4 Bachelor’s Programme in Jazz/Pop Music (Aalborg)

Applicants may apply for admission with any instrument or voice.

4.1 General Information about the Admission Tests

The academy aims to conduct the admission tests in as relaxed an atmosphere as possible. Great emphasis will be placed on the applicant's individual musical expression. The programme does not favour any particular musical styles or forms of expression within jazz/pop. We recommend that applicants choose musical settings and repertoire they are familiar and comfortable with for the pieces of their own choice.

The admission tests for the Bachelor's Programme in Jazz/Pop Music are divided into two rounds.

The academy will provide assistance with stage setup, soundchecks, instrument loans and other practical arrangements during the admission tests. For the main instrument test, a standard band setup will be available (grand piano, electric piano, synthesiser, guitar, bass, drum kit, percussion, PA system and various amplifiers). We encourage applicants to carefully consider the size of their ensemble to ensure sufficient time for setup and soundchecks.

4.2 First Round

4.2.1 Concert Audition

- Applicants must perform pieces of their own choice on their main instrument, together with an ensemble they must bring to the audition.
- At least two accompanying musicians must participate in the concert.
- The concert must not exceed 10 minutes.
- The concert must include improvisation by the applicant, taking into account the overall musical performance and the stylistic characteristics of the music.

4.2.2 Test in General Music Skills

Imitation

- Applicants must sing back phrases played by the instructor.
- Applicants must reproduce phrases on their main instrument. The phrases will be played on the piano. Drummers, percussionists and singers are exempt from this task.
- Applicants must clap back rhythmic patterns while keeping the pulse with their feet.

Playing by Ear – Accompaniment and Improvisation

- Applicants will be tested on their ability to accompany a chord progression. Keyboard and string instrumentalists, drummers and percussionists must provide accompaniment according to the role of their instrument. Singers and wind players provide accompaniment by singing or playing sustained harmony parts (long notes), respectively.
- Applicants will be tested on their ability to improvise over the same chord progression, accompanied by the instructor.

Reading Music and Playing Chords

- Applicants must sing or play a short, simple notated melody. This may be performed on the piano available in the examination room or on another instrument brought by the applicant.
- Applicants will be given a chord progression, which they must play on the piano in a style and tempo of their own choice.

Ear Training

- Interval dictation: Within one octave, ascending and descending.
- Triad dictation: Major, minor, diminished, augmented and suspended (all in root position).
- Seventh-chord dictation: Maj7, 7, m7, 7sus, m7(b5), dim7 (all in root position).
- Scale dictation: The church modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian).
- Sung melodic imitation.
- Rhythm reading, including eighth-note triplets and sixteenth notes.

Music Theory
Applicants must answer written questions concerning intervals, keys, time signatures, chord symbols and scales.

Total duration of the test: Approximately 20 minutes.

Mobile phones and other electronic equipment are not permitted.

Based on the results of the tests, the academy will select the applicants who proceed to the second round.

4.3 Second Round

4.3.1 Musical Profile

Applicants must give a presentation of their musical profile (e.g. artistic and/or pedagogical) and their ambitions after completing the programme. Applicants must support their presentation with:

- Audio or video recordings in which the applicant participates and/or

- A solo performance.

Total duration: Maximum 10 minutes.

The examination panel will ask follow-up and clarifying questions relating to the presentation.

The interview may also include questions about the application.

Duration: Approximately 5 minutes.

The assessment will place particular emphasis on the applicant's artistic and pedagogical ambitions, as well as their suitability for the programme and motivation for applying.

Applicants may connect their own computer to the sound system provided in the examination room. A piano will also be available. Applicants must bring any other instruments themselves.

Based on the results of the first and second rounds, the academy will select the applicants who will be offered a place on the Jazz/Pop programmes.

As the academy has a limited number of places available, it is not possible to admit all qualified applicants. Applicants must therefore be prioritised based on an overall assessment of their skills. As the programmes differ, the individual admission tests will carry different weightings when assessing which applicants are best suited to the respective programmes.

5 Bachelor’s Programme in Music & Co-Creation (Holstebro)

The programme is aimed at musicians who wish to explore new artistic possibilities through creative practice in collaboration with other industries, cultural organisations, local communities, audiences and others.

5.1 General Information about the Admissions Tests

The academy aims to conduct the admission tests in as relaxed an atmosphere as possible. Great emphasis will be placed on the applicant's individual musical expression. The programmes do not favour any particular musical styles or forms of expression within jazz/pop. We recommend that applicants choose musical settings and repertoire they are familiar and comfortable with for the pieces of their own choice.

The admission test consists of three parts:

Part 1: Performance, Creation & Production

Part 2: Co-Creation

Part 3: Music Theory, Ear Training and Improvisation (Basic Musical Skills)

5.2 Part 1: Performance, Creation & Production

The purpose of this test is to provide the examination panel with an insight into each applicant's creative profile, level of artistic reflection and approaches to creative processes. The test relates to the programme's main subject, *Performance, Creation & Production*, which covers all aspects of music production.

The test consists of three components.

Test Procedure:

A. **Concert (10 minutes)**

The test begins with a 10-minute concert. Applicants must perform at least one piece they have composed themselves. Applicants must assemble and bring their own band consisting of at least three people.

B. **Presentation of an Assigned Task (10 minutes)**

Based on an assigned task, applicants must compose and record/produce a piece of music with a maximum duration of 2.5 minutes.

During the test, the music will be played to the examination panel. Applicants must then explain and elaborate on their musical choices in a presentation lasting no more than 6 minutes.

C. **Interview (10 minutes)**

The test concludes with an interview during which the examination panel will ask follow-up and clarifying questions about the concert, the assigned task, and the applicant's motivation and ambitions in relation to the programme.

Total duration of the test: 30 minutes.

Deliberation and feedback: 15 minutes.

One overall grade will be awarded for Part 1.

Part 1 is a qualifying test that applicants must pass in order to proceed with the remaining admission tests. Applicants will be notified by email the day after the

5.3 Del 2: Co-creation

This part of the admission test aims to provide insight into how applicants apply their musical and creative abilities in collaboration with others in a co-creative setting.

Based on an assigned task, applicants must prepare a co-creative activity. The task will be provided approximately five days before the test.

Test Procedure:

A. **Presentation of a Co-Creative Process (7 minutes)**

Based on the assigned task, applicants must present a concept and an idea for a specific co-creative process. Applicants must explain and elaborate on how the process could unfold. A whiteboard, projector/screen and speakers will be available during the test, and applicants may distribute materials.

B. **Practical Test in a Co-Creative Setting (10 minutes)**

A practical demonstration of the applicant's concept and idea from the assigned task. Applicants will work on a selected part of their proposed co-creative process with an assigned group of students.

C. **Interview and Reflection (5 minutes)**

The test concludes with an interview in which applicants reflect on the practical demonstration. The examination panel will ask follow-up and clarifying questions about the test, as well as the applicant's motivation and ambitions in relation to the programme.

Total duration of the test: 25 minutes.

Deliberation and feedback: 10 minutes.

One overall grade will be given for Part 2.

5.4 Part 3: Music Theory, Ear Training and Improvisation (Basic Musical Skills)

The purpose of this test is to assess applicants' general musical skills in improvisation, imitation, accompaniment and sight-reading.

A. Interdisciplinary Improvisation
Interdisciplinary improvisation with an assigned pianist and a participant from another artistic discipline (e.g. a dancer, actor or similar).

The test assesses the applicant's ability to use their main instrument in a collective improvisation with the other participants. The focus will be on the applicant's ability to contribute their own ideas, respond to impulses and develop input from the other participants.

B. Imitation
Imitation of short melodic sequences, either on the main instrument or vocally. The test will include melodic passages both with and without supporting harmonies. During the test, applicants will discuss strategies for approaching the imitation task.

C. Accompaniment
Applicants must play chords to a piece of their own choice on their preferred accompaniment instrument.

Duration: Maximum 1 minute.

D. Sight-Reading: Chords on an Accompaniment Instrument
Applicants must accompany a melody played by the instructor, using the provided chord symbols.

E. Sight-Reading: Notation on the Main Instrument/Voice (Drummers Must Sing or Choose a Melodic Instrument)
Applicants must play or sing a melody from musical notation.

Total duration of the test: 20 minutes.

Deliberation and feedback: 15 minutes.
Separate grades will be given for each of the tests A–E.

6 Bachelor's Programme in Music Leadership (Aarhus)

Music Leadership is a specialisation within the Bachelor of Music programme and comprises three pathways. When applying, applicants must choose one of the following pathways:

- General Music Leadership
- Classical Choral Conducting
- Jazz/Pop Choral Conducting

Applicants may apply for admission to up to two pathways, which must be listed in order of preference.

6.1 General Information about the Admission Test

Applies to all three pathways

The admission test is designed to provide as safe and relaxed an environment as possible.

For the Music Leadership test, the academy will provide an ensemble of approximately eight students.

Advice and guidance on the admission test will be offered at an online information meeting in early December.

The academy will provide assistance with setup, soundchecks, instrument loans and other practical arrangements as required. For tests involving Jazz/Pop ensemble performance, a standard set of instruments and equipment will be available, consisting of a grand piano, keyboard, guitar, bass, drum kit, percussion, PA system and various amplifiers.

6.1.1 Overall Structure of the Admission Test

The admission test consists of two parts. All applicants will be assessed in both parts, but the content varies depending on the chosen pathway.

	General Music Leadership	Classical Choral Conducting	Jazz/Pop Choral Conducting
Part 1A	Music Leadership	Classical choral conducting	Jazz/Pop choral conducting
Part 1B	Interview and reflection on the completed test	Interview and reflection on the completed test	Interview and reflection on the completed test
Part 2A	Solo instrument/vocal, singing, piano and a second repertoire piano	Musical profile, singing, piano and a second repertoire piano	Musical profile, singing, piano and a second repertoire piano
Part 2B	Ear training and music theory	Ear training and music theory	Ear training and music theory

Specific to the General Music Leadership Pathway
The admission test places great emphasis on the applicant's individual musical expression. No particular genres, styles or forms of expression are preferred within either Jazz/Pop or classical music. For the pieces of their own choice, applicants are therefore encouraged to select music and musical settings they are familiar and comfortable with.

6.2 Part 1 – Music Leadership Test

6.2.1 General Music Leadership Pathway

Applicants must conduct a teaching activity of their own choice with adults or children within one of the following areas:

- Classical Choral Conducting
- Jazz/Pop Choral Conducting
- Jazz/Pop Ensemble Leadership
- Ensemble Leadership
- Music Leadership with Children

If applicants choose to conduct the test with a group of children, they must bring the group themselves, subject to prior agreement with the academy.

The assessment will place emphasis on:

- Artistic and pedagogical choices and assessments.

- Communication of musical and artistic intentions appropriate to the target group.
- Use of relevant musical and pedagogical tools.
- Leadership and communication in the chosen musical setting.
- Responsiveness, attentiveness and adaptability throughout the activity.
- Structure and progression of the test.

Duration: 20 minutes.

6.2.2 Classical Choral Conducting Pathway

One week before the entrance audition, applicants will be sent a four-part classical choral piece of a level of difficulty comparable to Mendelssohn's *Abschied vom Walde*. The applicants must rehearse the work with a choir of approximately eight students provided by the academy.

The assessment will place emphasis on:

- Musical choices, instructions and interpretation.
- Communication of musical intentions to the choir.
- Use of score playing, accompaniment and the applicant's own voice.
- Conducting technique, gesture and communication with the choir.
- Responsiveness and the ability to react to the choir's musical responses.
- Structure and progression of the test.

Duration: 20 minutes.

6.2.3 Jazz/Pop Choral Conducting Pathway

One week before the entrance audition, applicants will be sent a four-part jazz/pop choral piece, which they will have the opportunity to interpret in their own individual way. The applicants must rehearse the work with a choir of approximately eight students provided by the academy.

The assessment will place emphasis on:

- Musical choices, instructions and interpretation.
- Communication of musical intentions to the choir.
- Work on rhythm, groove, intonation, sound and blend.
- Use of voice, gesture, physical expression and communication with the choir.
- Responsiveness and the ability to react to the choir's musical responses.
- Structure and progression of the test.

Duration: 20 minutes.

6.2.4 Interview – All Three Pathways

Part One concludes with an interview in which applicants will have the opportunity to reflect on the Music Leadership test they have completed.

The assessment will place emphasis on:

- Reflection on methodological choices and pedagogical practice.
- Identification of their own learning needs and opportunities for development.
- Reflection on priorities, working methods and further development as a music leader.

Duration: 10 minutes.

One individual grade will be given for Part One.

6.3 Part 2 – Individual Test and Ear Training and Music Theory

6.3.1 Individual Test for All Pathways

The purpose of the individual test is to provide a broader picture of the applicant's musicianship and musical abilities.

The test consists of four components and has the same total duration for all three pathways.

	General Music Leadership	Classical Choral Conducting	Jazz/Pop Choral Conducting
Pathway-specific element	Solo instrument/vocal – max. 10 min.	Musical Profile – max. 10 min.	Musical Profile – max. 10 min.
Voice	Max. 5 min.	Max. 5 min.	Max. 5 min.
Piano	Max. 5 min.	Max. 5 min.	Max. 5 min.
Seconda vista piano	Max. 10 min.	Max. 10 min.	Max. 10 min.
Total duration	**Max. 30 min.**	**Max. 30 min.**	**Max. 30 min.**

6.3.2 Solo Instrument/Vocal – General Music Leadership Pathway

Applicants must perform a programme of their own choice as an instrumentalist or vocalist, accompanied by at least two musicians whom they must bring to the test. The applicant must have a prominent musical role.

Applicants will be assessed on their potential to:

- Possess fundamental technical, musical and artistic skills that support their musicianship.
- Make relevant artistic choices and assessments.
- Participate independently and constructively in different musical contexts.

Duration: Maximum 10 minutes.

6.3.3 Musical Profile – Classical Choral Conducting and Jazz/Pop Choral Conducting Pathways

Applicants must present a musical performance of their own choice that reflects their musicianship and is relevant to their chosen pathway.

The purpose is to give applicants an opportunity to demonstrate aspects of their musicianship that may not necessarily be apparent in the Choral Conducting test. The performance may, for example, be vocal, instrumental, ensemble-based or otherwise draw on the applicant's own musical skills and artistic profile.

The assessment will place emphasis on:

- Musical and artistic expression.
- Technical and musical skills.
- Independent artistic choices.
- Relevance to the chosen pathway.

Duration: Maximum 10 minutes.

6.3.4 Voice

Applies to all three pathways.

Applicants must prepare a song of their own choice that is relevant to their chosen pathway. The song must be performed from memory and without accompaniment. If the song has multiple verses, at least three verses must be sung.

In addition to technical proficiency, the assessment of the voice test will place emphasis on:

- Musical expression.
- Musical communication.

- Tonal stability.

Duration: Maximum 5 minutes.

6.3.5 Piano

Applies to all three pathways.

Applicants must perform one prepared piano piece relevant to their chosen pathway.

Duration: Maximum 5 minutes.

6.3.6 Secunda Vista Piano

Applies to all three pathways.

Applicants must complete two tasks adapted to their chosen pathway:

- A fully notated piano piece.
- An accompaniment task based on musical notation and/or chord symbols.

Applicants will be given 45 minutes to prepare the tasks.

The content and weighting of the tasks will be adapted to the chosen pathway.

Duration: Maximum 10 minutes.

One grade will be awarded for each component of the individual test.

6.3.7 Ear Training and Music Theory

The Ear Training and Music Theory test consists of four parts and must be completed without the use of aids:

1. Reading Test
2. Rhythm Reading
3. Sight-Singing
4. Aural Test

Duration: 20 minutes.

1. Reading Test
The test includes:

- Identification of intervals; all intervals up to and including a ninth may occur.
- Identification of triads in root position and inversions.

- Identification of scales: major, minor, harmonic minor and melodic minor.

2. Rhythm Reading
Applicants must perform rhythms at sight, notated on a single line. The rhythms may be performed using syllables of the applicant's choice or by clapping, and may be presented in the time signatures 2/4, 3/4, 4/4 and 6/8.

3. Sight-Singing
Applicants must sing at sight without accompaniment. The tasks increase in difficulty.

4. Aural Test
The test includes:

- Singing back phrases played by the instructor.
- Imitation of short rhythmic phrases.
- Singing back and identifying intervals.
- Singing back triads in root position: major, minor, augmented, diminished and suspended.
- Singing back seventh chords in root position: maj7, 7, m7, ø, o7 and 7sus4.

One overall grade will be given for the Ear Training and Music Theory test.

7 Bachelor’s Programme in Electronic Composition (Aarhus)

The programme is aimed at applicants who wish to pursue a professional career in electronic music composition.

The first round of the admission process consists of an application form outlining the applicant's ambitions for the programme, together with submitted works comprising a maximum of 15 minutes of music. The second round consists of an interview and a presentation of an assigned composition task.

7.1 Application

The application form must include information about:

- The applicant's ambitions for the programme.
- The applicant's artistic ambitions.
- The applicant's ambitions after completing the programme.
- The applicant's knowledge of relevant hardware and software.
- Descriptions of the submitted works (a brief description of each work).
- The applicant's educational background.
- The applicant's artistic experience.
- Examination certificates and documentation of relevant professional experience must be attached to the application (e.g. previous education, work as a musician or technician, teaching experience, etc.).

7.2 Submitted Works

Applicants must upload a maximum of 15 minutes of music composed and produced by themselves.

The application form must include a description of each submitted work, providing information about where it was produced, collaborators and any other contributors. The description must also outline the artistic intention behind the work, any performances and the equipment used.

It is important that the applicant's own role in creating each work is clearly stated. If generative AI has been used in the creation of a work, this must be declared in the application form.

The submitted works will be assessed by an examination panel, after which selected applicants will be invited to an interview.

Applicants who are not invited to an interview will receive an email offering a brief feedback session by telephone, together with information about their grade.

Applicants invited to an interview will be given a composition task in advance. The task will be included in the invitation, and applicants must present their work on the task during the interview.

7.3 Interview

The interview lasts approximately 25 minutes and consists of three parts:

1. A short presentation of the submitted works.
2. Presentation of a new work based on the assigned composition task.
3. Questions and discussion with the examination panel.

1. Short Presentation
Applicants must give a short presentation (maximum 7 minutes) illustrating:

- The artistic ideas behind one or more of the submitted works, including their frames of reference, sources of inspiration, historical context and target audience.
- Their ambitions for the programme.
- The software and hardware they work with and how they use it.

2. New Work - Presentation of the Assigned Composition Task
Following the presentation, the work created for the assigned composition task will be played (2 minutes).

Applicants must explain their creative process and reflections on the artistic intention behind the work (4 minutes).

The assessment of the interview will place emphasis on the applicant's ability to:

- Describe their own practice in relation to the musical cultures they identify with and draw inspiration from.
- Use electronics in an artistic context.
- Create distinctive and surprising music.

In addition, the applicant's potential to achieve the following learning outcomes from the curriculum will be assessed:

The student must be able to:

- Participate independently in different musical contexts.
- Identify their own learning needs and potential for creative development within composition, and prioritise their time and structure their work accordingly.
- Reflect on practice and methodological choices in relation to their own artistic practice.

Total duration of the interview: 25 minutes.
Deliberation and feedback: 20 minutes.

Following the test, applicants will receive brief verbal feedback and a grade.

Admission Following the Test
Following an overall assessment of the admission test results, the best-qualified applicants will be admitted to the programme. Due to the limited number of places available, the academy must reject some applicants even if they have passed the admission test.

8 Bachelor’s Programme in Songwriting (Aarhus)

The programme is aimed at applicants who wish to pursue a professional career in songwriting, including lyrics, music production and composition.

The first round of the admission process consists of an application form outlining the applicant's ambitions for the programme, together with the submission of three original songs.

The second round consists of an interview and a presentation of an assigned songwriting task.

8.1 Application

The applicant's artistic ambitions.

- The applicant's ambitions for the programme.
- The applicant's ambitions after completing the programme.
- The applicant's educational background.
- A list of works, including:
    - Song titles.
    - Contributors and any co-writers, with a clear explanation of the applicant's own contribution.
    - Duration.
    - Year of composition.
    - Any additional information about the producer or production.
- Examination certificates and documentation of relevant professional experience (e.g. as a producer, musician, teacher, fundraiser or similar).

8.2 Submitted Songs

Applicants must upload three songs they have composed themselves, together with lyric sheets for all three songs. If generative AI has been used in the creation of the songs, this must be declared in the application form.

The submitted songs will be assessed by an examination panel, after which selected applicants will be invited to an interview. Applicants invited to an interview will be given a songwriting task by the examination panel. The task will be included in the invitation.

Applicants who are not invited to an interview will receive an email offering a brief feedback session by telephone, together with information about their grade.

8.3 Interview

The interview lasts approximately 20 minutes and consists of three parts:

1. Presentation of a new song based on an assigned composition task.
2. A short presentation by the applicant about the submitted songs.
3. Questions and discussion with the examination panel.

1. Presentation of a New Song Based on an Assigned Composition Task
Applicants must perform or play a recording of the song created for the assigned songwriting task. They must briefly explain the creative process and how they approached the task. Applicants must bring three printed copies of the lyrics.

2. Short Presentation by the Applicant About the Submitted Songs - Maximum 6 Minutes
The presentation must demonstrate:

- Reflection on the applicant's own practice as a songwriter.
- Examples of methods used in the composition, production and/or lyric-writing process.
- Ambitions for the programme.

3. Questions and Discussion with the Examination Panel
The examination panel will ask questions, and the remainder of the interview will take the form of a discussion.

The assessment of the interview will place emphasis on the artistic qualities of the songs (including originality and contemporary relevance) and their technical and compositional qualities (including form and arrangement).

In addition, the applicant's potential to achieve the following learning outcomes upon completion of the Bachelor's programme will be assessed:

The student must be able to:

- Acquire and apply technical and musical skills and forms of expression within songwriting.
- Identify and address artistic challenges in a creative, exploratory and analytical manner.
- Participate independently in different musical contexts.
- Identify their own learning needs and potential for creative development, and prioritise their time and structure their work accordingly.

Total duration of the interview: 20 minutes.

Deliberation and feedback: 20 minutes.

Following the test, applicants will receive brief verbal feedback and a grade.

Admission Following the Test
Following an overall assessment of the admission test results, the best-qualified applicants will be admitted to the programme. If several applicants are equally qualified, factors such as the needs of the music industry and the academy may be taken into account when determining the final composition of the student cohort.

Due to the limited number of places available, the academy must reject some applicants even if they have passed the admission test.

9 Bachelor’s Programme in Classical Composition (Aarhus)

The admission tests for Classical Composition consist of a Composition test, an Oral Analysis test and tests in General Subjects (Music Theory, Ear Training and Piano).

As a general rule, the Oral Analysis and General Subjects tests take place after the applicant has passed the Composition test. However, for scheduling reasons, applicants may be required to take the General Subjects tests before the Composition test has been completed.

9.1 Application

The application form must include information about:

- The applicant's artistic ambitions.
- The applicant's ambitions for the programme.
- The applicant's ambitions after completing the programme.
- Descriptions of the submitted works.
- The applicant's educational background.
- Any relevant professional experience.

Examination certificates and documentation of relevant professional experience must be attached to the application.

9.2 Submitted Works

Applicants must upload three to six compositions together with their application form.

The descriptions of the submitted works must include a brief account of each work, including its background and artistic intention, instrumentation, any performance dates and other relevant information.

If generative AI has been used in the creation of the works, this must be declared in the application form.

9.3 Interview

The Composition test takes the form of an interview, beginning with a short presentation by the applicant (10–15 minutes) illustrating the artistic ideas behind one or more of the submitted works, including frames of reference, sources of inspiration, historical context and target audience, as well as the applicant's ambitions for the programme.

Applicants may distribute scores, texts, drawings and other materials. A whiteboard will also be available.

The interview concludes with questions from the examination panel about the presentation and the written application.

The assessment of the interview will place emphasis on the applicant's ability to describe their own practice in relation to the musical cultures they identify with and draw inspiration from, as well as their potential to achieve the following learning outcomes from the curriculum:

Upon completion of the Bachelor's programme, the student must be able to:

- Demonstrate knowledge of the main compositional techniques, aesthetic and stylistic traditions, musical and technical practices, repertoire, literature, methods and theory.
- Reflect on practice and methodological choices in relation to their own artistic practice.
- Make artistic choices and assessments.

Duration of the interview: 25 minutes.

Deliberation: 20 minutes.

Following the test, applicants will receive brief verbal feedback and a grade.

9.4 Oral Analysis

Applicants who pass the Composition test must take an additional test in Music Theory and Analysis.

The test takes the form of a 60-minute interview, including examiners' deliberation, about a work or excerpt composed after 1980. Applicants will be given two hours of preparation time, with access to the score and a recording.

The interview is intended to give the examination panel an impression of the applicant's musical understanding and ability to navigate a score.

Applicants who can document their skills and knowledge in this area are exempt from this test.

The test is graded according to the Danish 7-point grading scale.

9.5 Tests in General Subjects

Ear Training and Music Theory
The purpose of the test is to assess the applicant's level of proficiency in Ear Training and Music Theory. Examples of admission test tasks (sample papers) are available on the Royal Academy of Music's website, www.musikkons.dk, under Education/Admission.

Duration of the test: 2 hours.

A grade will be given for each of the five subtests. The overall grade is calculated as the average of all five grades.

To pass the test, applicants must either:
a) Pass all five subtests individually; or
b) Pass at least four subtests and achieve an overall grade average of at least 4.

Applicants must also take an oral Ear Training test. This assessment is advisory and is not a qualifying requirement for admission.

The purpose of the test is to assess the applicant's level of proficiency and provide an additional basis for forming the most appropriate student groups.

The test includes:
Reading Test:
A test of elementary theoretical knowledge based on the musical notation provided:

- Identification of intervals. All intervals up to and including a ninth may occur.
- Identification of triads in root position and inversions.
- Identification of dominant seventh chords in root position and their tonal functions.

Rhythm Reading:

- Performance at sight of rhythmic examples notated on a single line, using syllables of the applicant's choice and marking the pulse, possibly also indicating the metre. The time signatures may include 2/4, 3/4 or 4/4; 3/8 and 4/8; and 6/8 (with the dotted crotchet as the beat). Polyrhythms will not occur.

Sight-Singing:

- Singing a number of melodies at sight, with increasing levels of difficulty.

Aural Test:

- Imitation of short rhythmic phrases.
- Singing back short melodic phrases and identifying the time signature and mode (major or minor).
- Identification of intervals and triads played by the examiner.
- Triads and seventh chords in root position and inversions will be played in open voicing. Applicants must sing the individual notes of each chord in an order of their own choice. For triads, applicants must also identify the lowest note of the chord (as the root, third or fifth).

Duration of the test: Approximately 10 minutes.

Piano
Where possible, this test will take place on the same day as the Ear Training and Music Theory test.

Applicants must prepare the following for the admission test:

- All major and minor scales and triads, played over two octaves with both hands simultaneously (minor scales: all three forms).
- J. S. Bach: One three-part invention or another short work of a similar character.
- One piece of the applicant's choice. The minimum requirement is an easier Viennese Classical sonata or a Romantic or modern work of equivalent difficulty.
- Demonstration of skills in improvisation and/or playing from chord symbols.
- One prepared four-part chorale (e.g. from *Den danske Koralbog*).
- Sight-reading of an easy piano piece.

The five tasks listed above must have a total duration of 30 minutes. Five minutes are allocated for examiners' deliberation.

Total duration: 35 minutes.

If applicants prefer to demonstrate their musical proficiency on an instrument other than the piano, the admission requirements for that instrument as a Main Subject in the Bachelor's programme will apply (qualifying test that must be passed).

10 Bachelor’s Programme in Electronic Sound and Music (Aalborg)

The programme is primarily aimed at applicants who wish to pursue a professional career as electronic musicians/performers and composers/producers.

Please note that all applicants will proceed to the admission test.

10.1 Application

Applicants must upload:

- A maximum of 15 minutes of audio/video material featuring works composed and produced by the applicant. Applicants are encouraged to demonstrate a coherent artistic vision while also showcasing a degree of versatility.
- A written description of the submitted works (maximum one A4 page), briefly explaining the background of the music and how it was created. Information about where the music was produced, the equipment used and any other contributors must be clearly stated.
- A CV focusing on the applicant's artistic experience and any pedagogical experience.

10.2 Admission Test

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

Artistic Test in Live Performance (maximum 10 minutes)

- A live performance of one or more of the applicant's electronic works. The work(s) do not have to be among those previously uploaded.

The academy will provide a sound system, floor space and table space.

Interview (maximum 15 minutes)
The interview may cover topics such as:

- The applicant's artistic profile. Questions may address both technical and artistic aspects of the submitted works and the live performance test.
- The applicant's experience in creative, performing and/or pedagogical work within music.
- The applicant's musical background (How did you learn to make electronic music?).
- The applicant's ambitions for the programme.

Marking and Evaluation
External examiner.

Grades will be awarded for:
A) The submitted works.
B) Artistic Test in Live Performance.
C) Suitability for the Programme, based on the interview and the submitted written material.

The assessment will be communicated through a brief verbal explanation.

Based on the admission test results, the academy will select the applicants who will be offered a place on the programme.

As the academy has a limited number of places available, it is not possible to admit all qualified applicants. Applicants must therefore be prioritised based on an overall assessment of their artistic practice and suitability for the programme.