Det Jyske
Musikkonservatorium
The Royal Academy of Music

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

Advanced Postgraduate Diploma in Music (Soloist Programmes)
Academic Year 2027/2028

Welcome to the Royal Academy of Music

At the Royal Academy of Music (RAMA), we place each individual student at the centre of everything we do. We build on the potential of every student and value diversity in all its forms, both personally and artistically.

On the Soloist Programme, we continue to develop your artistic profile, placing emphasis on your individual artistic expression and the highest level of specialisation in skills and competencies. Teaching will primarily take the form of individual tuition, but we also want you to experience a sense of social and musical community with your fellow students on the Soloist Programme and with students from across the academy.

At the heart of RAMA's strategy lies the concept of "Artistic Citizenship". We aim to lead the way in developing music education that engages with the world and prepares students for professional careers in artistic or pedagogical fields. We seek to nurture everyone's talents through a wide range of artistic, pedagogical and co-creative learning opportunities. Our programmes combine compulsory subjects and electives. We have recently reviewed and updated all our programmes to ensure that they remain up to date and relevant to prospective students.

Exceptional Facilities and a New Programme
RAMA has campuses in Aarhus, Aalborg and Holstebro.
In Aarhus, we are based at Musikhuset Aarhus, and in Aalborg at Musikkens Hus. Until our new building in Holstebro is ready, we are operating from a temporary location at Sygehusgrunden in Holstebro, offering plenty of space and opportunities.
At all our campuses, we share our buildings with other important cultural institutions. We have fully equipped recording studios, outstanding concert halls with state-of-the-art technology, and modern teaching and practice rooms built specifically for the academy. Our campuses are located in some of the Nordic region's most culturally vibrant university cities, offering lively student communities and a rich musical life.

International Outlook and Collaboration
RAMA is an international music academy in a globalised world. As a student at RAMA, you will become part of an open, curious and international learning environment. RAMA has an extensive network both in Denmark and internationally. We collaborate with festivals, professional ensembles, music schools, universities and many other partners on internships, concerts, research and teaching.
We work closely with leading music academies around the world and have an extensive network at both institutional and teaching staff level. Our partners are based in Europe, the Middle East, Asia, the USA and Africa, and we help you explore opportunities to study abroad, whether you wish to go to Berlin, Ghana, New York or somewhere entirely different.

At the academy, you will meet many young international musicians who study with us, and we welcome guest teachers from around the world. In addition to scheduled teaching, we organise a wide range of projects, symposiums, internships in professional settings, masterclasses and, not least, student concerts every year.

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

Keld Hosbond
Principal

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1 General Information on Applying for Admission to a Soloist Programme

The Royal Academy of Music (RAMA) offers a two-year postgraduate Soloist Programme in classical, jazz/pop or electronic music, specialising in a main instrument, voice, choral conducting, Singing, Dancing and Playing (SDS) leadership, songwriting or composition. The Soloist Programme aims to prepare students to perform at the highest artistic level.

1.1 Qualifying Degree

The admission requirement for the Soloist Programme is a Master's degree from a conservatoire or equivalent qualifications.

1.2 Application for Admission

Applications for admission must be submitted via the academy's website: www.musikkons.dk.

Information about the individual programmes, including current curricula and study plans, is also available on the Royal Academy of Music's website.

Applicants to the academy's Soloist Programmes must pay an application fee of DKK 500. This fee partially covers the costs of conducting the admission tests and is non-refundable unless the application is cancelled before the application deadline of 1 March.

The application is only valid once payment has been registered.

The application deadline for Soloist Programmes in Jazz/Pop Music and Composition/Songwriting is 1 December 2026 at 12:00 noon.

The application deadline for Soloist Programmes in Classical Music is 1 March 2027 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.

1.3 Admission Tests

Admission tests for Soloist Programmes in Jazz/Pop Music and Composition/Songwriting will be held in January/February 2027.

Admission tests for Soloist Programmes in Classical Music will be held in April/May 2027.

Depending on the programme applied for, the admission tests will take the form of a concert, an interview or both.

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

The academy is generally unable to admit all qualified applicants. Admission decisions are based primarily on the results of the admission tests, but other factors may also be decisive, such as specific needs within the music industry, relevance to the academy's academic and artistic environment, and the need to achieve an appropriate balance of instruments.

1.4 Admission Test in Case of Illness

Applicants who are unable to attend the admission test due to illness will be offered an alternative test. To be eligible, applicants must submit a medical certificate no later than three days after the scheduled test date. Please note that the application fee of DKK 500 is non-refundable in the event of illness. Alternative tests will be scheduled by the academy immediately following the regular admission tests.

1.5 Accompanist and Ensemble/Band

Applicants must bring their own accompanist or ensemble/band, if required. The academy may be able to assist by referring applicants to one of its accompanists. All costs associated with accompanists and ensembles/bands must be covered by the applicant.

1.6 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. Please also refer to the *Executive Order on Music Education Programmes at the Music Conservatoires and the Opera Academy* (No. 1476 of 1 October 2020), including Appendix 1 concerning the handling of complaints about tests and examinations at the music conservatoires and the Opera Academy.

2 Soloist Programme's in Classical Music (Aarhus)

Applicants must submit a repertoire list with their application, representing different musical styles and with a total duration of at least 75 minutes. A repertoire list template can be found immediately below the admission requirements in the Admissions section of the academy's website: www.musikkons.dk.

The admission test consists of two parts:

- One or more works of the applicant's choice from the submitted repertoire, lasting 20–25 minutes (30–35 minutes for singers and brass players). The selected works must be indicated on the repertoire list when submitting the application.
- One or more works selected by the examiners from the submitted repertoire, lasting 20–25 minutes (approximately 15 minutes for singers and brass players). Applicants will be informed of the selected works one week before the admission test.

Duration of the test: 40–45 minutes. A grade will be awarded.

2.1 Strings

Violin
In addition to one of the major concertos, the programme must include a solo work by J. S. Bach and a contemporary work.

Viola
In addition to one of the major concertos, the programme must 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 include one of the major concertos and a contemporary work.

Double Bass
The programme must include one of the major concertos, the first and second movements of H. Fryba's *Suite im alten Stil* for solo double bass, and a contemporary work.

2.2 Woodwinds

Flute
The programme must include at least one contemporary work. Examples indicating the required level of difficulty:

- J. S. Bach: *Partita for Solo Flute in A minor*, BWV 1013.
- W. A. Mozart: *Concerto in G major*, K. 313.
- W. A. Mozart: *Concerto in D major*, K. 314.
- F. Schubert: *Variations in E minor* for flute and piano on “Trockne Blumen”, D. 802.
- C. Nielsen: *Concerto* (1926), first 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 indicating the required level of difficulty:

- W. A. Mozart: *Concerto*, K. 622.
- C. M. von 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.
- I. Stravinsky: *Trois Pièces pour clarinette seule* (1919).
- H. U. Lehmann: *Mosaik* for solo B-flat clarinet (1964).

Bassoon
The programme must include at least one contemporary work. Examples indicating the type and level of difficulty of the repertoire:

- A. Vivaldi: *Concerto in F major*, RV 489 (F.VIII:20).
- J. N. Hummel: *Concerto*.
- C. 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 indicating the type and level of difficulty of the repertoire:

- Major concertos, for example by J. Ibert, F. Martin or A. Glazunov.
- A more recent work, for example by L. Berio.

Apart from this, applicants are free to choose their repertoire, which may include transcriptions.

2.3 Brass

Horn
The programme must include at least one contemporary work.

Trumpet
The programme must include at least one contemporary work. Examples indicating the type and level of difficulty of the repertoire:

- J. Haydn: *Concerto in E-flat major*, Hob. VIIe:1.
- J. N. Hummel: *Concerto*, E-flat major version.
- G. F. Handel: 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 one of the major concertos, a concerto performed on alto trombone, and a contemporary work.

Trombone (Bass)
The programme must include at least one contemporary work. Examples indicating the type and level of difficulty of the repertoire:

- G. Frescobaldi: A canzona.
- Lebedev: *Concerto in One Movement*.
- S. D. Sandström: *Inside*.
- R. Spillman: *Concerto*.

Tuba
The repertoire list must include works from all the following categories:

- 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 of a level of difficulty comparable to:

- E. von Koch: *Monolog No. 9*.
- V. Persichetti: *Serenade No. 12*.

One work representing contemporary compositional techniques, for example:

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

Two chamber music works in which the tuba has a soloistic role. Only one of these works may be scored exclusively for brass instruments.

2.4 Percussion

Applicants may apply to the Soloist Programme with either a general percussion profile or a specialisation in particular areas of percussion.

The following suggestions are indicative of the type of repertoire:

General Percussion
At least one multi-percussion piece, for example works by Per Nørgård, Iannis Xenakis or Kevin Volans.

At least one piece for a mallet percussion instrument, for example Jacob Druckman's *Reflections on the Nature of Water* or J. S. Bach's *Fugue in G minor* from Violin Sonata BWV 1001.

Works involving chamber music and the use of computers are also encouraged.

Mallet Percussion Instrument(s)
Applicants may apply to the Soloist Programme with a particular specialisation in mallet percussion instruments, focusing on either marimba or vibraphone, or on several mallet percussion 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
With an emphasis on works incorporating a dramatic element. Examples of works:

- Globokar: *Corporel*.
- Stuart Smith: *Songs*.
- Original works, if applicable.

2.5 Vocal Studies

Applicants must submit a repertoire of works representing classical genres and different musical styles, with a total duration of 75 minutes.

At the admission test, applicants must perform one or more works of their own choice lasting 30–35 minutes, as well as one or more works lasting approximately 15 minutes, selected by the examiners from the submitted repertoire.

Total duration of the test: Approximately 45–50 minutes.

2.6 Piano

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

Examples indicating the type and level of difficulty of the repertoire:

- J. S. Bach: *Chromatic Fantasia and Fugue in D minor*, BWV 903.
- D. Scarlatti: Five sonatas.
- J. Haydn: *Sonata in E-flat major*, Hob. XVI:52.
- L. van Beethoven: *Sonata in A-flat major*, Op. 110.
- F. Schubert: *Sonata in A major*, D. 959.
- F. Chopin: *Scherzo in E major*.
- F. Chopin: *Sonata in B-flat minor*, Op. 35.
- J. Brahms: *Intermezzo in E-flat minor*, Op. 118, No. 6.
- J. Brahms: *Rhapsody in B minor*, Op. 79, No. 1.
- J. Brahms: *Sonata in F minor*, Op. 5.
- M. Ravel: Three movements from *Le Tombeau de Couperin* (1914–17).
- B. Bartók: *Sonata* (1926).
- Nørholm: *Signaturer fra en provins*, Op. 51.
- L. Dallapiccola: *Quaderno musicale di Annalibera* (1952).
- P. Ruders: *Dantesonata* (1970).

2.6.1 Repetition, Accompaniment and Chamber Music

Applicants must take tests in two of the three disciplines listed below.

1) Repetition

In all tests, emphasis is placed on instruction that includes thorough work on the text, correction of any errors and intonation, as well as guidance on breathing, phrasing, musical form and dramatic expression, depending on the singer's mastery of the material.

a. Sight-Reading and Coaching (30 minutes of preparation)

Applicants must work through an art song/Lied, a recitative and an aria from an oratorio or opera with one or more assigned singers. The repertoire must be of a level of difficulty comparable to:

- F. Schubert: *Delphine*, Op. 124, No. 1, Vol. III, p. 126, Edition Peters.
- G. Fauré: From *Poème d'un jour*: *Rencontre*.
- A. Berg: From *Vier Lieder*, Op. 2, No. 1: *Der Glühende*.
- G. Verdi: *Requiem*, mezzo-soprano solo “Liber scriptus”.
- W. A. Mozart: *Don Giovanni*: An excerpt from Donna Elvira's recitative and aria from Act II, “In quali eccessi, o numi”.

b. Repetition with Small Ensembles (24 hours of preparation)

An assigned task involving a vocal duet or trio, 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.

This also includes rehearsing an individual vocal part from an ensemble or choral work, with the necessary musical cues.

c. Repetition with an Instrumentalist
Applicants must perform a movement from an instrumental concerto with an assigned instrumentalist, for example:

- Dvořák: *Cello Concerto*.

The orchestral interludes must be played in full. Applicants will be informed of the assigned task one week before the test. The instrumental soloist is expected to have mastered the solo part sufficiently for the performance to take place as an unrehearsed accompaniment (i.e. without a prior rehearsal).

d. Transposition Test (10 minutes of preparation)
Applicants must accompany an art song/Lied with an assigned singer, for example:

- F. Schubert: *Liebeslauschen*, Vol. III, p. 151, transposed from A major to A-flat major.

2) Accompaniment

a. Applicants must submit a vocal repertoire list representing different styles, with a total duration of 35–40 minutes, together with their application. The examiners will select 15–20 minutes for performance at the admission test. Applicants will be informed of the selected works one week before the test.

b. Applicants must submit a shorter work for solo instrument and accompanying piano, prepared in advance with an instrumentalist, of a length comparable to:

- Weber/Piatigorsky: *Adagio and Rondo* for cello and piano.

c. Applicants must accompany a concerto movement of a length comparable to:

- Dvořák: *Cello Concerto*, first movement.

The orchestral introductions and interludes must be played in full. Applicants will be informed of the assigned task one week before the test. The instrumental soloist is expected to have mastered the solo part sufficiently for the performance to take place as an unrehearsed accompaniment (i.e. without a prior rehearsal).

d. Sight-Reading Test (20 minutes of preparation)

Applicants must accompany an art song/Lied or an opera excerpt/aria with an assigned singer, of a level of difficulty comparable to:

- F. Schubert: *Schlummerlied*.
- C. Debussy: *Romance*.
- R. Wagner: Siegmund's “Winterstürme” from *Die Walküre*, Act I.
- G. Verdi: The tenor solo “Ingemisco tamquam tremens” from *Requiem*.

e. Transposition Test (10 minutes of preparation)
Applicants must accompany an art song/Lied with an assigned singer, for example:

- F. Schubert: *Liebeslauschen*, Vol. III, p. 151, Edition Peters, transposed down a semitone from A major to A-flat major.

Total duration of the test: 45 minutes.

If applicants also apply for Repetition, tests c, d and e will be omitted.

3) Chamber Music
Applicants must submit a repertoire list with their application, comprising three prepared chamber music works from three different stylistic periods, beginning with the Viennese Classical period, with a total performance duration of approximately 70 minutes.

If the remaining works are violin sonatas, piano trios, piano quartets, etc., one of the works must be for a different instrumental combination, such as a woodwind ensemble or two pianos.

Examples indicating the type of repertoire:

- L. van Beethoven: *Sonata in C minor*, Op. 30, No. 2, for violin and piano.
- J. Brahms: *Clarinet Trio*.
- S. Prokofiev: *Violin Sonata*, Op. 80.
- C. Debussy: *En blanc et noir* for two grand pianos.

From the submitted repertoire, applicants must select approximately 15–20 minutes themselves, while the examiners will select approximately 15–20 minutes. Applicants will be informed of the selected works one week before the admission test.

Total duration of the test: Approximately 35–40 minutes.

A separate grade will be given for each of the two chosen disciplines.

2.7 Guitar

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

- J. S. Bach: A guitar/lute suite or *Chaconne in D minor*.
- I. Albéniz: *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 a contemporary work.

Examples indicating the type and level of difficulty of the repertoire:

A major work from the organ repertoire predating J. S. Bach.

- J. S. Bach: A major prelude (toccata or 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 modern or contemporary composer.

2.9 Classical Choral Conducting

- Concert Conducting of two or three movements of different styles and characters.
- Rehearsing one or two movements of the applicant's choice from the beginning, including musical development and interpretation.

The test will be conducted with the academy's classical vocal ensemble or, if applicants wish to bring their own ensemble, an ensemble of an equivalent standard.

If the test is conducted with the academy's classical vocal ensemble, applicants must select the concert movements from the ensemble's current concert repertoire, which will be communicated to applicants one month before the test. Applicants must inform the academy of their selection no later than three weeks before the test.

A 20-minute preliminary rehearsal will be provided for Concert Conducting. Applicants are responsible for planning and structuring this rehearsal.

The test must provide a basis for assessing whether applicants, after two years of tuition, will be able to conduct a classical choir at the highest level.

Emphasis will be placed on rehearsal methodology, listening and correction skills, communication skills, conducting, musical and textual understanding, sense of musical form, use of the piano, etc.

- Piano
    - *Score Playing:* Applicants will be given a choral score one week before the test, of a level of difficulty comparable to the first part of Brahms' *Warum ist das Licht gegeben*. The score must be played, with appropriate reductions if necessary.
    - *Sight-Reading Accompaniment Task*: Applicants will have a 30-minute preliminary rehearsal with a voice student, working on a recitative and aria from a Baroque cantata or a Viennese Classical opera. The excerpt must then be performed.

The two preliminary rehearsals have a total duration of 50 minutes and take place consecutively before the test itself.

Total duration of the test: 60 minutes, comprising 45 minutes for Concert

Conducting and rehearsal, and 15 minutes for score playing and the accompaniment task. This is followed by approximately 20 minutes of deliberation.

One overall grade will given.

2.10 Chamber Music, Ensembles

For traditional ensembles, such as string quartets, piano trios or wind quintets, the submitted repertoire list must include works from the standard repertoire of the relevant ensemble type. For other ensembles, the programme must include works composed specifically for the instrumental combination in question. All ensembles must include at least one contemporary work in their programme.

In a 10-minute presentation, the ensemble must explain its plans and ambitions. The ensemble must also give a detailed account of how it intends to achieve these goals and which aspects of its previous activities indicate that these ambitions are achievable.

The presentation will be followed by an interview between the ensemble and the examination panel, based on the presentation but potentially covering other matters that the panel considers relevant to the ensemble.

Total duration, including presentation, interview and deliberation: 90 minutes.

The assessment will be based on an overall evaluation of how realistic it is for the ensemble to establish itself as a professional ensemble after completing its studies.

3 Soloist Programmes in Jazz/Pop Music (Aarhus and Aalborg)

There are three main specialisations within the Jazz/Pop Soloist Programmes:

- **Main Instrument/Voice**
- **Jazz/Pop Choral Conducting**
- **Singing, Dancing and Playing (SDS)**

3.1 Main Instrument/Voice (Aarhus and Aalborg)

The admission test consists of two parts:

- A concert featuring music of the applicant's choice (duration: 25 minutes).
- An interview based on the application (maximum duration: 20 minutes). Applicants begin with a short presentation and elaboration on their application (maximum 5 minutes).

Concert
The following areas will be included in the assessment:

- The artistic quality of the concert, including originality, creativity, emotional expression, contemporary relevance, etc.
- The technical and musical quality of the concert, including elements such as ensemble playing, improvisation, etc.

Interview
The following areas will be included in the assessment:

- Ambitions after completing the programme.
- Potential for artistic and professional development.
- The applicant's ability to reflect on their own musicianship in an artistic and cultural context.
- The written application.

Duration of the test: 65 minutes. One overall grade will be given.

3.2 Jazz/Pop Choral Conducting

The exact content of the admission test will be planned individually to provide the best possible assessment of each applicant in relation to their chosen specialisation.

An example of an admission test is:
“Concert Conducting of Improvised A Cappella Music”
The test takes the form of a concert/open rehearsal with a vocal ensemble. A 30-minute preliminary rehearsal will be provided.

The purpose of the test is to assess whether, after two years of tuition, the applicant will be able to lead a vocal ensemble at the highest artistic level within improvised music and circle singing.

Emphasis will be placed on musical leadership, musical understanding, sense of musical form, listening and correction skills, creativity and communication skills.

Duration of the test: 75 minutes. One overall grade will be given.

3.3 Singing, Dancing and Playing (Aarhus)

The admission test consists of two parts:

- A concert featuring music of the applicant's choice, incorporating all three elements: singing, dancing and playing (duration: 25 minutes).
- An interview based on the application (maximum duration: 20 minutes). Applicants begin with a short presentation and elaboration on their application (maximum 5 minutes).

Concert
The following areas will be included in the assessment:

- The artistic quality of the concert, including originality, creativity, emotional expression, contemporary relevance, etc.
- The technical and musical quality of the concert, including elements such as ensemble playing, improvisation and the integration of all three elements: singing, dancing and playing, etc.

Interview
The following areas will be included in the assessment:

- Ambitions after completing the programme.
- Potential for artistic and professional development.
- The applicant's ability to reflect on their own musicianship in an artistic and cultural context.
- The written application.

Duration of the test: 65 minutes. One overall grade will be given.

4 Soloist Programmes in Composition/Songwriting (Aarhus)

4.1 Electronic Composition

The admission test consists of two parts:

- Applicants must upload 4–5 compositions (total duration: 20–30 minutes) together with their application, as well as other relevant documentation of the works, such as scores or texts. Applicants must also upload descriptions of the works, briefly outlining their artistic intentions, the hardware/software used and other relevant information.
- An interview based on the written application and the submitted compositions, audio material and any video material (duration: 45 minutes).

Applicants begin with a short presentation and elaboration on their application (maximum 15 minutes).

Submitted Compositions
The following areas will be included in the assessment:

- The artistic quality of the compositions, including originality, creativity, emotional expression, contemporary relevance, etc.
- The technical and compositional quality of the compositions, including elements such as form, structure, techniques used and production.

Interview
The following areas will be included in the assessment:

- Ambitions after completing the programme.
- Potential for artistic and professional development.
- The applicant's ability to reflect on their own practice in an artistic and cultural context.
- The written application.

Total duration of the interview: 45 minutes. Examiners' deliberation, including feedback: 25 minutes. Following the test, applicants will receive brief verbal feedback and a grade.

4.2 Songwriting

The admission test consists of two parts:

- Applicants must upload 4–5 songs (total duration: 15–30 minutes) together with their application, as well as lyric sheets. Sheets containing musical notation and/or chord symbols may also be included.

In addition, applicants must upload descriptions of the works, including the title, contributors, duration and year of creation of each submitted song, as well as any additional information about the producer or production.

- An interview based on the written application and the submitted songs (duration: 45 minutes). Applicants begin with a short presentation and elaboration on their application (maximum 15 minutes).

Submitted Songs
The following areas will be included in the assessment:

- The artistic quality of the songs, including originality, creativity, emotional expression, contemporary relevance, etc.
- The technical and compositional quality of the songs, including elements such as form, production, arrangement, etc.

Interview
The following areas will be included in the assessment:

- Ambitions after completing the programme.
- Potential for artistic and professional development.
- The applicant's ability to reflect on their own practice in an artistic and cultural context.
- The written application.

Total duration of the interview: 45 minutes. Examiners' deliberation, including feedback: 25 minutes. Following the test, applicants will receive brief verbal feedback and a grade.

4.3 Classical Composition

The admission test consists of two parts:

- Applicants must upload a selection of works (total duration: 20–45 minutes) in the form of scores and/or recordings together with their application. Applicants must also upload descriptions of the works, briefly outlining their artistic intentions, the participating musicians, and the date and venue of any performances.
- An interview based on the written application and the submitted compositions (duration: 45 minutes).

Applicants begin with a short presentation and elaboration on their application (maximum 15 minutes).

Submitted Works
The following areas will be included in the assessment:

- The artistic quality of the compositions, including originality, creativity, emotional expression, contemporary relevance, etc.
- The technical and compositional quality of the compositions, including elements such as form, instrumentation, arrangement, etc.

Interview
The following areas will be included in the assessment:

- Ambitions after completing the programme.
- Potential for artistic and professional development.
- The applicant's ability to reflect on their own practice in an artistic and cultural context.
- The written application.

Total duration of the interview: 45 minutes. Examiners' deliberation, including feedback: 25 minutes. Following the test, applicants will receive brief verbal feedback and a grade.

4.4 Jazz/Pop Composition

The admission test consists of two parts:

- Applicants must upload a selection of works (total duration: 20–45 minutes) in the form of scores and/or recordings together with their application. Applicants must also upload descriptions of the works, briefly outlining their artistic intentions, the participating musicians, and the date and venue of any performances.
- An interview based on the written application and the submitted compositions (duration: 45 minutes).

Applicants begin with a short presentation and elaboration on their application (maximum 15 minutes).

Submitted Works
The following areas will be included in the assessment:

- The artistic quality of the compositions, including originality, creativity, emotional expression, contemporary relevance, etc.
- The technical and compositional quality of the compositions, including elements such as form, instrumentation, arrangement, etc.

Interview
The following areas will be included in the assessment:

- Ambitions after completing the programme.
- Potential for artistic and professional development.
- The applicant's ability to reflect on their own practice in an artistic and cultural context.
- The written application.

Total duration of the interview: 45 minutes. Examiners' deliberation, including feedback: 25 minutes. Following the test, applicants will receive brief verbal feedback and a grade.