



## Conducting

Programmes of study:

### **Bachelor of Music**

*Duration of study programme:* 8 semesters  
*Degree earned:* Bachelor of Music  
*Area of professional activity:* conductor of an orchestra (theatre | concert)  
*Age limit:* 1<sup>st</sup> semester: 25 years (at the beginning of the studies)  
5<sup>th</sup> semester: 27 years (at the beginning of the studies)  
*Language skills (for applicants from abroad):*  
Level B2 of the Common European Framework of Reference for Languages (CEFR)

### **Master of Music**

Continuation of study programme following a completed Bachelor or comparable degree in an artistic relevant area.

*Duration of study programme:* 4 semesters  
*Degree earned:* Master of Music  
*Age limit:* 30 years (at the beginning of the studies)  
*Language skills (for applicants from abroad):*  
Level C1 of the Common European Framework of Reference for Languages (CEFR)

### **Master Class Programme (Meisterklassenstudium)**

Continuation of study programme following a completed Diploma or Master in orchestral conducting.

*Duration of study programme:* 4 semesters  
*Degree earned:* Master Class Diploma  
*Age limit:* 32 years (at the beginning of the programme)

# **Bachelor of Music**

## **Audition Requirements 1<sup>st</sup> – 4<sup>th</sup> semester**

### I. Main Audition

Criteria of evaluation are artistic imagination, knowledge and expression of style, technical skills, and the choice of difficulty of the audition repertoire according to the student's own stage of development.

The duration of the main audition is 10 and 30 minutes if not declared differently. The audition jury may stop the performance of a composition. The audition jury re-serves the right to fully test the musical skills of the auditioning student.

Accompanists will be provided.

#### **1. Conducting**

- L. v. Beethoven: Symphony No. 1 C major (complete)
- C. M. v. Weber: Overture to the opera "The Marksman"
- W. A. Mozart: from the opera "The Magic Flute" 1. Act 1 Introduction "Help! Help!"  
A piano accompanist will be provided.

#### **2. Main Instrument**

##### **Piano**

- J. S. Bach: Prelude and fugue from "The Well-Tempered Clavier" or three to four movements from a suite (also partita) by J. S. Bach or G. F. Handel
  - A fast and a slow movement from a sonata from the First Viennese School
  - A piece from the Romantic or later period
  - A study
- Three of the pieces must be played by heart.

#### **3. Vocal accompaniment**

- W. A. Mozart: from the opera "The Magic Flute"
  - Act 1 no. 8 finale "This path leads you to your goal" to the end of Act I: Recital on the piano with simultaneous singing (singing with half-voice) of the voices
- Sight-reading

#### **4. Playing from full score**

- Piano recital from a score of the 1st and 2nd movements of one of the following symphonies:
  - J. Haydn (symphonies 93-104), W. A. Mozart (symphonies 35-41), L. v. Beethoven (symphonies 2, 4, 6)
- Sight-reading of a simple wind movement, various transpositions and clefs

## II. Audition in additional subjects

### **Music Theory (only for 1st semester)**

The music theory AP consists of a two-part written examination in the areas of aural training and general music theory/composition. If the written examination in general music theory/composition or aural training is not passed, but the entrance examination in the main subject is passed, a passed oral re-examination in music theory/aural training is required for admission to the programme.

#### a. written examination: Aural training

- Recognising and notating intervals, triads and tetrads as well as their positions and locations (major, minor, diminished, augmented, dominant seventh chord)
- Notating rhythms
- Dictation of the bass voice and the harmony of a musical phrase
- Recognising errors
- Filling in gaps in texts

#### b. written examination: General music theory and composition

- Identifying and notating intervals, triads and tetrads as well as their positions and locations (major, minor, diminished, augmented, dominant seventh chord)
- Identifying and notating key signatures and scales (including modal scales)
- Harmonic analysis of a more complex movement from the 18th or 19th century
- Written execution of more complex composition tasks
- Stylistic classification of a short excerpt from a score

(Total duration: approx. 90 minutes; individual components of the examination may be waived)

#### c. Oral re-examination: General music theory/composition/ear training if the written examination has been failed (possible tasks)

- Sight-singing and analysis of a major-minor tonal or modal melody.
- Presentation and/or recognition of rhythms, scales, intervals, triads and tetrads, as well as simple sound combinations
- Improvisational addition to a motif
- Harmonising a melody on the piano
- Analysis of a short passage from a major-minor tonal movement

(Duration: approx. 20 minutes, individual components of the examination may be waived)

## **Bachelor of Music**

### **Audition Requirements for the 5<sup>th</sup> semester and above**

The audition jury may stop the performance of a composition. The audition jury reserves the right to fully test the musical skills of the auditioning student.

#### **1. Conducting**

- J. Brahms: Symphony No. 3, 1st movement
  - J. Brahms: Symphony No. 1, 4th movement
  - I. Stravinsky: Concert in E-flat "Dumbarton Oaks", 1st movement
- A piano accompanist will be provided.

## **2. Main subject instrument**

### **Piano**

- J. S. Bach: Prelude and fugue from "The Well-Tempered Clavier" or three to four movements from a suite (also partita) by J. S. Bach or G. F. Handel
  - A classic sonata (including Franz Schubert) or a variation cycle
  - A piece from the Romantic or later period
  - A study
- Three of the pieces must be performed by heart.

## **3. Vocal accompaniment**

- Recital on the piano with simultaneous singing (singing with half voice) of the voices of two pieces:
  - W. A. Mozart: from the opera "The Magic Flute" 1. no. 8 finale "This path leads you to your goal" to the end of Act 1
  - An opera scene from either R. Strauss, R. Wagner or G. Puccini (preferably start of the Knight of the Rose, Salome, the five Jews, start of Act 2 La Bohème)
- Sight-reading

## **4. Playing from full score**

- Piano recital from the score of the 1st and 2nd movements of one of the following symphonies:
  - J. Haydn (symphonies 93-104), W. A. Mozart (symphonies 35-41), L. v. Beethoven (symphonies 2, 4, 6)
- Sight-reading of a simple wind movement, various transpositions and clefs

## **Master of Music**

### **Audition Requirements**

The audition jury may stop the performance of a composition. The audition jury reserves the right to fully test the musical skills of the auditioning student.

### **1. Conducting**

- J. Brahms: Symphony No. 3, 1st movement
- J. Brahms: Symphony No. 1, 4th movement
- I. Stravinsky: Concert in E-flat "Dumbarton Oaks"(complete)

Pianists available.

### **2. Main Instrument**

#### **Piano**

- Recital of two piano compositions (original pieces) from two stylistic eras
- One of the pieces must be performed by heart.  
(Duration: approx.15 minutes)

### **3. Vocal accompaniment**

- Recital on the piano with simultaneous singing (singing with half-voice) of the voices of two pieces:
  - W. A. Mozart: from the opera "Le nozze di Figaro": Finale Act 2 "Esci omai garzon malnato" to the end of Act 2
  - An opera scene from either R. Strauss, R. Wagner or G. Puccini (preferably the start of the Knight of the Rose, Salome, the five Jews, start of Act 2 La Bohème)
- Sight-reading

### **4. Playing from a score**

- Piano recital from the score of a slow movement of one of the following Brahms symphonies: 1, 2, 4
- Sight-reading of a wind movement, various transpositions and clefs

## **Master Class Programme**

### **Audition Requirements**

The audition jury may stop the performance of a composition. The audition jury reserves the right to fully test the musical skills of the auditioning student.

### **1. Conducting**

- J. Brahms: Symphony No. 3, 1st movement
- J. Brahms: Symphony No. 1, 4th movement
- I. Stravinsky: Concert in E-flat "Dumbarton Oaks"(complete)  
A piano accompanist will be provided.

### **2. Vocal accompaniment**

- Recital of an opera scene from either R. Strauss, R. Wagner, G. Puccini or W. A. Mozart (preferably the start of the Knight of the Rose, start of Act 2 La Bohème, Figaro Finale 2) on the piano with simultaneous singing (singing with half-voice) of the voices
- Sight-reading

*or*

### **Piano**

- Piano recital of choice  
(Duration: approx.15 minutes)
- Sight-reading

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