



Church music

Study programmes:

Bachelor Programme

Fields of orientation:

Protestant Church Music
Catholic Church Music

Duration of study programme:

8 semesters

Degree earned:

Bachelor of Music

Area of professional activity:

cantor and organist (employed by the church)

Language skills (for foreign applicants):

Proof of level B1 of the Common European Framework of Reference for Languages (CEFR)

Master Programme

Continuation of study programme following a completed Bachelor in Church Music or a B-Diplom Church Music.

Fields of orientation:

Protestant Church Music
Catholic Church Music

Duration of study programme:

4 semesters

Degree earned:

Master of Music

Language skills (for foreign applicants):

Proof of level C1 of the Common European Framework of Reference for Languages (CEFR)

Bachelor Programme

Audition Requirements for 1st - 4th semester

I. Main audition

The assessment criteria are artistic imagination, sense of style, technical ability and a choice of the degree of difficulty of the examination works that corresponds to the candidate's own level of development. Unless otherwise stated, the duration of the Main audition is usually 10 to 30 minutes, depending on the degree programme. The examination board may stop the performance of a work. It has the right to comprehensively examine the previous musical knowledge of the candidate. Applicants must bring the sheet music for the accompaniment.

1. Pre-selection round (submitted video)

- Organ literature: 1 organ work of your own choice (max. 15 minutes)
- Liturgical organ music: Prelude + chorale movement to a song of your choice
- Choral conducting: conducting performance of one of the a cappella pieces listed below (of the applicant's choice) in the notional spatial arrangement of the performers:
 - . F. Mendelssohn Bartholdy: Farewell to the Forest (Six songs for a mixed choir to be sung outside op. 59 No. 3) or
 - . M. Reger: The Moon has Risen WoO VI/14 No. 1If technically feasible, the conducting should be demonstrated with a recording played in parallel.

2. Main audition

In the subjects organ and voice, the pieces performed on video for the pre-selection round can form part of the programme for the entrance examination.
(Total examination duration: approx. 60-70 minutes)

1. Organ Repertoire

- Three moderately difficult works of different styles, one of which must be by J. S. Bach
- Sight-reading

2. Liturgical

- Playing a given chorale from the hymnal including prelude/intonation

3. Piano

- J. S. Bach: Prelude and Fugue from the "Well-tempered Clavier"
 - A sonata from the First Viennese School (at least two movements)
 - A work of the Romantic or Modern
- At least one work must be performed from memory.

4. Voice

- A sacred solo song of the 17th/18th century (e.g. Bach-Schemelli)
 - A vocal piece from the 19th or 20th century
 - Sight-reading of simple choral parts
- A répétiteur will be available.

5. Conducting

- Conducting performance of one of the pieces for choir and instruments listed below (of the applicant's choice) in the notional spatial arrangement of the performers:
 - . J. S. Bach: from the cantata "Gott der Herr ist Sonn und Schild", BWV 79, 3rd movement or
 - . W. A. Mozart: Ave verum corpus KV 618A répétiteur will be available.

If this part of the examination has been assessed as "passed":

- Rehearsing a simple 3–4-part choral movement or canon of your choice with a small group of students
(Duration: approx. 10 minutes)

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 Programme

Audition Requirements for 5th semester and above

The examination board may stop the performance of a work. It has the right to comprehensively examine the previous musical knowledge of the candidate.

1. Pre-selection round (submitted video)

- Organ literature: 1 organ work of your own choice (max. 15 minutes)
- Liturgical organ music: prepared improvisation of a cantus firmus form
- Choral conducting: conducting performance of one of the a cappella pieces listed below (of the applicant's choice) in the notional spatial arrangement of the performers:
 - . M. Reger: Night Song (Eight Sacred Songs op. 138, No. 3) or
 - . K. Nysted: Peace I leave with youIf technically feasible, the conducting should be demonstrated with a recording played in parallel.

2. Main audition

In the subjects organ and voice, the pieces performed on video for the pre-selection round can form part of the programme for the entrance examination.
(Total examination duration: approx. 60-70 minutes)

1. **Organ literature**

- Three works of different styles, one of which must be by J. S. Bach
- Sight-reading

2. **Organ Liturgical**

- Playing a given chorale from the hymnal including prelude/intonation

3. **Piano**

- A demanding work by J. S. Bach
- A sonata from the First Viennese School (at least two movements)
- A work of the Romantic or Modern

At least one work must be played from memory.

4. **Voice**

- Recital of two vocal pieces of different styles
A répétiteur will be available.
- Sight-reading of choral parts
(Duration approx. 15 minutes)

5. **Conducting**

- Conducting performance of one of the pieces for choir and instruments listed below (of the applicant's choice) in the notional spatial arrangement of the performers:
 - . J. S. Bach: from the cantata "Nach dir, Herr, verlanget mich", BWV 150, 4th movement/Chorus "Leite mich" or
 - . W. A. Mozart: Misericordias Domini KV 222A répétiteur will be available.

If this part of the examination has been assessed as "passed":

- Rehearsal of the following piece with a university ensemble:
 - . L. Lechner: "Gott b'hüte dich"(Duration: approx. 10-15 minutes)

6. Score play

- Recital of the following piece from the score:
 - . G. F. Händel, Surely (The Messiah, Part the Second, No. 21)
- Sight-reading of a four-part choral movement on four systems (modern clef)

Master Programme

Audition Requirements

The examination board may stop the performance of a work. It has the right to comprehensively examine the previous musical knowledge of the candidate. (Total examination duration: approx. 60-70 minutes)

1. Organ literature

- Recital of several works of various styles (Pre-Bach, J.S. Bach, Romantic, Modern)

2. Organ Liturgical

- Improvisation of a cantus firmus or free form (prepared)
- Playing a given chorale from the hymnal including prelude (ad hoc)

3. Piano

- Recital of a demanding work by J. S. Bach
 - A sonata from the First Viennese School (at least two movements)
 - A work of the Romantic or Modern
- At least one work must be performed from memory.

4. Score Play

- Performance of the following piece from the orchestral score (no piano reduction):
 - . J. Brahms: "Selig sind die Toten" (A German Requiem Op. 45, 7th movement)
- Sight-reading of a demanding choral score on at least four systems (modern clef)

5. Voice

- Recital of two solo songs from different stylistic epochs
- Sight-reading of choral parts

6. Conducting

- Conducting performance of one of the a cappella pieces listed below (of the applicant's choice) in the notional spatial arrangement of the performers:
 - . J. H. Schein: Die mit Tränen säen (Israelsbrunnlein Nr. 3) or
 - . A. Pärt: Bogoroditse Djevo
- Conducting performance of one of the pieces for choir and instruments listed below (of the applicant's choice) in the notional spatial arrangement of the performers:
 - . J. S. Bach: No. 1/Opening chorus from St John Passion BWV 245 or
 - . W. A. Mozart: No. 1/Introitus from Requiem KV 626 (A répétiteur will be available.)

If this part of the examination has been assessed as "passed":

- Rehearsal of the following piece with a university ensemble:
 - . F. Poulenc: Salve Regina (FP 110)(Duration. approx. 15 minutes)

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