



## Strings I Harp

### Programmes of study:

#### **Bachelor of Music**

<i>Duration of study programme:</i>	8 semesters
<i>Degree earned:</i>	Bachelor of Music
<i>Area of professional activity:</i>	Musician in orchestras or in ensembles freelance work or teacher at music schools
<i>Age limit:</i>	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)

#### **Master degree course**

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

<i>Duration of study programme:</i>	- consecutive artistic: 4 semesters - consecutive music pedagogic: 2 semester - consecutive pedagogic – artistic: 4 Semester
<i>Degree earned:</i>	Master degree of Music
<i>Age limit:</i>	30 years (at the beginning of the studies)

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

Continuation of study programme following a completed Diploma or Master in the same or a comparable subject of study.

<i>Duration of study programme:</i>	4 semesters
<i>Degree earned:</i>	Master Class Diploma
<i>Age limit:</i>	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 students 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 in the main subject can proceed in two rounds. The audition jury reserves the right to fully test the musical skills of the auditioning student.

Accompanists will be provided. Please bring scores for the accompanists.

### **Violin**

- at least one movement from a partita or solo sonata by Bach
- the first or second and third movement from a concerto by Beriot, Bruch, Kabalewski, Lalo, Rode, Saint-Saëns, Spohr or Vieuxtemps or from a concerto of the same or greater difficulty
- a work of small form (possibly a contemporary work)

### **Viola**

- one etude from Hoffmeister, Campagnoli, Vieux, Hermann or Rode
- two contrastive movements from J. S. Bach (Solosuite for violoncello, solo partita/sonata for violine) or from Telemann (fantasia)
- the first or second and third movement from a concerto by Hoffmeister, Stamitz, Benda, J. Chr. Bach or Zelter
- the candidate plays a work of his own choice (from the Romantic Period or a contemporary work)

### **Violoncello**

- a concerto (the first movement out of it)
- the candidate plays a prelude and two movements of his own choice from a solo suite from J. S. Bach
- an etude, a caprice or a virtuosic work of small form
- the candidate plays a work of his own choice

The programme for the audition has to contain works from three different periods as well as a slow movement.

## **Double bass**

- playing of a major and a minor scale of his own choice through three octaves, including arpeggiated chords and sequences of thirds and demonstrating the most important bowings.
- an etude on the level of Storch or Kreutzer
- at least two movements from a sonata on the level of Telemann, de Fesch or Sperger (D major)
- at least one fast movement from a concerto by Pichl, Capuzzi, Stein, Storch or Dragonetti
- sight-reading

## **Harp**

- scales, triads, chord exercises
- one etude, e.g. by Posse, Nadermann, Schuecker, Bochsa or others
- two works from different stylistic periods on the level of Handel (Passacaglia), Glinka (Variations on a Theme by Mozart), Tournier (Four Preludes)
- orchestral studies, e.g. cadenzas by Tchaikovsky (ballets), Smetana (Vyséhrad cadenza), Verdi (Un ballo in maschera), Bizet (Carmen) or others

## II. Audition in additional subjects

The audition in the additional subjects can be cancelled if the auditioning student did not pass the main audition.

### **1. Harmony and counterpoint (1<sup>st</sup> semester only)**

- knowledge of chords in their various positions as well as scales in Major, Minor, and modal Tonalties
  - invention of a second part to a given melody (either below or above the given melody)
  - harmonic analysis of a simple setting from the 18<sup>th</sup> or 19<sup>th</sup> century
  - continuance of a melodic incipit
- (Duration: ca. 15 minutes)

### **2. Ear training (1<sup>st</sup> semester only)**

- sight-singing of a simple melody
  - repeat basic rhythms through tapping
  - repeat through singing or playing and name Major and Minor scales, intervals, and triads
  - name a simple harmonic progression
  - repeat through singing or playing and analysis of a tonal melody based on its route position, tessitura and form
- (Duration: ca. 10 minutes)

### **3. Piano**

- performance of two compositions for piano (original works) from two different periods
- (Duration: ca. 10 minutes)

## **Bachelor of Music**

### **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.

- two etudes or caprices of different character
  - a number of movements from solo works by J. S. Bach or comparable repertoire for double bass and harp
  - a demanding concerto movement or a virtuosic piece from the 19<sup>th</sup> or 20<sup>th</sup> century
  - a work of small form (possibly a contemporary work)
- (Duration: ca. 20 minutes)

## **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. Artistic course of studies:**

##### Violoncello

- a concerto (the first movement and another movement of the student's own choice)
- a prelude and two movements of the students own choice from a solo suite BWB 1010-1012 (Es-Major, C-Minor, D-Major) by J. S. Bach
- an etude, a caprice or a virtuosic work of small form
- a sonata/solo sonata or a cycle of pieces (out of it the first movement and another movements of the students own choice)

The programme for the audition has to contain works from three different periods as well as a slow movement.

##### All other strings/harp

- three works from different stylistic periods, including
  - a number of movements from solo works by J. S. Bach or comparable repertoire for contrabass and harp
  - a substantial movement from the concerto literature or a virtuosic piece from the 19<sup>th</sup> or 20<sup>th</sup> century
- a concerto from the repertoire
  - violin: W.A. Mozart, K. 216, 218, 219
  - viola: C. Stamitz or F. A. Hoffmeister
  - double bass: K. Ditters von Dittersdorf or J.B. Vanhal
  - harp: a comparable work
- a movement or short piece from the Modern Period

## **2. Instrumental pedagogy**

In the instrumental and voice pedagogy the entrance exam takes place in three parts

- Music Pedagogy
- artistic main instrument
- main subject-related methodology (takes place as a part of the test for the main instrument)

### *1. Music Pedagogy*

*Form of the Audition:* The audition takes place in a group and in a conversation

*content:* At the beginning of the audition the candidates can choose a task out of a variety of different songs, instrumental works and improvisation tasks. After 30 minutes of lead time the candidate works on the chosen piece with the group (Maximal 10 minutes per candidate). Afterwards the candidates shall explain their motivation and notion of their future job. (Duration: ca. 10 minutes)

### *2. Artistic main subject*

#### Artistic Audition:

##### Violoncello

- a concerto (the first movement and another movement of the student's own choice)
- a prelude and two movements of the student's own choice from a solo suite BWV 1010-1012 (Es-Major, C-Minor, D-Major) by J. S. Bach
- an etude, a caprice or a virtuosic work of small form
  - a sonata/solo sonata or a cycle of pieces (out of it the first movement and another movements of the student's own choice)

The programme for the audition has to contain works from three different periods as well as a slow movement.

##### All other strings/harp

- three works from different stylistic periods, including
  - a number of movements from solo works by J. S. Bach or comparable repertoire for contrabass and harp
  - a substantial movement from the concerto literature or a virtuosic piece from the 19th or 20th century
- a concerto from the repertoire
  - violin: W.A. Mozart, K. 216, 218, 219
  - viola: C. Stamitz or F.A. Hoffmeister
  - double bass: K. Ditters von Dittersdorf or J.B. Vanhal
  - harp: an adequate work
- a movement or short piece from the Modern Period

*3. Main subject-related methodology/teaching* (Duration: ca. 15 minutes) and conversation (Duration: ca. 10 minutes)

# 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.

- four works from different stylistic periods, including
  - a number of movements from solo works by J. S. Bach or comparable repertoire for contrabass and harp
  - a substantial movement from the concerto literature or a grand virtuosic piece from the 19<sup>th</sup> or 20<sup>th</sup> century
- a concerto from the repertoire
  - violin: W.A. Mozart, K. 216, 218, 219
  - viola: C. Stamitz or F. A. Hoffmeister
  - violoncello: J. Haydn
  - double bass: K. Ditters von Dittersdorf, J.B. Vanhal or J.M. Sperger No. 15
  - harp: an adequate work
- a movement or short piece from the Modern Period

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