

# **Requirements for Entrance Examinations 2020**



University of the Arts Bremen  
Faculty of Music

**Appendix to the Entrance Examinations Regulation of the  
University of the Arts for the Bachelor of Music and  
Master of Music courses**

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## GENERAL INFORMATION ABOUT THE ENTRANCE EXAMINATION

### Location of the entrance examination:

The entrance examinations are held in the centrally situated main building of the Faculty of Music in the Dechanatstrasse 13-15, 28195 Bremen. An exception hereto is the organ, for which instrument examinations are conducted in designated regional churches. The exact venues of individual examinations will be communicated to candidates along with their official letter of invitation and will be confirmed on the day of the examination.

### Accompanist:

Accompanists are, where required, provided by the University of the Arts Bremen; privately arranged accompaniment is not permitted.

### Language requirements:

Non-German candidates please note that the following levels of language competence are a prerequisite for enrolment in October:

- For Bachelor and Master *Performance* courses: Goethe Certificate B1 from the Goethe Institute
- For Bachelor and Master *Music Education* courses and for *Arp-Schnitger Master for Historical Church Music*: TestDAF3 from the Goethe Institute

### Examination music theory, aural training and minor subject:

Candidates for the Bachelor of Music are required to pass a theory examination, which includes music theory and aural proficiency. Sample exercises can be found at [www.hfk-bremen.de/t/k%C3%BCnstlerische-ausbildung/n/bewerbung-fachbereich-musik](http://www.hfk-bremen.de/t/k%C3%BCnstlerische-ausbildung/n/bewerbung-fachbereich-musik).

- Recognition of theory achievements or minor subject:  
Graded examinations in music theory, aural training or minor subject that are part of the curriculum at your previous course of study can be recognized for these examinations either entirely or in part. You can send an email to the Campus Office Music (campus-office-musik@hfk-bremen.de) no later than May 24th 2020. Please note that we need a corresponding certificate (transcript of records) with proof of attendance and a grade. We will be getting in touch before the entrance examination.
- Preparatory courses:  
The University of the Arts Bremen offers an intensive (feebased) 2-day preparatory course in music theory and aural proficiency. This course is especially tailored to the requirements of entrance examinations at German music academies. For information on registration dates, fees etc. go to <https://www.hfk-bremen.de/intensivkurs-musiktheorie>.

**Contact persons:**

Questions relating to examination content may be directed to the following representatives:

- **Orchestral instruments:** Prof. Katrin Scholz: k.scholz@hfk-bremen.de
- **Early Music courses:** Prof. Hille Perl: h.perl@hfk-bremen.de
- **Jazz instruments:** Prof. Martin Classen: m.classen@hfk-bremen.de
- **Music Education courses:** Prof. Dr. Barbara Stiller: b.stiller@hfk-bremen.de
- **Music Theory/Aural Proficiency:** musiktheorie@hfk-bremen.de

Further questions should be sent via email to the Campus Office Music (campus-office-musik@hfk-bremen.de). For queries of a formal nature please contact the Student Services Office (Unit 1) (dezernat1@hfk-bremen.de).

# BACHELOR OF MUSIC: PERFORMANCE

## Instrumental Major and Vocal Performance

### Requirements for performance majors:

Candidates with instrumental majors are required to perform a programme featuring several works (duration about 20 minutes) selected from the representative stylistic periods and genres of their respective discipline, including a work from the 20<sup>th</sup> or 21<sup>st</sup> century (from 1950 onwards). Works suggested below illustrate the expected levels of difficulty; their inclusion in the programme is not, however, obligatory. In individual cases, the candidate's ability to sight read – playing or singing respectively – may be tested.

**Accordion:** Two works from contemporary original literature plus one rendition of a Baroque or classical work true to its original style (such as Bach, Bach's sons, Frescobaldi, Scarlatti, Haydn, or similar).

**Bassoon:** Telemann, Sonaten e-Moll, f-Moll (Sonatas in E Minor, F Minor); Danzi, Konzert F-Dur (Concerto in F major); Apostel, Sonatine op. 19 (Sonatina op. 19)

**Cello:** Bach, Solo-Suiten 1-3 (Solo suites 1-3), two contrasting movements from one of the three suites; Lalo Cellokonzert (Cello concerto) or Saint-Saëns Cellokonzert Nr. 1 (A moll) (Cello concerto no. 1 (A minor), 1<sup>st</sup> or 3<sup>rd</sup> movement in each case; Hindemith Solo Sonate op. 25 (Sonata op. 25) (all of it)

**Clarinet:** Krommer, Konzert (Concerto); Weber, Konzert Nr. 1 and 2 (Concerto no. 1 and 2); Stravinsky, 3 pieces for clarinet solo

**Double bass:** De Fesch, Sonate d-Moll (Sonata in D minor); Capuzzi, Konzert D-Dur (Concerto in D major); Angerer, Gloriatio

**Flute:** Sonatas from the basso continuo era (e.g. Bach, Sonate C-Dur or Es-Dur (Sonata in C major or E flat major); classical concerto (e.g. Haydn, Konzert D-Dur (Concerto in D major), Mozart, Konzert G-Dur oder D-Dur (Concerto in G major or D major); one work from the 20<sup>th</sup> or 21<sup>st</sup> century (e.g. Debussy, Syrinx or Poulenc, Sonata)

**Guitar:** Renaissance / Baroque: Dowland, Lachrimae Pavane; Bach, a few movements from the 'Lautensuiten'; classical: Sor, Etüden op. 29 (Etudes op. 29); Romantic-expressionism: Villa-Lobos, Etüden (Etudes); Modern: Bennett, Impromptus

**Oboe:** Poulenc, Sonate für Oboe und Klavier (Sonata for oboe and piano); Vivaldi, Konzert c-Moll (Concerto in C major); Mozart, Oboenquartett KV 37 (Oboe quartet KV 37)

**Piano:** A programme of works from the following areas must be presented:

- a polyphonic work from the Baroque period
- a virtuoso etude
- a sonata or variations cycle from the Viennese classical era
- a standard work of piano music from the 19<sup>th</sup> or early 20<sup>th</sup> century
- a composition from 1950 onwards

The works to be performed will be chosen by the examination panel and must be played from memory.

**Timpani/Drums:** Krüger-Schule, Etüde Nr. 45 für 4 Pauken (Etude no. 45 for 4 timpani); Lylloff, Etüde Nr. 9 für Kleine Trommel ('Åhus' – Etude no. 9 for small drums; Schlüter, from the Solobuch für Vibrafon (solo book for vibraphone)

**Viola:** Bach, slow and fast movement from a solo suite; classical concerto, Krol, Lassus-Variationen

**Violin:** Two contrasting movements from a Baroque solo work, 1<sup>st</sup> movement of a classical concerto (including cadenza), one modern piece from after 1950, one work of the candidate's choice. Total duration of the programme to be prepared: 30 mins

**Vocal performance:** Preparation of a programme consisting of three arias (concert and opera) and four songs of different genres, one of which must be a work from the 20<sup>th</sup> or 21<sup>st</sup> century. The text of at least one of the works to be performed should be in German. The examination panel will select various works from the submitted programme for performance at the examination.

### **Requirements for instrumental/vocal minor subject**

The instrumental/vocal minor subjects will also be examined by an appointed panel of examiners. Candidates who have not submitted programmes along with their application for participation must submit the programme directly to the examiners in writing. Adequate proficiency is to be demonstrated by the performance of rudimentary works of varying styles and genres.

- For the accordion major, a melody instrument, timpani/drums or vocal performance can be chosen as a minor subject.
- For the guitar major, piano, a melody instrument or timpani/drums can be chosen as a minor subject.
- For orchestral string or wind instrument majors, timpani/drums and vocal performance, the minor subject is the piano.
- For the piano major, the minor subject is piano accompaniment/repetiteur training; this will not be tested at the entrance examination.

### **Requirements for music theory and aural proficiency**

Candidates are required to pass a basic competence test of general music theory and aural proficiency in a written examination (duration about 60 minutes):

- Pitch and rhythm notation
- Interval, key and chordal determination
- Basic theory of harmony
- Determining intervals, scale notes, cadenzas, chords and chord sequences
- Rhythm dictation
- Music dictation for one and two parts

## Early Music (instrumental major, vocal performance)

### Requirements for performance majors

Candidates with instrumental/vocal majors are required to perform a programme featuring several works selected from the representative stylistic periods and genres of their respective discipline (duration about 20 minutes). Works suggested below illustrate the expected levels of difficulty; their inclusion in the programme is not, however, obligatory. In individual cases, the candidate's ability to sight read – playing or singing respectively – may be tested.

**Baroque bassoon:** Boismortier, Sonate B-Dur op. 40 Nr. 2 (Sonata in B major op. 40 no. 2) (Adagio/Gavotte); Galliard, Sonate 1 a-Moll (Sonata no. 1 in A minor) (Cantabile/Hornpipe/Vivace) or Sonate 5 d-Moll (Sonata no. 5 in D minor) (Adagio/Allegro e spiritoso/Alla Ciciliana)

**Baroque cello:** A sonata by Vivaldi, first or second cello suite by Bach

**Baroque oboe:** two movements (slow/fast) from a sonata by Telemann or Handel plus two movements (slow/fast) from a French suite, for example by Couperin or Hotteterre

**Baroque trombone:** a diminution by Bassano e.g. Anchor che col partire, Liquide perle amor; a motet for solo voice with B. C., e.g. by Ludovico da Viadana from 'Centi Concerti Ecclesiastici'; a trombone part from one of the 14 Kantaten mit Posaune (14 cantatas with trombone) by J. S. Bach

### Baroque viola:

- Questions relating to examination content may be directed to the following representative:  
Veronika Skuplik: v.skuplik@dhfk-bremen.de

**Baroque violin:** e.g. a canzone by Frescobaldi or similar, a sonatina by Telemann or an easy Baroque sonata of the candidate's choice, sight reading of a violin part from 17<sup>th</sup> century ensemble music

**Cornett:** A solo concerto from the early Baroque period e.g. Frescobaldi, La Bernadina, G. P. Cima, Sonata in D

**Harpsichord:** three works of different styles from the 16<sup>th</sup> to 18<sup>th</sup> centuries, one of which should be from the 18<sup>th</sup> century, e.g. Präludium und Fuge from the Wohltemperierten Klavier (Prelude and Fugue from the Well-Tempered Clavier) or several suite movements by J. S. Bach; playing an easy figured bass to be prepared shortly beforehand

**Historical harp:** three works of different character from the time before 1750, e.g. madrigals/chansons for three or four voices, dances (Saltarello, Estampie, Baroque dance movement), accompaniment to a lute or basso continuo song

### Lute:

**Renaissance lute:** Dowland, Fantasia; da Milano, Fantasia; Dalza, Tanzfolge (dance sequence)

**Baroque lute:** Gaultier, Tombeau de Mezangeau; Kellner, Fantasia; Weiss, Suite

**Natural trumpet:** 1. a sonata by Girolamo Fantini; 2. Suite in D by G. F. Handel or Sonata in D (G1) by G. Torelli or Suite in D by Henry Purcell or Sonata in D by Corelli;  
3. one piece of the candidate's choice

**Organ (Early Music):** a larger work from the North German school, e.g. Buxtehude, Lübeck, to be played with pedals; a piece mostly played on the manuals from the 16<sup>th</sup>/17<sup>th</sup> century, e.g. Sweelinck school, Froberger, or similar; sight reading

**Traverso:** three works of different character from the Baroque period, one of which should be a piece for traverso without accompaniment, e.g. a Telemann fantasia for traverso solo, a German Baroque sonata (e.g. Handel), a French suite (e.g. Hotteterre)

**Recorder:** three works of different styles from the period from 1550 to 1750, one of which should be a work for recorder solo, one work for descant (soprano) recorder, e.g. an early Baroque Italian sonata/ canzona (with b.c.), a solo fantasia by Telemann, a Baroque sonata or suite

**Viola da Gamba:** an example of variations by D. Ortiz, a sonata by Telemann, a compilation of easy dance movements from Marais suites in a sequence

**Vocal performance:** three works of different character from the period from 1550 to 1750 e.g. one lute song (English/Italian), one sacred concerto (German/Latin/Italian) or one basso continuo song, one Baroque aria (e.g. Handel)

### **Instrumental minor subject**

In the Early Music disciplines, the typical minor subject is the harpsichord. Adequate proficiency is to be demonstrated by the performance of rudimentary works of varying styles and genres. If the major is harpsichord, the minor subject is continuo, In that case the candidates are required to perform one prepared and one unprepared figured bass.

### **Requirements in music theory and aural proficiency**

Candidates are required to pass a basic competence test of general music theory and aural proficiency in a written examination (duration about 60 minutes):

- Pitch and rhythm notation
- Interval, key and chordal determination
- Basic theory of harmony
- Determining intervals, scale notes, cadenzas, chords and chord sequences
- Rhythm dictation
- Music dictation for one and two parts



## **Jazz**

### **Requirements for jazz instrumental/vocal major**

In addition to the technical mastery of the pieces to be performed (duration about 20 minutes), the performing proficiency of interpretation and improvisation will be assessed.

#### **Trumpet, saxophone, trombone, flute, piano, guitar, double bass, vibraphone:**

- Performance of three standard works including improvisation (e.g. blues, standard, ballads) with piano accompaniment/band
- A composition from the classical repertoire (etude, solo piece or solo transcription)
- Sight-reading of a combo or big band part

#### **Drums /percussion:**

- Performance of three standard works with a solo part and possibly trading (e.g. blues, standard, ballads) with piano accompaniment/band
- A composition from the classical repertoire (etude, e.g. Willcoxon or Agostini, solo piece or solo transcription)
- Sight-reading of a combo or big band part

#### **Vocal performance:**

- Performance of three pieces (jazz standard, Great American Songbook) incorporating themed performance and improvisation
- A composition from the classical repertoire (etude, solo piece or solo transcription)
- Sight-reading from a lead sheet

### **Instrumental minor subject (specialising in jazz)**

Adequate proficiency is to be demonstrated by the performance of rudimentary works of varying styles and genres.

- For the piano major, the minor specialising in jazz can be trumpet, saxophone, trombone, flute, vocal performance, double bass or drums.
- For the guitar major, the minor specialising in jazz can be trumpet, saxophone, trombone, flute, vocal performance, piano, double bass or drums.
- For the trumpet, saxophone, trombone, flute, vocal performance, double bass, drums and vibraphone majors, the minor specialising in jazz is the piano.

### **Instrumental/vocal minor subject (classical)**

The classical minor subject is the classical instrument equivalent to the jazz major; for the vocal performance major it is vocal training. The following rudimental proficiency must be proven in the classical instrumental/vocal minor subject:

- Performance of several easier pieces, preferably of various different styles

### **Requirements in music theory and aural proficiency**

Candidates are required to pass a basic competence test of general music theory and aural proficiency in a written examination (duration about 60 minutes):

- Style recognition (CD examples of various styles)
- Pitch and rhythm notation
- Elementary knowledge of jazz harmony theory and cadenzas e.g. (IV.V-I, V-V-I, II-V-I) in major and minor keys (5 parts)
- Listening to and determining of intervals, scales, scale notes, chords and chord sequences
- Rhythm dictation (from a fragment of a CD)
- Music dictation for one and two parts (from a fragment of a CD)
- A given melody sample is to be developed

### **Composition**

#### **Requirements for the composition major**

The candidates are required to submit some of their own compositions before the entrance examination date. Three scores of the candidate's own compositions must be submitted to the composition mail (bewerbungen-komposition@portal.hfk-bremen.de) at least two weeks before the examination date.

Oral/practical examination (duration about 30 minutes):

- Oral examination about the submitted scores

Written examination (duration 2 hours):

- Brief analysis of a score that will be shown to the candidates
- Attribution of scores to their stylistic periods or individual composers
- Answering specific questions on the study of musical instruments

#### **Requirements for instrumental minor subject**

The instrumental minor subject for the composition discipline is the piano. Candidates are required to perform two moderately difficult pieces from different stylistic periods.

### **Requirements in music theory and aural proficiency**

Candidates are required to pass a basic competence test of general music theory and aural proficiency in a written examination (duration about 60 minutes):

- Pitch and rhythm notation
- Interval, key and chordal determination
- Basic theory of harmony
- Determining intervals, scale notes, cadenzas, chords and chord sequences
- Rhythm dictation
- Music dictation for one and two parts

# BACHELOR OF MUSIC: MUSIC EDUCATION

## Instrumental/Vocal Education

### Requirements for performance majors

Candidates with instrumental/vocal majors are required to perform a programme featuring several works selected from the representative stylistic periods and genres of their respective discipline (duration about 20 minutes). Works suggested below illustrate the expected levels of difficulty; their inclusion in the programme is not, however, obligatory. In individual cases, the candidate's ability to sight read – playing or singing respectively - may be tested.

**Accordion:** Two works from contemporary original literature plus one rendition of a Baroque or classical work true to its original style (e.g. Bach, Bach's sons, Frescobaldi, Scarlatti, Haydn, or similar), plus excerpts if applicable

**Bassoon:** Boismortier Sonaten op. 26 (Sonatas op. 26); Weissenborn Studien Bd. 2 (Studies, volume 2); Hindemith, Sonate 1938 (Sonata 1938)

**Cello:** Sammartini, Sonate G-Dur (Sonata in G major); Eccles, Sonate g-Moll (Sonata in G minor); Schumann, Fantasiestücke (Fantasia pieces); Martinu, Variationen über ein slowakisches Thema (Variations on a Slovakian theme)

**Clarinet:** Stamitz, Konzert Es-Dur (Concerto in E flat major); Schumann, Fantasiestücke (Fantasia pieces); Hindemith, Sonate (Sonatas)

**Double bass:** Marcello, sonatas; Dragonetti, 3 waltzes; Montag, original compositions by Hungarian masters

**Flute:** Sonatas from the basso continuo era (e.g. Telemann, 12 methodische Sonaten (12 methodical sonatas); classical sonatas (e.g. Mozart, 6 Sonaten (6 sonatas)); one work from the 20<sup>th</sup> or 21<sup>st</sup> century (e.g. Hindemith, 8 Stücke (8 pieces)

**Guitar:** Renaissance / Baroque: Dowland, 'My Lady Hunsdon's Puffe'; de Visee, a few movements from the Suites for Guitar; classical: Sor, Etüden op. 6 (Etudes op 6); romanticism/expressionism: Carlevaro: Preludios; modern: Smith-Brindle, Sonata No. 4 (La Breve)

**Oboe:** Handel, Konzert g-Moll (Concerto in G minor); Hindemith, Sonate für Oboe und Klavier (Sonata for Oboe and Piano); Haydn, Konzert C-Dur (Concerto in C major)

**Piano:** A programme of works (duration about 35 minutes) from the following areas must be presented:

- a polyphonic work from the Baroque period
- a full classical sonata
- a romantic **or** contemporary piece

At least two works to be performed must be played from memory.

**Recorder:** Frescobaldi, canzonas; Castello sonatas; Fontana sonatas; Telemann, sonata or solo fantasia (or comparable work by Bach); Quantz, Capriccio; Hirose, Meditation or comparable avant-garde work

**Timpani/drums:** Hochrainer, Etüden für Timpani Nr. 32 (Etudes for timpani No. 32); Knauer-Besing, Schule für Kleine Trommel, Übung 19 (School for Small Drums, exercise 19),

**Mallet instruments:** Bach Inventionen (Interventions)

**Viola:** Zelter, Konzert Es-Dur (Concerto in E flat major); Hindemith, Trauermusik ('Mourning Music'/ 'Funeral Music'; Bach, Gambensonate (Viola sonata) (transcription)

**Violin:** Two contrasting movements from a Baroque solo work, 1st movement of a classic concerto (including cadenza), one modern piece from after 1950, one work of the candidate's choice. Total duration of the programme to be prepared: 30 mins

**Vocal performance:** Performance of one concert and operatic aria; three songs by various composers, the text of at least one of the works to be performed should be in German

### **Requirements for instrumental/vocal minor subject**

The instrumental/vocal minor subjects will also be examined by by an appointed panel of examiners. Candidates who have not submitted programmes along with their application for participation must submit the programme directly to the examiners in writing. Adequate proficiency is to be demonstrated by the performance of rudimentary works of varying styles and genres.

- For the accordion major, a melody instrument, timpani/drums or vocal can be chosen as a minor subject.
- For the guitar major, piano, a melody instrument or timpani/drums can be chosen as a minor subject.
- For orchestral string or wind instrument majors, timpani/drums and vocals, the minor subject is the piano.
- For the recorder major, the minor subject is the piano or harpsichord.
- For the piano major, the minor subject is piano accompaniment/repertoire training; this will not be tested at the entrance examination.

### **Requirements in music theory and aural proficiency**

Candidates are required to pass a basic competence test of general music theory and aural proficiency in a written examination (duration about 60 minutes):

- Pitch and rhythm notation
- Interval, key and chordal determination
- Basic theory of harmony
- Determining intervals, scale notes, chords and chord sequences
- Rhythm dictation
- Music dictation for one and two parts

## **Requirements in music education**

Candidates with the specialisation in music education are required to participate in this part of the examination. The examination will take place in the form of a group examination lasting up to 60 minutes and will be led by lecturers. The required exam part must be performed in the form of ad hoc exercises with voice, language, body percussion, movement and/or playing instruments and may be taken from the following areas:

- Singing and speaking (rhythm/melodies/vocal improvisations)
- Playing percussion and melody instruments (rhythm/melodies/improvisations)

## **Jazz**

### **Requirements for jazz instrumental/vocal major**

In addition to the technical mastery of the pieces to be performed (duration about 20 minutes), the performing proficiency of interpretation and improvisation in particular will be assessed.

#### **Trumpet, saxophone, trombone, flute, piano, guitar, double bass, vibraphone:**

- Performance of three standard works including improvisation (e.g. blues, standard, ballads) with piano accompaniment/band
- A composition from the classical repertoire (etude, solo piece or solo transcription)
- Sight-reading of a combo or big band part

#### **Timpani/drums:**

- Performance of three standard works with a solo part and possibly trading (e.g. blues, standard, ballads) with piano accompaniment/band
- A composition from the classical repertoire (etude, e.g. Willcoxon or Agostini, solo piece or solo transcription)
- Sight-reading of a combo or big band part

#### **Vocal performance:**

- Performance of three pieces (jazz standard, Great American Songbook) incorporating themed performance and improvisation
- A composition from the classical repertoire (etude, solo piece or solo transcription)
- Sight-reading from a lead sheet

### **Instrumental minor subject (specialising in jazz)**

Adequate proficiency is to be demonstrated by the performance of rudimentary works of varying styles and genres.

- For the piano major, the minor specialising in jazz can be trumpet, saxophone, trombone, flute, vocal performance, double bass or drums.
- For the guitar major, the minor specialising in jazz can be trumpet, saxophone, trombone, flute, vocal performance, piano, double bass or drums.
- For the trumpet, saxophone, trombone, flute, vocal performance, double bass, drums and vibraphone majors, the minor specialising in jazz is the piano.

### **Instrumental/vocal minor (classical)**

The classical minor subject is the classical instrument equivalent to the jazz major; for the vocal performance major it is vocal training. The following basic proficiency must be proven in the classical instrumental/vocal minor subject:

- Performance of several easier pieces, preferably of various different styles

### **Requirements in music theory and aural proficiency**

Candidates are required to pass a basic competence test of general music theory and aural proficiency in a written examination (duration about 60 minutes):

- Style recognition (CD examples of various styles)
- Pitch and rhythm notation
- Elementary knowledge of jazz harmony theory and cadenzas e.g. (IV-V-I, V-V-I, II-V-I) in major and minor keys (5 parts)
- Listening to and determining intervals, scales, scale notes, chords and chord sequences
- Rhythm dictation (from a fragment of a CD)
- Music dictation for one and two parts (from a fragment of a CD)
- Developing a given melody sample

### **Requirements in the music education practical**

Candidates with the specialisation in music education are required to participate in this part of the examination. The examination will take place in the form of a group examination lasting up to 60 minutes and will be led by lecturers. The required exam part must be performed in the form of ad hoc exercises with voice, language, body percussion, movement and/or playing instruments and may be taken from the following areas:

- Singing and speaking (rhythm/melodies/vocal improvisations)
- Playing percussion and melody instruments (rhythm/melodies/improvisations)

## Elementary Music Education

### Requirements for the Elementary Music Education major

1. Group examination (duration about 60-90 minutes); this examination will be led by lecturers.
  - Playing large and small percussion instruments (rhythms/melodies, improvisation)
  - Singing and speaking (rhythm/melodies/vocal improvisation)
  - Movement and dance (elementary coordination and improvisation)
2. Leading a group of other candidates (duration max. 10 minutes per person)
  - Prepared session, leading a group of adult students or other candidates (the contents can be chosen freely from the fields of music, movement and improvisation)
3. Individual examination
  - practical performance part: a shortly prepared solo interpretation which can be performed by using voice, language, movement and/or playing an instrument (duration 2 to 5 minutes)
  - Oral examination with the panel (including reflection, presentation of candidate's own motivation for the EME course)

For an adequate preparation please get in touch with Prof. Dr. Barbara Stiller by email (b.stiller@hfk-bremen.de). Observed teaching sessions can be arranged beforehand.

### Requirements for instrumental/vocal 2<sup>nd</sup> major

Performance (duration about 15 minutes) of several works (including individual movements) from various stylistic periods according to the candidate's choice of literature. In the process of acquiring the teaching qualification (intermediate level) a second instrument/vocal must be chosen (accordion, recorder, bassoon, flute, guitar, clarinet, piano, double bass, oboe, timpani/drums, viola, violin or cello). In addition to the technical mastery, the interpretation will be assessed. Works suggested below illustrate the expected levels of difficulty; their inclusion in the programme is not, however, obligatory. In individual cases, the candidate's ability to sight read – playing or singing respectively – may be tested.

**Accordion:** one work from contemporary original literature, either another original piece or a rendition true to the original style

**Bassoon:** Galliard sonatas; Weissenborn Studien Bd. 1 (Studies volume 1); Bruns, from "5 Stücke" op. 40 (5 pieces op. 40)

**Cello:** Sammartini, Sonate G-Dur (Sonata in G major); Eccles, Sonate g-Moll (Sonata in G minor); Schumann, Fantasiestücke (Fantasia pieces); Martinu, Variationen über ein slowakisches Thema (Variations on a Slovakian theme)

**Clarinet:** Stamitz, Konzert Nr. 3 B-Dur (Concerto no. 3 in B major); Gade, Fantasiestücke Nr. 1 und 2 (Fantasia pieces no. 1 and 2); Fromm-Michaels, 'Stimmungen eines Fauns'

**Double bass:** Simandl, 30 Etüden (30 Etudes); Daré, Menuett (Minuet); Müllich, 'Fünf Minuten'

**Flute:** Sonata from the basso continuo era (e.g. Handel, Hallenser sonatas); slow movement from a classical sonata (e.g. Mozart, 6 Sonaten (6 Sonatas)); one work from the 20th (e.g. from Hindemith, 8 Stücke (8 Pieces))

**Guitar:** Renaissance / Baroque: Milan, Pavanas; Bach, prelude from Suite Nr. 1 für Violoncello (Suite no. 1 for Cello) BWV 1007; classical: Sor, Etüden op. 35 (Etudes op. 35), No. 13 onwards; romanticism/expressionism: Tarrega, Lágrima; modern: Brouwer, Etudes Simples, No. 11 onwards

**Oboe:** Loeillet, Sonate C-Dur (Sonata in C major); Britten, Metamorphoses I Pan; Donizetti, Sonata 2<sup>nd</sup> movement

**Organ:** Buxtehude, Präludium und Fuge G-Dur (Prelude and Fugue in G major); Bach, Canzona d-Moll BWV 588 (Canzona in D minor BWV 588); Mendelssohn-Bartholdy, Präludium und Fuge G-Dur (Prelude and Fugue in G major)

**Piano:** Bach, Invention F-Dur (Intervention in F major); Haydn, Sonate C-Dur Hob XVI 10 (Sonata in C major Hob XVI 10); Bartók, from Mikrokosmos 4

**Recorder:** Van Eyck, "Fluyten-Lusthof"; Frescobaldi, Canzonen (Canzonas); a Baroque solo sonata (e.g. Loeillet or Handel); Linde, Neuzeitliche Übungsstücke (Modern Studies), Capricen, Music for a Bird

**Timpani/drums:** Knauer-Besing, Schule für Kleine Trommel (School for Small Drums), exercises 8 to 12

**Viola:** Telemann, Konzert G-Dur (Concerto in G major); Giordani, Sonate B-Dur (Sonata in B major); Kreutzer, Etüde 8 or 10

**Violin:** Bach, Konzert a-Moll (Concerto in A minor); Mozart, a sonata, Hindemith, Sonate in E oder Es (Sonata in E or E flat)

**Vocal performance:** Performance of one concert or operatic aria; three songs by various composers, one of which must be a work in the German language

### **Requirements for instrumental/vocal minor subject**

The instrumental/vocal minor subjects will also be examined by an appointed panel of examiners. Candidates who have not submitted programmes along with their application for participation must submit the programme directly to the examiners in writing. Adequate proficiency is to be demonstrated by the performance of rudimentary works of varying styles and genres.

- For the accordion major, a melody instrument, timpani/drums or vocal performance can be chosen as a minor subject.
- For the guitar major, a melody instrument, timpani/drums or vocal performance can be chosen as a minor subject (the piano is also possible as a minor subject if a particular justified application is made).
- For orchestral string or wind instrument majors, timpani/drums and vocal performance, the minor subject is the piano.
- For the recorder major, the minor subject is the piano or harpsichord.
- For the piano major, the minor subject is piano accompaniment/repetiteur training; this will not be tested at the entrance examination.



### **Requirements in music theory and aural proficiency**

Candidates are required to pass a basic competence test of general music theory and aural proficiency in a written examination (duration about 60 minutes):

- Pitch and rhythm notation
- Interval, key and chordal determination
- Basic theory of harmony
- Determining intervals, scale notes, chords and chord sequences
- Rhythm dictation
- Music dictation for one and two parts

### **Requirements in music education**

Candidates with the specialisation in music education are required to participate in this part of the examination. The examination will take place in the form of a group examination lasting up to 60 minutes and will be led by lecturers. The required exam part must be performed in the form of ad hoc exercises with voice, language, body percussion, movement and/or playing instruments and may be taken from the following areas:

- Singing and speaking (rhythm/melodies/vocal improvisations)
- Playing percussion and melody instruments (rhythm/melodies/improvisations)

## **ADMISSION TO THE BACHELOR OF MUSIC IN ADVANCED SEMESTERS**

Candidates are required to pass the requirements of the Bachelor of Music courses. Style and content of the requirements in the major can be found under the corresponding courses and disciplines in this appendix, listed above. For candidates switching courses from Bachelor of Music: Performance to Bachelor of Music: Music Education there will be a music education examination next to the major examination.

The music education examination consists of the following sections:

#### 1. Handling a short text relevant to music education (duration about 10 minutes)

With the aid of an excerpt from a text, candidates should demonstrate in a short presentation that they can produce plausible practical relevance to aspects of teaching regarding to the text.  
Preparation time: 15 minutes

#### 2. Analysis of a filmed teaching sequence (duration about 10 minutes)

Candidates should demonstrate in an interview that they can describe, reflect on and correlate various methodological/didactical levels of instrumental and vocal teaching.  
Preparation time: 15 minutes

#### 3. Discussion (duration about 5 minutes)

Candidates should present their motivation for studying music teaching in an interview.

# MASTER OF MUSIC: PERFORMANCE

## Instrumental

### Performance in the instrumental major:

Candidates with instrumental majors are required to perform a programme lasting at least 60 minutes. The programme must comprise works from at least three different stylistic periods and one work from the period after 1950. The performance of a prima vista piece may be required to test the candidate's sight-reading proficiency. In addition a short interview is part of the examination.

Especially for major **violin**: additionally to the requirements above, the programme must comprise one classical and one romantic solo concerto (at least two full movements with cadenza in each case).

### Vocal performance:

**Singing** (duration about 20 minutes): Candidates with vocal major are required to perform a programme lasting at least 60 minutes. The programme must contain the following components:

- Works from three different stylistic periods, one of which should be a work composed after 1950 from European or American culture
- 3 arias (opera and oratory), one recitative and 3 piano songs. In the case of the operatic arias, a staged presentation is required
- One complete cycle of songs or one full operatic or oratory role
- Works in German, French, English and Italian

In addition a short interview is part of the examination.

## Composition and Electroacoustic Composition

The same formal requirements apply to the Composition and Electroacoustic Composition disciplines. The contents will be differentiated using the candidate's portfolio.

**Submission of a portfolio** of the candidate's own compositions: The portfolio should comprise a list of works and at least three of the candidate's own composition works in the form of scores and/or sound storage media (especially for electroacoustic music). Further documentation (e.g. intermedia works, software projects) may also be included. The folder is to be submitted by post or email ([bewerbungen-komposition@portal.hfk-bremen.de](mailto:bewerbungen-komposition@portal.hfk-bremen.de)) at least two weeks before the date of the examination.

**Oral examination** (duration about 30 minutes): Discussion of the works submitted and questions regarding composition.

## MASTER OF MUSIC: EARLY MUSIC

### Instrumental

#### **Performance in major subject** (duration about 20 minutes):

Candidates with instrumental majors are required to perform a programme lasting at least 60 minutes. Works suggested below illustrate the expected levels of difficulty; their inclusion in the programme is not, however, obligatory. The performance of a prima vista piece may be required to test the candidate's sight-reading proficiency. In addition a short interview is part of the examination.

**Baroque bassoon:** Boismortier, Sonate B-Dur op. 40 Nr. 2 (Sonata in B major op. 40 no. 2) (Adagio/Gavotte); Galliard, Sonate 1a-Moll (Sonata no. 1 in A minor) (Cantabile/Hornpipe/Vivace) or Sonate 5 d-Moll (Sonata no. 5 in D minor) (Adagio/Allegro e spiritoso/Alla Ciciliana)

**Baroque cello:** a sonata by Fr. Geminiani, a suite from the cello suites III–V by Bach

**Baroque oboe:** two movements (slow/fast) from a sonata by Telemann or Handel plus two movements (slow/fast) from a French suite, e.g. by Couperin or Hotteterre

**Baroque trombone:** an early Baroque solo sonata (e.g. Cima, Frescobaldi), orchestral parts from a Baroque or early classical work

#### **Baroque viola:**

- Questions relating to examination content may be directed to the following representative:  
Veronika Skuplik: v.skuplik@hfk-bremen.de

**Baroque violin:** e.g. a violin sonata by Castello or Fontana, a sonata by Corelli from op. V (No. 7–12) or Telemann (Methodische Sonaten (Methodical Sonatas)); sight-reading of a violin part from ensemble music of the 17<sup>th</sup> century.

**Basso continuo:** in the respective instrumental major (instruments: harpsichord, organ, lute, historical harp) two solo works from different stylistic periods; basso continuo performance a) prepared: three works to choose from, with soloists provided by the candidate, b) unprepared: task set by the examiners, 30 minutes preparation time

**Cornett:** A diminution by Bassano, a solo concerto from the early Baroque period, e.g. Frescobaldi, La Bernadina, G. P. Cima, Sonata in D

**Harpsichord:** three works of different styles from the 16<sup>th</sup> to 18<sup>th</sup> centuries, one of which should be from the 18<sup>th</sup> century, e.g. Präludium und Fuge from the Wohltemperierten Klavier (Prelude and Fugue from the Well-tempered Clavier) or several suite movements by J. S. Bach. Performance of a figured bass to be prepared shortly beforehand.

**Historical harp:** three works of different character from the time before 1750, e.g. Renaissance fantasia (Cabezon, Milano, etc.), Baroque dance movement or historical harp solo, accompaniment of a lute or basso continuo song

**Lute:** one dance sequence of the candidate's choice by Dalza (e. g. Pavane-Saltarello-Piva), one

fantasia by F. da Milano or one intavolation of a vocal piece from the 16<sup>th</sup> century, a fantasia by Dowland. In the case of an examination for Baroque lute: suite movements by Gaultier and Weiss; a mixed programme of various lute instruments may be possible

**Natural trumpet:** one sonata by G. Fantini, one movement from the Suite für Trompete und Streicher (Suite for Trumpet and Strings) by G. F. Handel or one of the Sonate für Trompete und Streicher (Sonatas for Trumpet and Strings) by H. Purcell

**Organ (Early Music):** one larger work to be played with two manuals and obligatory pedal (Toccatà or similar) from the early 17<sup>th</sup> century, e.g. Buxtehude, Bach; one piece mostly played on the manuals from the 16<sup>th</sup>/early 17<sup>th</sup> century, e.g. Sweelinck, Frescobaldi, Froberger

**Piano forte:**

- Questions relating to examination content may be directed to the following representative:  
Campus Office Music: campus-office-musik@dhfk-bremen.de

**Recorder:** three works of different styles from the period from 1550 to 1750, one of which should be a work for descant (soprano) recorder. Mandatory pieces are one solo riccicare from the 16<sup>th</sup> century (Bassano/Virgiliano), one solo fantasia by Telemann and one other work of the candidate's choice (with b. c.)

**Traverso:** three works of different character from the Baroque period, one of which should be a piece for traverso without accompaniment, e.g. a Telemann fantasia for traverso solo, a German Baroque sonata (e.g. Handel), a French suite (e.g. Hotteterre)

**Viola da Gamba:** Division by Chr. Simpson; one suite by L. de Caix d'Hervelois; erste Gambensonate (First Viola Sonata) by Bach

**Vocal performance**

**Singing** (duration about 20 minutes):

Candidates with vocal major are required to perform a programme lasting at least 60 minutes.

The programme must contain the following components:

- Works of various genres and styles from the period from 1550 to 1800: one diminution, one lute song, one sacred concert/solo motet, one late Baroque operatic or cantata aria (secular, e.g. Handel), one aria from a cantata or an oratory by J. S. Bach, one recitative
- Works in German, Latin, Italian, French and English

The performance of a prima vista piece may be required to test the candidate's sight-reading proficiency. In addition a short interview is part of the examination.

## **MASTER OF MUSIC: CHURCH MUSIC (ARP SCHNITGER MASTER FOR HISTORICAL CHURCH MUSIC)**

**Organ:** (duration about 20 minutes)

Candidates are required to perform a programme with works from various stylistic eras of the 16<sup>th</sup> to 18<sup>th</sup> century, one of which should be by J. S. Bach. Works suggested below illustrate the expected levels of difficulty; their inclusion in the programme is not, however, obligatory. The performance of a prima vista piece may be required to test the candidate's sight-reading proficiency. In addition a short interview is part of the examination.

One larger work is required to be played with two manuals and obligatory pedal (Tocatta or similar) of the early 18<sup>th</sup> century, e.g. Buxtehude, Bach; one piece mostly played on the manuals from the 16<sup>th</sup>/early 17<sup>th</sup> century, e.g. Sweelinck, Frescobaldi, Froberger

**Liturgical organ playing/improvisation:** (duration about 15 minutes)

Prepared: Bicinium to given choral, performance of the candidate's choice to a given choral, song accompaniment to the hymnbook (two verses), various intonations, each based on styles of the 16<sup>th</sup> to 18<sup>th</sup> century, ad hoc: performance and song accompaniment to a given choral.

**Choral/Ensemble Direction:** (duration about 20 minutes)

Rehearsal and conducting of a moderately difficult choral work or vocal ensemble work from the 16<sup>th</sup> to 18<sup>th</sup> century (the candidate will be informed about the task one week before the examination date)

**Minor subject Historical Keyboard Instruments/Basso Continuo:** (duration about 15 minutes)

Performance of three works of various style eras from the 16<sup>th</sup> to 18<sup>th</sup> century, sight reading of one easier solo piece and one basso continuo.

**Minor subject: Vocal Performance:** (duration about 15 minutes)

Performance of at least two different styles of solo vocals from the 17<sup>th</sup> and 18<sup>th</sup> century, sight-reading of a moderately difficult choral part (motet or choral movement)

# MASTER OF MUSIC: MUSIC EDUCATION

## Instrumental/Vocal Education

### Instrumental Education

#### Performance examination:

#### Performance in the instrumental major: (duration about 20 minutes)

Candidates with instrumental majors are required to perform a programme featuring several works selected from the representative stylistic periods and genres of their respective discipline, lasting at least 45 minutes. The programme must comprise at least three different stylistic periods, one of which must be a work from 1950 onwards.

#### For *Early Music* instruments:

The programme must comprise works of various genres and styles from the period from 1550 to 1800. The performance of a prima vista piece may be required to test the candidate's sight-reading proficiency.

#### For *Jazz* instruments:

In addition to the technical mastery of the pieces to be performed (duration about 30 minutes), the performing proficiency of interpretation and improvisation and their confident command in particular will be assessed.

#### Trumpet, saxophone, trombone, flute, piano, guitar, double bass, vibraphone:

- Performance of two standards and one of the candidate's own compositions with improvisation (e.g. standard, ballads) with piano accompaniment/band
- Performance of a solo transcription
- Sight-reading of a combo or big band part

#### Drums/percussion:

- Performance of two standards and one of the candidate's own compositions with improvisation (e.g. standard, ballads, modern) with piano accompaniment/band
- Performance of a solo transcription
- Sight-reading of a combo or big band part

In addition, the examination will include an introduction (duration about 3 minutes):

One of the pieces prepared for the entrance examination should be orally presented to the panel of examiners in addition to purely performing it. Selected aspects should be explained in the form of an introduction, for example:

- historical criticism
- music theory analysis
- social history
- perception or production focused
- personal connections to the work
- reasons for choosing the piece

In addition a short interview is part of the examination.

## **Music education examination:**

The examination consists of three parts:

### 1. Handling academic texts (duration about 10 minutes)

Content of this examination part: candidates should demonstrate in a short talk that they can handle an excerpt of a text and

- grasp academic opinions and rephrase them by themselves
- discuss academic opinions and be able to supplement them with additional opinions from music teaching
- produce plausible practical relevance to aspects of teaching regarding to the text

Preparation time: 15 minutes

### 2. Analysis of a filmed teaching sequence (duration about 10 minutes)

Content of this examination part: Candidates should demonstrate in an interview that they can describe, reflect on and correlate various content, methodological, pedagogical/psychological, communicative and didactic levels of teaching

Preparation time: 15 minutes

### 3. Oral examination (duration about 10 minutes)

Content of this examination part: Candidates should present arguments for their personal understanding of teaching, learning, practising and teacher-student relationships in an interview.

## **Vocal education**

**Singing** (duration about 20 minutes): Candidates with vocal major are required to perform a programme lasting at least 45 minutes. The programme must contain the following components:

- Works from three different stylistic periods, one of which should be a work composed after 1950 from the European or American culture
- 3 arias (opera and oratory), one recitative and 3 piano songs. In the case of the operatic arias, a staged presentation is required
- One complete cycle of songs or one full operatic or oratory role
- Works in German, French and English

For *Early Music* vocal training:

Singing, (duration about 20 minutes); candidates with vocal major in early music are required to perform a programme lasting at least 45 minutes. The programme must comprise works of various genres and styles from the period from 1550 to 1800.

For *Jazz* vocal training:

In addition to the technical mastery of the pieces to be performed (duration about 30 minutes), the performing proficiency of interpretation and improvisation and their confident command in particular will be assessed.

- Performance of two standards and one of the candidate's own compositions with improvisation (e.g. standard, ballads, modern) with piano accompaniment/band, including the theme and improvisation in each case

- Performance of a solo transcription
- Sight-reading from a lead sheet

In addition, the examination will include an introduction (duration about 3 minutes):

One of the pieces prepared for the entrance examination should be orally presented to the panel of examiners in addition to purely performing it. Selected aspects should be explained in the form of an introduction, for example:

- historical criticism
- music theory analysis
- social historical
- perception or production focused
- personal connections to the work
- reasons for choosing the piece

In addition a short interview is part of the examination.

### **Music education examination:**

The examination consists of three parts:

#### 1. Handling academic texts (duration about 10 minutes)

Content of this examination part: candidates should demonstrate in a short talk that they can handle an excerpt of a text and

- grasp academic positions and rephrase them by themselves
- discuss academic opinions and be able to supplement them with additional opinions from music teaching
- produce plausible practical relevance to aspects of teaching regarding to the text

Preparation time: 15 minutes

#### 2. Analysis of a filmed teaching sequence (duration about 10 minutes)

Content of this examination part: candidates should demonstrate in an interview that they can describe, reflect on and correlate content, methodological, pedagogical/psychological, communicative and didactic levels of teaching

Preparation time: 15 minutes

#### 3. Oral examination (duration about 10 minutes)

Content of this examination part: candidates should present arguments for their personal understanding of teaching, learning, practising and teacher-student relationships in an interview.



## Elementary Music Education

### Performance examination in the Elementary Music Education major

Candidates who don't yet have a diploma or Bachelor qualification in the study of elementary music education are required to attend on this part of the examination:

1. Group examination (duration about 60 – 90 minutes); this examination will be led by lecturers and contain exercises from the fields of movement and dance, elementary playing of musical instruments and improvisation as well as singing and speaking
2. Leading a group in performance (duration max. 10 minutes per person)  
Prepared leading of a group of adult students or other candidates (the contents can be chosen freely from the fields of music, movement and improvisation)
3. Individual performance examination:  
A shortly prepared solo interpretation (duration about 2 to 5 minutes), which can be developed by using voice, language, movement and/or playing an instrument

For an adequate preparation please get in touch with Prof. Dr. Barbara Stiller by email (b.stiller@hfk-bremen.de). Observed teaching sessions can be arranged beforehand.

### Performance examination in instrumental major or vocal performance

#### Instrumental

**Performance in major subject** (duration about 15 minutes): Candidates with instrumental majors are required to perform a programme featuring several works selected from the representative stylistic periods and genres of their respective discipline, lasting at least 45 minutes. The programme must comprise at least three different stylistic periods, one of which must be a work from 1950 onwards.

For *Early Music* instruments:

The programme must comprise works of various genres and styles from the period from 1550 to 1800. The performance of a prima vista piece may be required to test the candidate's sight-reading proficiency.

For *Jazz* instruments:

In addition to the technical mastery of the pieces to be performed (duration about 30 minutes), the performing proficiency of interpretation and improvisation and their confident command in particular will be assessed.

Trumpet, saxophone, trombone, flute, piano, guitar, double bass, vibraphone:

- Performance of two standards and one of the candidate's own compositions with improvisation (e.g. standard, ballads) with piano accompaniment/band
- Performance of a solo transcription
- Sight-reading of a combo or big band part

Drums/percussion:

- Performance of two standards and one of the candidate's own compositions with improvisation (e.g. standard, ballads, modern) with piano accompaniment/band
- Performance of a solo transcription
- Sight-reading of a combo or big band part

In addition, the examination will include an introduction (duration about 3 minutes):

One of the pieces prepared for the entrance examination should be orally presented to the panel of examiners in addition to purely performing it. Selected aspects should be explained in the form of an introduction, for example:

- historical criticism
- music theory analysis
- social history
- perception or production focused
- personal connections to the work
- reasons for choosing the piece

In addition a short interview is part of the examination.

### **Vocal performance**

**Singing** (duration about 20 minutes): Candidates with vocal major are required to perform a programme lasting at least 45 minutes. The programme must contain the following components:

- Works from three different stylistic periods, one of which should be a work composed after 1950 from the European or American culture,
- 3 arias (operatic and oratory), one recitative and 3 piano songs. In the case of the operatic arias, a staged presentation is required
- Works in German, French and English

For *Early Music* vocal training:

Singing, (duration about 20 minutes); candidates with vocal major in early music are required to perform a programme lasting at least 45 minutes. The programme must comprise works of various genres and styles from the period from 1550 to 1800.

For *Jazz* vocal training:

In addition to the technical mastery of the pieces to be performed (duration about 30 minutes), the performing proficiency of interpretation and improvisation and their confident command in particular will be assessed.

- Performance of two standards and one of the candidate's own compositions with improvisation (e.g. standard, ballads, modern) with piano accompaniment/band, including the theme in each case
- Performance of a solo transcription
- Sight-reading from a lead sheet

In addition, the examination will include an introduction (duration about 3 minutes):  
One of the pieces prepared for the entrance examination should be orally presented to the panel of examiners in addition to purely performing it. Selected aspects should be explained in the form of an introduction, for example:

- historical criticism
- music theory analysis
- social history
- perception or production focused
- personal connections to the work
- reasons for choosing the piece

In addition a short interview is part of the examination.

### **Music education examination:**

The examination consists of three parts:

#### 1. Handling academic texts (duration about 10 minutes)

Content of this examination part: candidates should demonstrate in a short talk that they can handle an excerpt of a text and

- grasp academic opinions and rephrase them by themselves
- discuss academic opinions and be able to supplement them with additional opinions from music teaching
- produce plausible practical relevance to aspects of teaching regarding to the text

Preparation time: 15 minutes

#### 2. Analysis of a filmed teaching sequence (duration about 10 minutes)

Content of this examination part: candidates should demonstrate in an interview that they can describe, reflect on and correlate content, methodological, pedagogical/psychological, communicative and didactic levels of teaching

Preparation time: 15 minutes

#### 3. Oral examination (duration about 10 minutes)

Content of this examination part: candidates should present arguments for their personal understanding of teaching, learning, practising and teacher-student relationships in an interview

## Music Theory

### Requirements for the music theory major

Candidates are required to submit a portfolio with stylistic copies from at least three different eras or genres. Additional documentation such as analyses, papers, a written Bachelor dissertation on music theory questions or the candidate's own composition works may be added to the portfolio. The portfolio must be submitted to the Campus Office Music (campus-office-musik@dhfk-bremen.de) at least two weeks before the examination date.

### Oral examination (duration about 30 minutes):

Discussion of the submitted works and questions about music theory; capture musical connections by listening and reading as well as the demonstration of phenomena and models in movements. The discussion of pedagogic and methodological questions is part of the oral examination.

### Music education examination:

The examination consists of three parts:

#### 1. Handling academic texts (duration about 10 minutes)

Content of this examination part: candidates should demonstrate in a short talk that they can handle an excerpt of a text and

- grasp academic opinions and rephrase them by themselves
- discuss academic opinions and be able to supplement them with additional opinions from music teaching
- produce plausible practical relevance to aspects of teaching regarding to the text

Preparation time: 15 minutes

#### 2. Analysis of a filmed teaching sequence (duration about 10 minutes)

Content of this examination part: candidates should demonstrate in an interview that they can describe, reflect on and correlate content, methodological, pedagogical/psychological, communicative and didactic levels of teaching

Preparation time: 15 minutes

#### 3. Oral examination (duration about 10 minutes)

Content of this examination part: candidates should present arguments for their personal understanding of teaching, learning, practising and teacher-student relationships in an interview.

## ADMISSION TO THE MASTER OF MUSIC IN ADVANCED SEMESTERS

Candidates are required to pass the requirements of the Master of Music courses. Style and content of the requirements in the major can be found under the corresponding courses and disciplines in this appendix, listed above.