

# **Requirements for the Digital Entrance Examinations for the Winter Semester 2020/21**

**University of the Arts Bremen  
Faculty of Music**



**Appendix to the Entrance Examinations Regulations of the University of the Arts  
Bremen  
For the Bachelor of Music and Master of Music courses**

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# GENERAL INFORMATION ABOUT THE DIGITAL ENTRANCE EXAMINATIONS

## Digital Examinations

The entrance examinations for the winter semester of 2020/21 will be entirely digital.

Between **June 15 and 19, 2020**, all applicants must upload one or more recorded videos (maximum length: 30 minutes) onto our platform.

You, the applicant, must submit video material that allows us to see and hear you. The recordings of the pieces you submit may not be edited or altered in any way. Each different work/passage recorded must be marked as a take. The size of the video for your major may not be larger than 1 GB. You must also upload a signed form (PDF) guaranteeing the authenticity of the recording and including information regarding the place and date of the recording.

Please upload all parts of your application separately and not in one file.

You must also upload a one-to-two-minute-long video with a brief personal introduction in German (for Early Music, the introduction may be in either German or English), in which you explain what motivated you to choose this program.

Special rules apply to the Composition/Electroacoustic Composition major.

To see which parts of the exam you must take, please see the following overview:

- **All applicants:** major
- **Bachelor of Music: Performance:** additional exam in music theory/ear training
- **Bachelor of Music: Music Education:** additional music education exam, piano minor exam, music theory/ear training exam
- **Master of Music: Performance:** no additional exams (exception is the Arp-Schnitger Master's program, which requires an additional major and minor exam)
- **Master of Music: Music Education:** additional music education exam

## Music Theory and Ear Training Exam (all programs)

Applicants for the Bachelor of Music program must take a theory exam consisting of music theory and ear training sections. Please see [www.hfk-bremen.de/t/künstlerische-ausbildung/n/bewerbung-fachbereich-musik](http://www.hfk-bremen.de/t/künstlerische-ausbildung/n/bewerbung-fachbereich-musik) for examples.

A 60-minute-long, online examination will require applicants to demonstrate knowledge about general music theory and ear training:

For all Bachelor of Music programs except for Jazz

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

### For Jazz Instrumental/Voice

- Style recognition (CD examples of various styles)
- Pitch and rhythm notation
- Elementary knowledge of jazz harmony 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)
- Develop a given melody sample

### **Credit for theory achievements or minor subject**

You may receive complete or partial credit for graded examinations in music theory, ear training or minor subject, which are part of the curriculum in your previous course of study. You must submit your graded transcripts with an application for credit via e-mail to the Campus Music Office ([campus-office-musik@hfk-bremen.de](mailto:campus-office-musik@hfk-bremen.de)) by **June 14, 2020**. You will receive a reply before the online exam takes place.

### **Music Education Exam**

#### Music Education Instrumental/Vocal Education (from here on known as IGP)

A solo sequence (Bachelor: around 3 minutes / Master: around 5 minutes) developed by the applicant for your instrument or voice major, which can be combined with various means of expression such as voice, speech, text, and/or movement.

#### Music Education Elementary Music Education (from here on known as EMP)

A solo sequence (Bachelor: around 3 minutes / Master: around 5 minutes) developed by the applicant, which can be performed using various means of expression such as voice, movement, playing an instrument, text, and/or other materials.

### **Piano Minor**

#### Bachelor of Music: Music Education (IGP and EMP)

Two short pieces from different eras must be submitted for the piano minor required of all instrumental and vocal students. This section of the exam will not be administered to applicants majoring in piano.

### **Language Requirements**

Non-German candidates please note that the following levels of language competence are a prerequisite for enrolling in Winter Semester 2020/21 courses:

- 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

## Contacts

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

<b>Orchestral instruments</b>	Prof. Katrin Scholz	<a href="mailto:k.scholz@hfk-bremen.de">k.scholz@hfk-bremen.de</a>
<b>Drums/Percussion</b>	Prof. Olaf Tzschoppe	<a href="mailto:o.tzschoppe@hfk-bremen.de">o.tzschoppe@hfk-bremen.de</a>
<b>Viola</b>	Prof. Esther van Stralen	<a href="mailto:e.vanstralen@hfk-bremen.de">e.vanstralen@hfk-bremen.de</a>
<b>Piano</b>	Prof. Patrick O'Byrne	<a href="mailto:p.obyrne@hfk-bremen.de">p.obyrne@hfk-bremen.de</a>
<b>Accordion</b>	Hon. Prof. Margit Kern	<a href="mailto:m.kern@hfk-bremen.de">m.kern@hfk-bremen.de</a>
<b>Vocal Performance</b>	Prof. Maria Kowollik	<a href="mailto:m.kowollik@hfk-bremen.de">m.kowollik@hfk-bremen.de</a>
<b>Early Music courses</b>	Prof. Hille Perl	<a href="mailto:h.perl@hfk-bremen.de">h.perl@hfk-bremen.de</a>
<b>Arp-Schnitger-Master</b>	Prof. Detlef Bratschke	<a href="mailto:d.bratschke@hfk-bremen.de">d.bratschke@hfk-bremen.de</a>
<b>Jazz instruments</b>	Prof. Martin Classen	<a href="mailto:m.classen@hfk-bremen.de">m.classen@hfk-bremen.de</a>
<b>Composition</b>	Prof. Jörg Birkenkötter	<a href="mailto:j.birkenkoetter@hfk-bremen.de">j.birkenkoetter@hfk-bremen.de</a>
<b>Electroacoustic composition</b>	Prof. Kilian Schwoon	<a href="mailto:k.schwoon@hfk-bremen.de">k.schwoon@hfk-bremen.de</a>
<b>Music Education Exam</b>	Prof. Dr. Barbara Stiller	<a href="mailto:b.stiller@hfk-bremen.de">b.stiller@hfk-bremen.de</a>
<b>Music theory/Ear training</b>		<a href="mailto:musiktheorie@hfk-bremen.de">musiktheorie@hfk-bremen.de</a>

For all other questions, please send an email to the Campus Music Office [campus-office-musik@hfk-bremen.de](mailto:campus-office-musik@hfk-bremen.de). For queries of a formal nature (e.g., visas and other official documents), please contact the Student Services Office (Dez. 1) [dezernat1@hfk-bremen.de](mailto:dezernat1@hfk-bremen.de).

## ORCHESTRAL INSTRUMENT MAJOR

### For all orchestral instruments

Applicants must send a digital video recording for their selected instrumental major (depending upon the program and instrument).

For the video recording, the following applies to all instruments/programs:

- Instrumental majors should record with piano accompaniment, if possible
- You may also submit video clips of concerts or other exams, no older than two years

### Additional requirements for Music Education courses

#### Music Education IGP (all instruments/vocal)

A solo sequence (Bachelor: around 3 minutes / Master: around 5 minutes) developed by the applicant for your instrument or voice major, which can be combined with various means of expression such as voice, speech, text, and/or movement.

#### Music Education EMP (all instruments/vocal)

A solo sequence (Bachelor: around 3 minutes / Master: around 5 minutes) developed by the applicant, which can be performed using various means of expression such as voice, movement, playing an instrument, text, and/or other materials.

### Bassoon Major

#### **Bachelor of Music: Performance**

#### **Bachelor of Music: Music Education IGP**

#### **Master of Music: Performance**

#### **Master of Music: Music Education IGP and EMP**

Performance: 20-25-minute program

Music education: 20-minute program

- Complete first movement of a classical concerto with cadence
- Two contrasting movements from a Romantic composition

### Flute Major

#### **Bachelor of Music: Performance**

20 to 30-minutes, depending upon the length of the main piece

At least two complete, contrasting Baroque movements; the complete first and second movements of a concerto, including cadences; a twentieth- or twenty-first-century composition.

#### **Bachelor of Music: Music Education IGP**

15 to 20 minutes, depending upon the length of the main piece

Complete Baroque sonata; at least two contrasting movements from a classical sonata; a twentieth- or twenty-first-century composition.

#### **Master of Music: Performance**

20 to 30 minutes, depending upon the length of the main piece

Complete movements or compositions from at least three different eras. The program must contain a virtuoso movement and a slow movement.

#### **Master of Music: Music Education IGP and EMP**

15 to 20 minutes, depending upon the length of the main piece

Complete movements or compositions from at least three different eras. The program must contain a virtuoso movement and a slow movement.

## **Clarinet Major**

**Bachelor of Music: Performance**

**Bachelor of Music: Music Education IGP**

**Master of Music: Performance**

**Master of Music: Music Education IGP and EMP**

Performance: 20 to 25 minutes

Music Education: 20 minutes

- A: the complete first movement of a classical or Romantic concerto
- B: a complete slow movement of a classical or Romantic concerto
- (A and B may be either Romantic or classical, and do not have to be from the same genre)

## **Double Bass Major**

**Bachelor of Music: Performance**

**Bachelor of Music: Music Education IGP**

Approximately 20 minutes

- One etude
- Two complete pieces or passages from different eras

**Master of Music: Performance**

**Master of Music: Music Education IGP and EMP**

20 minutes

- One etude
- First movement of a classical concerto
- One piece from a different era

## **Oboe Major**

**Bachelor of Music: Performance**

**Bachelor of Music: Music Education IGP**

**Master of Music: Performance**

**Master of Music: Music Education IGP and EMP**

Performance: 20 to 25 minutes

Music education: 20 minutes

- Performance of a classical concerto with cadence (Haydn, Mozart, Lebrun, et cetera)
- Around 15 minutes of a Baroque, Romantic, or modern composition

## **Drum/Percussion Major**

**Bachelor of Music: Performance**

**Bachelor of Music: Music Education IGP**

Approximately 20 minutes

- snare: two etudes
- rolls: pp cresc. ff decresc. pp (tempo 1/4=60 over 5 bars)
- mallets: composition of your own choice with four mallets
- tympani: Krüger 45 (if only two tympani are available, then Knauer 41) and any etude of your choice
- rolls: pp cresc. ff decresc. pp (tempo 1/4=60 over 5 bars)

### **Master of Music: Performance**

### **Master of Music: Music Education IGP and EMP**

Approximately 20 minutes

- snare: Knauer etude no. 7 (6/8)  
rolls: pp cresc. ff decresc. pp (tempo 1/4=60 over 5 bars)  
orchestral pieces: Peter and the Wolf, Alborada
- mallets: composition of your own choice with four mallets
- tympani: Krüger 45 (if only two tympani are available, then Knauer 41)  
rolls: pp cresc. ff decresc. pp (tempo 1/4=60 over 5 bars)
- orchestral pieces: Mozart's Magic Flute, Beethoven's Ninth Symphony
- setup: a composition of your own choice

### **Viola Major**

### **Bachelor of Music: Performance**

### **Bachelor of Music: Music Education IGP**

Approximately 20 minutes

Several works from your own choice of compositions representing the eras that set the standards for this instrument.

Examples:

- Two contrasting Baroque movements, such as Bach's Solo Suite or Telemann's Fantasie
- One etude by Hoffmeister or Campagnoli
- One piece from the Romantic era or from the twentieth or twenty-first century (either complete work or complete movement)

### **Master of Music: Performance**

### **Master of Music: Music Education IGP and EMP**

Performance: 20 to 25 minutes

Music Education: 20 minutes

Several challenging compositions from at least three different eras and one work from after 1950.

Examples:

- Two contrasting Baroque movements, such as Bach's *Solo Suite*
- First movement, exposition plus cadence of a classical concerto, such as Stamitz or Hoffmeister
- First movement of a concerto by Bartók, Walton, or Hindemith's *Schwanendreher*
- Maurice Vieux: concerto etude

### **Violin Major**

### **Bachelor of Music: Performance**

### **Bachelor of Music: Music Education IGP**

Approximately 20 minutes

- Complete first or third movement of a Romantic concerto
- or one complete, virtuoso piece of your choice
- Exposition from a classical concerto or two complete, contrasting Baroque movements

### **Master of Music: Performance**

### **Master of Music: Music Education IGP and EMP**

Performance: 20 to 25 minutes

Music Education: 20 minutes

- Complete first or third movement of a Romantic or twentieth-century concerto (not applicable to EMP majors)
- Exposition from a classical concerto with cadence, or two complete contrasting Baroque movements



## **Cello Major**

### **Bachelor of Music: Performance**

#### **Bachelor of Music: Music Education IGP**

Performance: 20 to 25 minutes

Music Education: 20 minutes

- Exposition from a classical concerto, with cadence
- One movement from a Bach Solo Suite
- Complete first or third movement from a Romantic concerto, or a complete, virtuoso composition of your choice
- One etude by Popper, Grützmacher, or Piatti

### **Master of Music: Performance**

#### **Master of Music: Music Education IGP and EMP**

Performance: 20 to 25 minutes

Music Education: 20 minutes

- Exposition from a classical concerto with cadence
- Complete first or third movement from a Romantic concerto (for fine arts students: or a complete, virtuoso piece at least eight minutes long)
- Two complete contrasting movements from a Bach suite

## **ACCORDION MAJOR**

### **Bachelor of Music: Performance**

#### **Bachelor of Music: Music Education IGP**

You must submit a 15-minute-long performance of pieces of your own choice. The program should contain at least:

- One original, contemporary piece
- One Baroque or classical work; if you choose a piece with multiple movements, you must perform at least one complete movement

### **Master of Music: Performance**

#### **Master of Music: Music Education IGP and EMP**

You must submit a 20-minute-long performance of pieces of your own choice. This program should contain at least:

- One original, contemporary piece
- One Baroque or classical work; if you choose a piece with multiple movements, you must perform at least one complete movement
- Any other material of your choice

## **RECORDER MAJOR**

### **Bachelor of Music: Music Education IGP**

#### **Master of Music: Music Education IGP and EMP**

You must submit a 20-minute-long program consisting of pieces of your own choice. This program should include at least:

- Two works of various styles from the period between 1550 and 1750 (with one slow and one fast movement)
- One piece composed after 1960

At least one piece must be performed on a soprano recorder.

## GUITAR MAJOR

The applicant must be fully visible in the video.

The total length is limited to around 15 minutes; this means that you do not have to perform complete works, but several examples from several eras are preferred.

### **Bachelor of Music: Performance**

- Renaissance/Baroque: Dowland's "Lachrimae Pavane"; some movements from Bach's lute suites
- Classical: Sor, Etudes, op. 29
- Romantic Expressionism: Villa-Lobos, Etudes
- Modern: Bennett, Impromptus

### **Bachelor of Music: Music Education IGP**

- Renaissance/Baroque: Dowland, "My Lady Hunsdon's Puffe"; some movements from de Visee's Suites for Guitar
- Classical: Sor, Etudes, op. 6
- Romantic-Expressionism: Carlevaro's Preludios
- Modern: Smith-Brindle, Sonata no. 4 (La Breve)

### **Master of Music: Performance**

### **Master of Music: Music Education IGP and EMP**

The program must contain pieces from at least three different eras, including one from the period after 1950.

## PIANO MAJOR

### **Bachelor of Music: Performance**

The candidate must submit a video that allows us to see and hear him or her playing:

- One polyphonic Baroque piece
- One virtuoso etude
- One complete sonata or a cycle of variations from the Viennese classical period

The entire length of the recorded program, which must be played from memory, may not be less than twenty minutes.

### **Bachelor of Music: Music Education IGP**

The candidate must submit a video that allows us to see and hear him or her playing:

- One polyphonic Baroque piece
- One complete classical sonata

At least one of these pieces must be played from memory. The entire length of the recorded program may not be less than fifteen minutes.

### **Master of Music: Performance**

The candidate must submit a video that allows us to see and hear him or her playing two challenging works from different eras. The entire length of the recorded program, which must be played from memory, should be thirty minutes long.

### **Master of Music: Music Education IGP and EMP**

The candidate must submit a video that allows us to see and hear him or her playing two challenging works from different eras. The entire length of the recorded program should be twenty minutes long.

## VOCAL PERFORMANCE MAJOR

### **Bachelor and Master of Music: Performance**

### **Bachelor of Music: Music Education IGP**

### **Master of Music: Performance**

### **Master of Music: Music Education IGP and EMP**

A video with the following content must be submitted:

- A text freely spoken (i.e., not read out loud) in German, which should be five minutes long at most
- A concerto-/oratorio or operatic aria, as well as an art song; one of the pieces must be in German

You may use concert recordings (for instance, from concerts given as final projects for a bachelor's degree program); these recordings may not be older than two years.

### **Additional requirements for**

### **Master of Music: Performance**

### **Master of Music: Music Education IGP**

A list of works in your repertoire (PDF).

Requirements for the **Master Education: EMP in Vocal Performance** can be found under the Elementary Music Education Major.

## ELEMENTARY MUSIC EDUCATION MAJOR

### **Bachelor of Music: Music Education EMP**

### **Instrumental/Vocal Performance Major Exam**

All applicants to the **Bachelor of Music** instrumental and vocal programs must submit an approximately 15-minute-long program featuring works or movements from at least two different eras.

All applicants to the **Master of Music** instrumental and vocal programs should consult the requirements listed under their majors in this guide.

### **Piano Minor**

All applicants to the **Bachelor of Music** instrumental and vocal programs must also submit two short pieces from different eras for their piano minor. This section of the exam will not be administered to those majoring in piano.

### **Music Education Exam**

Applicants to the **Bachelor of Music** program must submit an approximately three-minute-long solo sequence developed by themselves, which can be performed using such means of expression as song, speech, movement, playing an instrument, text, and/or other materials.

Applicants to the **Master of Music** program must submit an approximately five-minute-long solo sequence developed by themselves, which can be performed using such means of expression as song, speech, movement, playing an instrument, text, and/or other materials.

## COMPOSITION AND ELECTROACOUSTIC COMPOSITION MAJORS

### Bachelor of Music: Performance

Applicants must submit:

- scores for three of their own compositions (PDF)
- Explanations of the compositions submitted (e.g., program notes, brief analyses) (PDF)
- Video data (instrumental minor)

**Oral Exam** (via live video, duration: around 15 minutes): oral exam covering the musical scores submitted and candidates' knowledge about the field of New Music

**Requirements for the instrumental minor** (via uploaded video): Composition students are required to minor in piano. Applicants must submit their performances of two relatively difficult pieces from different eras.

### Master of Music: Performance

The same formal requirements apply to the Composition and Electroacoustic Composition programs. The difference is that applicants to a master's program must also submit a portfolio of their work. This must include:

- Portfolio of your own compositions, containing a list of works and at least three scores of your own compositional work in the form of PDFs and/or audio recordings (especially for electroacoustic music). Further documentation (such as intermedia works, software projects) may also be included.
- An essay describing your motives for studying here (PDF) (in German, around two pages long)

**Oral Exam** (via live video, approximately 20 minutes)

Under discussion will be the works submitted and issues concerning composition

## ORGAN MAJOR

### Master of Music: Performance

The candidate must submit a video that allows us to see and hear him or her playing two challenging works from different eras. The entire length of the recorded program should be between twenty-five and thirty minutes long.

## EARLY MUSIC: ALL INSTRUMENTS AND VOCAL PERFORMANCE

### Bachelor of Music: Performance

Applicants must submit a current, 15-to-20-minute-long video featuring them playing a repertoire of music from various eras from the sixteenth to the eighteenth century. If possible, there should be accompaniment (not necessary for the following instruments: harpsichord, lute, historic harps, and organ). The following works are not considered obligatory, but are simply examples of the degree of difficulty required:

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

- **Baroque oboe:** two movements (slow/fast) from a sonata by Telemann or Handel, and two movements (slow/fast) from a French Suite by, for instance, Couperin or Hotteterre
- **Baroque trombone:** a diminution by Bassano, e.g., “Anchor che col partire,” “Liquide perle amor”; a solo motet with basso continuo e.g., Ludovico da Viadana’s “Centi Concerti Ecclesiastici”; a trumpet part from one of the fourteen cantatas for trumpet by J.S. Bach
- **Baroque viola:** Please contact Hille Perl ([h.perl@hfk-bremen.de](mailto:h.perl@hfk-bremen.de)) for requirements.
- **Baroque violin:** e.g., a canzone by Frescobaldi or a similar composer; a sonatina by Telemann or a light Baroque sonata of your own choice; sight-reading of a violin part from a seventeenth-century ensemble piece
- **Baroque cello:** a sonata by Vivaldi; first or second cello suite by Bach
- **Recorder:** three works in different styles from the period between 1550 and 1750, including a piece for solo recorder, a piece for soprano recorder, such as an early Baroque Italian sonata/canzona (with basso continuo); a solo fantasy by Telemann; a Baroque sonata or suite
- **Harpsichord:** three works in different styles from the period between the sixteenth and eighteenth centuries, including one from the eighteenth century such as the Prelude and Fuge from the Well-Tempered Klavier or several movements from J. S. Bach’s suites; play a slightly figured bass line
- **Vocal Performance:** three different types works from the period between 1550 to 1750, such as a lute song (English/Italian), a sacred concerto (German/Latin/Italian) or a song for voice and continuo; a Baroque aria (e.g. Handel)
- **Historical Harp:** three different types of works from the period before 1750, such as three-or-four-part madrigals/chansons, dances (saltarello, estampie, Baroque dance movement), accompaniment for a lute or voice and continuo song
- Lute:
  - Renaissance lute:** Dowland, Fantasy; da Milano, Fantasie; Dalza, dance sequence
  - Baroque lute:** Gaultier, Tombeau de Mezangeau; Kellner, Fantasie; Weiss, Suite
- **Natural trumpet:** a sonata by Girolamo Fantini; 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; one piece of your own choice
- **Organ (Early Music):** a greater work from the North German school with pedalwork, such as Buxtehude, Lübeck; a sixteenth or seventeenth-century work, played primarily manually, such as Sweelinck school, Froberger, or similar
- **Trasverso:** three different types of compositions from the Baroque era, including a piece for transverse flute without accompaniment, e.g., a Telemann fantasy for solo transverse flute, a German Baroque sonata (e.g. Handel), a French suite (e.g. Hotteterre)
- **Viola da Gamba:** a sample variation by D. Ortiz, a sonata by Telemann, a group of light dance movements from the Marais suites arranged in sequence
- **Cornett:** an early Baroque solo concerto, e.g. Frescobaldi, La Bernadina, G. P. Cima, Sonata in D minor

### Master of Music: Performance

#### Master of Music: Music Education IGP and EMP

Applicants must submit a current, 15-to-20-minute-long video, preferably with accompaniment (not necessary for the following instruments: harpsichord, lute, historic harp, and organ) featuring a challenging repertoire of various styles from the sixteenth to the eighteenth centuries. The following works are not considered obligatory, but are simply examples of the degree of difficulty required:

- **Baroque bassoon:** Boismortier, Sonata in B minor, op. 40, no. 2 (Adagio/Gavotte); Galliard, Sonata 1 in A minor (Cantabile/Hornpipe/Vivace) or Sonata 5 in D minor (Adagio/Allegro spiritoso/Alla Ciciliana)
- **Baroque oboe:** two movements (slow/fast) from a sonata by Telemann or Handel, and two movements (slow/fast) from a French suite by, for example, Couperin or Hotteterre

- **Baroque trombone:** an early Baroque solo sonata (e.g., Cima, Frescobaldi), orchestral parts from a Baroque or early classical composition
- **Baroque viola:** Please contact Hille Perl ([h.perl@hfk-bremen.de](mailto:h.perl@hfk-bremen.de)) for admittance exam requirements
- **Baroque violin:** e.g., violin sonata by Castello or Fontana, a sonata by Corelli from op. V (nos. 7-12) or Telemann (Methodical Sonatas); sight-reading a violin part from a seventeenth-century ensemble piece
- **Baroque cello:** a sonata by Fr. Geminiani, a suite from Bach's Cello Suites III-V
- **Basso continuo:** for each instrumental major (instruments: harpsichord, organ, lute, historic harp) two solo compositions from different eras; continuo: three works of your choice, with soloists, if possible
- **Recorder:** three works in different styles from the period between 1550 and 1750, including a piece for soprano recorder. You must play a solo ricercar from the sixteenth century (Bassano/Virgiliano), a solo fantasy by Telemann, and a third piece of your own choice (with basso continuo)
- **Harpsichord:** three works in different styles from the sixteenth to eighteenth centuries, including one from the eighteenth century, e.g., Prelude and Fuge from the Well-Tempered Klavier or several movements from suites by J.S. Bach. You must also play a figured bass line.
- **Vocal Performance:** At least three different types of challenging pieces from the period between 1550 and 1800, e.g., a diminution, a lute song, a sacred concerto/solo motet (German/Latin/Italian), a late Baroque aria from an opera or cantata (secular, e.g., Handel), an aria from a cantata or oratorio by J.S. Bach, a recitative
- **Pianoforte:** Please contact the Campus Music Office for the requirements for the pianoforte major: [campus-office-musik@hfk-bremen.de](mailto:campus-office-musik@hfk-bremen.de)
- **Historic Harp:** three different types of works from the period before 1750, e.g., Renaissance fantasia (Cabezon, Milano, et al), Baroque dance movement or historic harp solo, accompaniment for a lute song or continuo
- **Lute:** a series of dances of your own choice by Dalza (e.g., Pavane-Saltarello-Piva), a fantasia by F. da Milano, or intabulation of a fifteenth-century vocal piece, a fantasia by Dowland. For the Baroque lute exam: suite movements by Gaultier and Weiss; in some cases, a mixed program of various lute instruments is possible
- **Natural trumpet:** a sonata by G. Fantini, a movement from the Suite for Trumpet and Strings by G. F. Handel, or from the Sonata for Trumpet and Strings by H. Purcell
- **Organ (Early Music):** a longer piece to be played on two manual keyboards with obligatory pedalwork (toccata or similar) from the early seventeenth century, e.g., Buxtehude, Bach; a primarily manual piece from the sixteenth or early seventeenth centuries, e.g., Sweelinck, Frescobaldi, Froberger
- **Trasverso:** three different types of works from the Baroque era, including an unaccompanied piece for transverse flute, such as a Telemann fantasy for solo transverse flute, a German Baroque sonata (e.g., Handel), a French suite (e.g., Hotteterre)
- **Viola da gamba:** division by Chr. Simpson; a suite by L. de Caix d'Hervelois; Bach's first viola da gamba sonata
- **Cornett:** A diminution by Bassano, an early Baroque solo concerto, e.g., Frescobaldi, La Bernadina, G. P. Cima, Sonata in D minor

## ARP SCHNITGER MASTER OF HISTORICAL CHURCH MUSIC

### Organ

You must submit a current video, 15 to 20 minutes in length, featuring works in various styles from the sixteenth to the eighteenth century, including one by J. S. Bach.

The following pieces are given to establish guidelines. You may substitute comparable works in the same style and of the same degree of difficulty.

A longer composition to be played on two manual keyboards with obligatory pedalwork (toccata or similar) from the early eighteenth century, e.g., Buxtehude, Bach; a sixteenth- or early seventeenth-century piece played mainly on the manual keyboard, e.g., Sweelinck, Frescobaldi, Froberger

### Liturgical organ/improvisation

You must submit a current 10- to 15-minute-long video with the following content:

- Bicinium, choral prelude, and song accompaniment (two verses) for a hymn of your own choice
- One intonation and one song accompaniment (two verses) for two hymns, preferably based on styles from the sixteenth to the eighteenth centuries

### Choir/ensemble conducting

You must submit a video clip of your own choir or ensemble practice, or of a concert you have conducted. Older material is also acceptable.

### Vocal Performance minor

You must submit a current video of 5 to 10 minutes in length, featuring two different vocal solos from the seventeenth and eighteenth centuries, with accompaniment.

## JAZZ: ALL INSTRUMENTS AND VOCAL PERFORMANCE

### Bachelor of Music: Performance

#### Bachelor of Music: Music Education IGP

Total length: 20 minutes

Please submit the following:

- two jazz compositions with thematic interpretations and improvisations
- classic repertoire: a composition, or your own transcription of one
- piano (minor): two brief compositions from the jazz repertoire with accompaniment and melody, or from the classic repertoire

#### Master of Music: Music Education IGP and EMP

Total length: 20 minutes

Please submit the following:

- two jazz compositions with thematic interpretations and improvisations
- classic repertoire: a composition or your own transcription of one

### Music Education Exam

#### Music Education Instrumental/Vocal Education (IGP/JAZZ)

A solo sequence (Bachelor: around 3 minutes / Master: around 5 minutes) developed by the applicant for your instrument or jazz vocal major, which can be combined with various means of expression such as voice, speech, text, and/or movement.

### Music Education Elementary Music Education (EMP/JAZZ)

A solo sequence (Bachelor: around 3 minutes / Master: around 5 minutes) developed by the applicant, which can be performed using various means of expression such as voice, movement, playing an instrument, text, and/or other materials.

## **YOUTH PROGRAM**

You must submit a video in which we will be able to see and hear the candidate playing at least two works from different eras.

The total length of the recorded program should be at least fifteen minutes.

## **ADMISSION TO ADVANCED SEMESTERS**

### **Admission to Bachelor of Music courses**

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 in Performance to Bachelor of Music in Music Education there will be a music education examination along with the major examination.

### Music Education IGP

You must submit an approximately five-minute-long solo sequence developed by you for either an instrumental or a vocal major, and which may be combined with various means of expression, such as song, speech, text, and/or movement.

### Music Education EMP

You must submit an approximately five-minute-long solo sequence, which may be performed through various means of expression, such as song, speech, movement, playing an instrument, text, and/or other materials.

### **Admission to Master of Music courses**

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.