

Requirements for the Entrance Exam **Winter Semester 2024/25**



University of the Arts Bremen **Faculty Music**

**Rules for the Entrance Exam for the Bachelor of Music and Master of
Music programs at the University of the Arts Bremen**

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GENERAL INFORMATION FOR THE ENTRANCE EXAMS

Preparatory Course

The University of the Arts offers all applicants a two-day-long, fee-based intensive course in music theory and ear training, which will help you to prepare for the entrance exam at German music schools. See [HfK Bremen | HfK Bremen \(hfk-bremen.de\)](https://www.hfk-bremen.de) for more information about registration deadline, dates, and fees.

In addition, there will be a special course in March or April of 2024 for all jazz related subjects (playing in combo, theory, and ear training). For updated information on this, please see our home page.

Sample tasks ear training and theory

On this [information website of the HfK](#) sample tasks for the theoretical part of the entrance exams (divided into classical music, early music and jazz) can be found.

Locations and Times for the Entrance Exam

Entrance exams will be held at the Music Faculty, Dechanatstraße 13-15, 28195, in Bremen city center. Examinations for organ majors will be held in a variety of churches. You will receive precise information about the location in your invitation to take the exam and on the day of the examination itself.

Entrance exams will take place during the week of **June 3 to June 8, 2024**.

Coaching and Musical Accompaniment

The University of the Arts will arrange for musical accompaniment at the audition. Accompanists from outside of the University are not permitted.

Language Exam

Foreign applicants please note that you must present the following language certificates when you register for classes in the winter semester of 2024/25:

- For the Bachelor and Master Performance programs: Goethe Certificate B1 issued by the Goethe institut
- For the Bachelor and Master of Music Education programs as well as for the Arp Schnitger Master of Historical Sacred Music: TestDAF3 or B2 from the Goethe Institute

Applicants of the degree programs in Music can be granted an exemption from the proof required until February 15th upon request.

Credit for Graded Examination Results

Graded exams in the subjects of music theory and ear training completed as part of a youth program at a music conservatory or at a previous conservatory can be credited for those areas of the exam. If you receive credit, then you will not be required to take the theory section of the entrance exam.

In order to receive credit, please indicate this wish on the [online portal for applications](#) and upload the official transcript from the theory courses from your previous conservatory (in the form of a performance overview or Transcript of Records). You will find the exact instructions for this during the application process on the portal.

You will receive timely feedback before the relevant examination.

Please note:

- Applications for recognition are no longer possible after the application deadline
- Recognition of instrumental/voice Minor is not possible

Contacts

If you have questions regarding the content of the entrance examination, please contact the appropriate person:

| | | |
|------------------------------------|-----------------------------|--|
| Orchestral Instruments | Prof. Katrin Scholz | k.scholz@hfk-bremen.de |
| Percussion | Prof. Olaf Tzschoppe | o.tzschoppe@hfk-bremen.de |
| Piano | Prof. Martin Stadtfeld | mstadtfeld@hfk-bremen.de |
| Accordion | Hon.-Prof. Margit Kern | m.kern@hfk-bremen.de |
| Voice | Prof. Maria Kowolik | m.kowolik@hfk-bremen.de |
| Early Music | Prof. Mechthild Karkow | mkarkow@hfk-bremen.de |
| Arp Schnitger Master | Prof. Detlef Bratschke | d.bratschke@hfk-bremen.de |
| Jazz | Prof. Markus Schieferdecker | mschieferdecker@hfk-bremen.de |
| Composition | Prof. Jörg Birkenkötter | j.birkenkoetter@hfk-bremen.de |
| Electroacoustic Composition | Prof. Kilian Schwoon | k.schwoon@hfk-bremen.de |
| Music Education Exam | Prof. Dr. Barbara Stiller | b.stiller@hfk-bremen.de |
| Music Theory/Ear Training | | musiktheorie@hfk-bremen.de |
| Guitar | Prof. Jens Wagner | j.wagner@hfk-bremen.de |
| Recorder | Mrs. Dörte Nienstedt | d.nienstedt@hfk-bremen.de |
| Recorder (Early Music) | Mrs. Mirjam-Luise Münzel | mmuenzel@hfk-bremen.de |

For formal questions, such as those regarding admission to the entrance exam, about exam procedures or courses of study, please contact the Administration at bewerbung-musik@hfk-bremen.de.

BACHELOR OF MUSIC IN PERFORMANCE

Instrumental Majors and Voice

Requirements for Majors

Unless otherwise noted, individual instrumental auditions will last about ten minutes.

In some cases, skills in sight reading (or sight singing for voice students) may be tested. The following pieces are not compulsory but simply serve as examples of the degree of difficulty required.

Accordion: Two original, contemporary works and a stylistic transcription of a baroque or classical piece (e.g., Bach, Bach-Söhne, Frescobaldi, Scarlatti, Haydn, etc.)

Bassoon: Telemann, Sonatas in E minor, F minor; Danzi, Concerto in F major; Apostel, Sonatina, op. 19

Flute: Sonatas from the basso continuo period (e.g., Bach, Sonata in C major or E major); classical concertos (e.g., Haydn, Concerto in D major; Mozart, Concerto in G major or D major); any piece from the 20th or 21st century (e.g., Debussy, Syrinx; or Poulenc Sonata)

Voice: Prepare a program consisting of three arias (concerto and opera) and four pieces in different styles, including a piece from the 20th or 21st centuries. At least one of the audition pieces should be in German. The examination committee will select various works from your submitted program to be performed during the exam.

Guitar: Renaissance / Baroque: Dowland, Lachrimae Pavane; Bach, some movements from the lute suites; classical: Sor, etudes op. 29; Romantic-Expressionism: Villa-Lobos, etudes; Modern: Bennett, Impromptus

Clarinet: Three complete works from different eras

Piano: The program must be thoroughly memorized and should contain works from at least three eras, including an etude from the period from 1800 to the present and a sonata from the Classical or Romantic period (including late Romanticism), which must be fully prepared.

Double Bass: De Fesch, Sonata in D minor; Capuzzi, Concerto in D major; Angerer, Gloriatio

Oboe: Poulenc, Sonata for oboe and piano; Vivaldi, Concerto in C minor; Mozart, Oboe quartet KV 37

Horn: The program should last between fifteen and twenty minutes. The committee will choose pieces from this program. Movements or works must be completely prepared.

- Two works or movements from different eras
- Sight reading

Trumpet: The program should last between fifteen and twenty minutes. The committee will choose

pieces from this program. Movements or works must be completely prepared.

- Two works or movements from different eras
- Sight reading

Trombone: The program should be between fifteen and twenty minutes. The committee will choose pieces from this program. Movements or works must be completely prepared.

- Two works or movements from eras important to the instrument
- Sight reading from an easier piece

Timpani/Percussion: Krüger-Schule, etude no. 45 for 4 Pauken; Knauer no. 7 (6/8) and an etude for snare drum of your own choice; roll: pp cresc. ff decresc. pp (tempo 1/4=60 over 5 bars);
Mallets: piece for 4 mallets (e.g. Schlüter, from the solo book for vibraphone), etude for xylophon with 2 mallets

Viola:

- two contrasting movements from a Bach cello suite
- one movement from a classical concerto with cadenza or one Hoffmeister etude
- one piece of your choice from the Romantic or Modern Period

The entire program must include one piece with piano accompaniment

Violin: total length of the program: 30 min.; two contrasting movements from a Baroque solo piece; first movement from a classical concerto (with cadenza); a modern piece written after 1950; one piece of your choice

Cello:

- two contrasting movements from a Bach cello suite
- two movements from a romantic concerto
- one piece of the 20th century

Requirements for Instrumental/Voice Minor

Instrumental/voice minors will also be tested by a committee of experts. If it has not already been done by the time you register for the entrance exam, please submit your selection of prepared works in writing to the committee. Knowledge will be tested through the performance of easier pieces in various styles from different eras.

- Accordion majors may select a melodic instrument, timpani/percussion, or voice as a minor.
- Guitar majors may select piano, a melodic instrument, or timpani/percussion as a minor.
- For string or brass orchestral instrument, timpani/percussion, and voice majors, your minor is piano.
- For piano majors, piano accompaniment is your minor; these skills will not be checked during the entrance exam.

Requirements for Music Theory and Ear Training

As part of an approximately 60-minute-long written exam, you will be required to demonstrate knowledge of the following:

- Notating pitch and rhythm
- Defining intervals, keys, chords
- Fundamentals of harmonics
- Defining intervals, scale steps, cadences, chords, and chord progression
- Rhythm dictation
- One- and two-part music dictation

Early Music (Instrumental Major, Voice)

Requirements for the Major

Instrumental/voice majors are required to perform several works from eras relevant to the subject (approximately 20 minutes long). The following pieces are not obligatory but are simply examples to indicate the degree of difficulty required for the major. In some cases, sight reading or sight singing (voice majors) may be tested.

Baroque Bassoon: Boismortier, Sonata in G major, op. 40, no. 2 (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 Händel, and two movements (slow/fast) from one of the French suites, e.g., by Couperin or Hotteterre

Baroque Trombone:

Two or three pieces, thereof:

- a diminution (examples: Bassano, Rognoni) or one vocal monody (examples: Viadana, Grandi, Monteverdi)
- an instrumental solo piece (examples: one Canzona from Frescobaldi, La Hieronyma from Cesare, one Recercar from Ortiz, one movement from a Trombone concerto from the 18th century)

Baroque Viola: two or three works in different styles, including e.g., two or more movements from a sonata by Flackton, Telemann, Corrette

Baroque Violin: three works in different styles, including one or more pieces from the 17th century. Including e.g., a sonata by Castello, Fontana, Schmelzer or two or more movements from a sonata by Corelli, Telemann, Vivaldi, Händel, Leclair

Baroque Violoncello: free choice of repertoire, though:

- One or more 17th century pieces (e.g., Canzona by Frescobaldi or Ricercari by D. Gabrielli)
- Two or more movements of a sonata for violoncello and basso continuo from the 18th century (e.g. Telemann, Vivaldi, Geminiani, Boccherini or Duport)

Recorder: three works in different styles and epochs (Selection can be from the Middle Ages, Renaissance, early Baroque, high and late Baroque, 20th/21st century), including an unaccompanied solo piece (examples: van Eyck, Bassano Ricercata, Telemann Fantasie), use of at least two different types of recorder (example: high Baroque alto recorder & soprano recorder)

Harpsichord: three works in different styles from the 16th to the 18th century, including one from the 18th century, e.g., Prelude and Fuge from the Well-Tempered Klavier or several suite sets by J.S. Bach; play a lightly figured bass line, to be prepared shortly beforehand

Voice: four pieces of different characters from the period between 1550 to 1750, e.g., a lute song (English/Italian), a sacred concerto (German/Latin/Italian) or a song for voice and continuo; a Baroque aria

(e.g., Handel) and a Romantic *Lied*

Historical Harp: three works of different characters from the period before 1750, or 1784 (Wales), examples: fantasies, canzonas, dances (Pavan, Galliard, baroque suite movements), variations, accompaniment of a lute or basso 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: 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 work of your own choice

Natural Horn: two works from different eras up to the 19th century, e.g.:

Baroque

- Christoph Förster – Concerto ex Dis [i.e., in E flat], no. 1, for horn, two violins, viola, and basso continuo, Lund manuscript no. 5 (Saml. Wenster J:1–17)
- Telemann, Horn concerto

Classical

- Mozart, Horn Concerti
- Haydn, Horn Concerto no. 1 in D, Hob. VIId:3 (1762)

Early Romantic

- Ferdinand Ries, horn sonata
- Carl Maria von Weber
- Horn concertino, op. 45

Organ (Early Music): a longer piece with pedalwork from the North German School, e.g., Buxtehude, Lübeck; a piece mainly for two manuals from the 16th or 17th century, e.g., Sweelinck School, Froberger, or similar; sight reading

Transverse Flute: three works of different characters from the Baroque era, including a piece for solo transverse flute, e.g., a Telemann solo fantasie for 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 compilation of easy dance movements from a Marais suite

Zink (Cornetto): an early Baroque solo concerto, e.g., Frescobaldi, La Bernadina, G. P. Cima, Sonata in D minor

Instrumental Minor

For Early Music majors, the minor is, as a rule, harpsichord. Be prepared to play easier pieces in different styles from various eras. For harpsichord majors, the minor is basso continuo, which requires candidates to perform one prepared and one unprepared figured basso continuo.

Requirements for Music Theory and Ear Training

As part of an approximately sixty-minute-long written exam, you will be tested on your knowledge in general music theory and ear training as follows:

- Notating pitch and rhythm
- Defining intervals, keys, and chords
- Fundamentals of harmonics
- Defining intervals, scales (major/minor and church mode), scale steps, cadences, chords, and chord progressions
- Rhythm dictation
- One- and two-part musical dictation

Jazz

Requirements for Jazz Instrumental/Voice Major

Besides technical competence in performing your program (around 20 minutes in length), artistic abilities in shaping the music and improvisation will be primarily evaluated.

Trumpet, Saxophone, Trombone, Flute, Piano, Guitar, Double Bass, Vibraphone:

- Perform three standards with improvisation (e.g., blues, Latin, ballad) either solo or with piano/band accompaniment (as a rule) or with playback (Aebersold, Ricker, Mintzer, etc.)
- One piece from the classical repertoire (etude, solo piece, or transcription)
- Sight reading for combo or big band

Drums/Percussion:

- Binary and ternary idiomatic jazz grooves and rhythms
- Three standards, including a solo, in a band performance
- One classical piece (etude [e.g., Wilcoxon], solo piece, or transcription of a master solo, e.g., Blakey, Roach, Williams, E. Jones, J. de Johnette)
- Sight-read a combo or big band part

Jazz Voice:

- Perform three pieces in the following styles: jazz standards, Latin, binary jazz in affine style
- Include improvisation in each piece
- Sight singing from a lead sheet

Instrumental Minor (Jazz Specific)

Candidates are required to perform several easier pieces from the jazz repertoire.

- For piano majors, the jazz-specific minor can be trumpet, saxophone, trombone, flute, voice, double bass, or drums.
- For guitar, trumpet, saxophone, trombone, flute, voice, double bass, drums and vibraphone majors, the jazz-specific minor is piano.

Instrumental/Voice Minor (Classical)

For jazz majors, candidates may minor in the corresponding classical instrument; for voice majors, the minor is voice training. Candidates must show basic knowledge in their classical instrumental/voice Minor by performing several easier pieces in different styles from different eras, if possible.

Requirements for Music Theory and Ear Training

As part of an approximately sixty-minute-long written exam, candidates will be required to present knowledge of the following:

- Recognition of styles (CD samples in different styles)
- Pitch and rhythm notation
- Elementary knowledge of jazz harmonics and cadences, e.g., IV.V-I, V-V-I, II-V-I in major and minor (5-part)

- Listen to and define intervals, scales, scale steps, chords, and chord progressions
- Rhythm dictation (from a CD fragment)
- One- and two-part music dictation (from a CD fragment)
- Develop a given melody

Composition

Requirements for Composition Majors

Before the aptitude test, candidates will be required to submit their own compositions ahead of time. Please upload scores for three of your own compositions on the [online application portal](#).

If the documents are not yet available at the time of your application, you can also submit them by e-mail (bewerbung-musik@hfk-bremen.de) no later than two weeks before the examination date.

Unfortunately, documents submitted later cannot be considered.

Oral practical exam (about 30 minutes):

- Colloquium regarding the scores submitted

Written exam (2 hours):

- Brief analysis of a given score
- Attributing given scores to their correct eras or to individual composers
- Answering specific questions about instrumentation

Requirements for Instrumental Minor

For composition majors, the minor is piano. Candidates must perform two pieces of medium difficulty in different styles from different eras.

Requirements for Music Theory and Ear Training

As part of a sixty-minute-long written exam, candidates must demonstrate knowledge of the following:

- Pitch and rhythm notation
- Defining intervals, keys, and chords
- Fundamentals of harmonics
- Defining intervals, scale steps, cadences, chords, and chord progressions
- Rhythm dictation
- One- and two-part music dictation

BACHELOR OF MUSIC IN MUSIC EDUCATION

Music Education Instrumental/Voice (IGP)

Requirements for the Music Education Major

Unless otherwise noted, auditions will last about ten minutes long.

In individual cases, sight-reading skills (or sight-singing, for voice majors) will be tested. The following works are not obligatory but simply examples that indicate the required degree of difficulty.

Accordion: Two original, contemporary works and one stylistically correct transcription of a Baroque or classical piece (e.g., Bach or sons, Frescobaldi, Scarlatti, Haydn, etc.). Excerpts, if necessary, are permissible.

Recorder: Frescobaldi, canzones; Castello, sonatas; Fontana sonatas; Telemann, sonata or solo fantasy (or a comparable work by Bach); Quantz, capriccio; Hirose, Meditation or comparable Avantgarde piece

Bassoon: Boismortier, Sonatas, op. 26; Weissenborn, Studies, vol. 2; Hindemith, Sonata 1938

Flute: Sonata from the basso continuo era (e.g., Telemann, 12 Methodical Sonatas); classical sonata (e.g., Mozart, 6 Sonatas); one piece from the 20th or 21st centuries (e.g., from Hindemith, 8 Pieces)

Voice: Perform one aria from a concerto and an opera each; three songs by different composers, including at least one in German

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

Clarinet: three complete works from different eras

Piano: The program must be thoroughly memorized and should contain works from at least three eras, including a sonata from the Classical or Romantic period (including late Romanticism), which must be fully prepared.

Double Bass: Marcello, sonatas; Dragonetti, 3 Walzes; Montag, original compositions by Hungarian masters

Oboe: Handel, Concerto in g minor; Hindemith, Sonata for oboe and piano; Haydn, Concerto in C major

French Horn: Program length: 15-20 minutes. The committee will make the selections. Movements or pieces must be completely prepared:

- Two works or movements from different eras

- Sight reading

Trumpet: Program length: 15-20 minutes. The committee will make the selections. Movements or pieces must be completely prepared:

- Two works or movements from different eras
- Sight reading

Trombone: Program length: 15-20 minutes. The committee will make the selections. Movements or pieces must be completely prepared:

- Two works or movements from eras relevant to the instrument
- Sight reading an easier piece

Timpani/Percussion: Hochrainer, Etudes for Timpani, no. 32; Knauer-Besing, "Schule für Kleine Trommel," exercise 19; **mallets:** a piece of your own choice using four mallets (e.g., Schlüter, Solo Book for Vibraphone, vol. 2) and a xylophone etude of your own choice using two mallets

Viola: one slower and one faster movement from a Bach cello suite; one Hoffmeister etude (fast) or the first movement of a classical concerto with cadenza; one slower, Romantic movement; one piece/movement by Hindemith

Violin: Prepare a program no longer than thirty minutes. Two contrasting movements from a solo Baroque work; the first movement of a classical concerto (with cadenza); one modern piece written after 1950; one work of your choice.

Cello: Sammartini, Sonata in G major; Eccles, Sonata in g minor; Schumann, Fantasy; Martinu, Variations on a Slovakian Theme

Early Music Instruments

Baroque Recorder: Boismortier, Sonata in G major, op. 40, no. 2 (adagio/gavotte); Galliard, Sonata I in a minor (cantabile/hornpipe/vivace) or Sonata V 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 one of the French suites, e.g., by Couperin or Hotteterre

Baroque Trombone:

Two or three pieces, thereof:

- a diminution (examples: Bassano, Rognoni) or one vocal monody (examples: Viadana, Grandi, Monteverdi)
- an instrumental solo piece (examples: one Canzona from Frescobaldi, La Hieronyma from Cesare, one Recercar from Ortiz, one movement from a Trombone concerto from the 18th century)

Baroque Viola: two or three works in different styles, including e.g., two or more movements from a

sonata by Flackton, Telemann, Corrette

Baroque Violin: three works in different styles, including one or more pieces from the 17th century. Including e.g., a sonata by Castello, Fontana, Schmelzer or two or more movements from a sonata by Corelli, Telemann, Vivaldi, Händel, Leclair

Baroque Violoncello: free choice of repertoire, though:

- One or more 17th century pieces (e.g., Canzona by Frescobaldi or Ricercari by D. Gabrielli)
- Two or more movements of a sonata for violoncello and basso continuo from the 18th century (e.g. Telemann, Vivaldi, Geminiani, Boccherini or Duport)

Recorder: three works in different styles and epochs (Selection can be from the Middle Ages, Renaissance, early Baroque, high and late Baroque, 20th/21st century), including an unaccompanied solo piece (examples: van Eyck, Bassano Ricercata, Telemann Fantasie), use of at least two different types of recorder (example: high Baroque alto recorder & soprano recorder)

Harpsichord: three works in different styles from the 16th to 18th century, including one from the 18th century, e.g., Prelude and Fugue from the Well-Tempered Clavier or several movements from a suite by J. S. Bach; play a lightly figured bass line prepared shortly beforehand

Voice: four works of different characters from the period between 1550 and 1750, e.g., a lute song (English/Italian), one sacred music concerto (German/Latin/Italian) or one song for voice and continuo, one Baroque aria (e.g., Handel), and one of the Romantic *Lieder*.

Historical Harp: three works of different characters from the period before 1750, or 1784 (Wales), examples: fantasies, canzonas, dances (Pavan, Galliard, baroque suite movements), variations, accompaniment of a lute or basso continuo song

Lute:

Renaissance Lute: Dowland, Fantasy; da Milano, Fantasie; Dalza, Dances

Baroque Lute: Gaultier, Tombeau de Mezangeau; Kellner, Fantasie; Weiss, Suite

Natural Horn: two works from different eras up to the 19th century, for example:

Baroque

- Christoph Förster - Concerto ex Dis [i.e., in E-flat], no. 1 for horn, two violins, viola, and basso continuo, Lund manuscript no. 5 (Saml. Wenster J:1–17)
- Telemann Horn concerto

Classical

- Mozart, Horn concerti
- Haydn, Horn concerto no. 1 in D, Hob. VIId:3 (1762)

Early Romantic

- Ferdinand Ries, Horn sonata
- Carl Maria von Weber, Horn concertino, op. 45

Natural Trumpet: 1. sonata by Girolamo Fantini; 2. Suite in D major 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 your own choice

Organ (Early Music): one of the longer works from the North German School, played with pedal, e.g., Buxtehude, Lübeck; one 16th or 17th-century work played mainly with two manuals, e.g., Sweelink School, Froberger or similar; sight reading

Transverse Flute: three works of different characters from the Baroque era, including a piece for solo transverse flute, e.g., a Telemann Fantasie for solo transverse flute, one German Baroque sonata (e.g., Handel), one French suite (e.g., Hotteterre)

Viola da Gamba: a sample variation by D. Ortiz, one Telemann sonata, a medley of easy dance suite sets by Marais

Zink (Cornetto): one solo early Baroque concerto, e.g., Frescobaldi, La Bernadina, G. P. Cima, Sonata in d minor

Requirements for the Instrumental/Voice Minor

Instrumental/voice minors will also be tested by a committee of experts. If it has not already been done by the time you register for the entrance exam, please submit your selection of prepared works in writing to the committee. Knowledge will be tested through the performance of two to three prepared pieces in different styles from different eras.

- Accordion majors may select melodic instrument, timpani/percussion, or voice as a minor.
- Guitar majors may select piano, melodic instrument, or timpani/percussion as a minor.
- For orchestral string or brass instrument, timpani/percussion, or voice majors, piano is the minor.
- For early music string or brass instrument majors, harpsichord is the minor.
- Recorder majors may select either piano or harpsichord as a minor.
- For piano majors, accompaniment is the minor; this will not be tested in the entrance exam.

Requirements for Music Theory and Ear Training

As part of an approximately sixty-minute-long written exam, candidates will be required to show knowledge of the following:

- Pitch and rhythm notation
- Defining intervals, keys, and chords
- Fundamentals of harmonics
- Defining intervals, scale steps, cadences, chords, and chord progressions
- Rhythm dictation
- One- and two-part music dictation

Requirements in Music Education Practical

This section of the examination is obligatory for everyone applying to the Bachelor of Music, the program in Instrumental and Voice Education, (IGP), or in Jazz. Instructors will administer the group exam, which will last no longer than sixty minutes maximum. The required content will be performed as ad hoc tasks using forms of expression such as voice, language, physical percussion, movement, and/or playing an instrument. Tasks may be chosen from the following areas:

- Singing and speaking (rhythms/melodies/vocal improvisation)
- Playing percussion or melodic instruments (rhythms/melodies/improvisation)
- Group discussion on topics relevant to the program

Jazz (IGP)

Requirements in Jazz Instrumental/Voice Major

Besides technical competence in performing your program (around 20 minutes in length), evaluations will primarily concentrate upon your artistic abilities in shaping the music and improvisation.

Trumpet, Saxophone, Trombone, Flute, Piano, Guitar, Double Bass, Vibraphone:

- Perform three standards with improvisation (e.g., blues, Latin, ballad) solo, or with piano/band accompaniment or playback (Aebersold, Ricker, Mintzer, etc.)
- One classical piece (etude, solo piece, or transcription)
- Sight reading for combo or big band

Drums/Percussion:

- Binary and ternary idiomatic jazz grooves and rhythms
- Three standards, including a solo, in a band performance
- One classical piece (etude, solo piece, or transcription)
- Sight reading for combo or big band

Jazz Voice:

- Perform three pieces in the following styles: jazz standards, Latin, binary jazz in affine style; each should include an improvisation
- Sight singing from a lead sheet

Instrumental Minor (Jazz-Specific)

Perform several easier pieces from the jazz repertoire.

- For piano majors, the jazz-specific minor can be trumpet, saxophone, trombone, flute, voice, double bass, or drums.
- For guitar, trumpet, saxophone, trombone, flute, voice, double bass, drums and vibraphone majors, the jazz-specific minor is piano.

Instrumental/Voice Minor (Classical)

For jazz majors, the classical minor is the corresponding classical instrument; for voice majors, it is voice training. For the classical instrument/voice minor, the following basic knowledge must be demonstrated:

- Perform two compositions of medium difficulty

Music Theory and Ear Training

As part of an approximately 60-minute-long written exam, candidates will be required to demonstrate knowledge of the following:

- Define styles (using samples from CDs in various styles)
- Pitch and rhythm notation
- Elementary knowledge of jazz harmonics and cadences, e.g. (IV.V-I, V-V-I, II-V-I) in major and minor (5-part)
- Listen to and define intervals, scales, keys, chords, and chord progressions

- Rhythm dictation (using a CD excerpt)
- One- and two-part music dictation (using a CD excerpt)
- Develop a given melody

Requirements in Music Education Practical

This section of the examination is obligatory for everyone applying to the Bachelor of Music, the program in Instrumental and Voice Education, (IGP), or in Jazz. Instructors will administer the group exam, which will last no longer than sixty minutes. The required content will be performed as ad hoc tasks using forms of expression such as voice, language, physical percussion, movement, and/or playing an instrument.

Tasks may be chosen from the following areas:

- Singing and speaking (rhythms/melodies/vocal improvisation)
- Playing percussion or melodic instruments (rhythms/melodies/improvisation)
- Group discussion on topics relevant to the program

Elementary Music Education (EMP)

Elementary Music Education Major

1. Group exam (60 to 90 minutes); this exam will be administered by instructors
 - Playing large and small percussion instruments (rhythms/melodies/improvisation)
 - Singing and speaking (rhythms/melodies/vocal improvisation)
 - Movement and dance (physical coordination and improvisation)
2. Leading a group of co-applicants (max. 10 minutes per person)
Prepare to lead a group of adult students or co-applicants (content may be freely selected from the fields of music, movement, voice/speech, and improvisation)
3. Individual exam
 - Practical music section: a briefly prepared, short solo performance using voice, speech, movement, and/or playing an instrument (length: around three minutes). Instrument or voice majors may use their instrument or voice but are not obligated to do so.
 - Colloquium with the committee (including reflection upon the EMP program and why you are motivated to join it)

We recommend emailing Prof. Dr. Barbara Stiller (b.stiller@hfk-bremen.de) in time to prepare properly. Classroom observation beforehand is also possible by arrangement.

Instrumental/Voice Second Major

Perform (length: about 10 minutes) several works (individual movements are permitted) in different styles from different eras (accordion, recorder, fagott, flute, guitar, french horn, clarinet, piano, double bass, oboe, timpani/percussion, trumpet, trombone, voice, viola, violin, or cello, as well as all early music instruments/voice).

Besides technical skills, the evaluation will focus on artistry. In individual cases, sight reading skills may be tested. The following pieces should not be considered obligatory but simply serve as examples of the degree of difficulty required.

Accordion: one contemporary work, optionally another original work or a stylistically correct transcription

Recorder: Van Eyck, "Fluyten Lusthof"; Frescobaldi, Canzones; one Baroque solo sonata (e.g., Loeillet or Handel); Linde, "Neuzeitliche Übungsstücke," Caprices, "Music for a Bird"

Bassoon: Galliard, sonatas; Weissenborn, Studies, vol. 1; Bruns, from 5 Pieces, op. 40

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

Voice: Perform one aria from a concerto and one from an opera; three songs by different composers, including at least one piece in German

Guitar: Renaissance/Baroque: Milan, Pavanas; Bach, Prelude from the Suite no. 1 for cello, BWV 1007; classical: Sor, Etudes, op. 35, beginning at no. 13; Romantic Expressionism: Tarrega, Lágrima; modern: Brouwer, Etudes Simples, beginning at no. 11

French Horn: Program length: 15-20 minutes. The committee will choose from the pieces you have prepared. Movements or works must be completely prepared:

- Two works or movements from different eras
- Sight reading

Clarinet: three works from different eras

Piano: The program should consist of a fully prepared sonata and two short works from other eras.

Double Bass: Simandl, 30 Etudes; Daré, Menuett; Müllich, "Fünf Minuten"

Oboe: Loeillet, Sonata in C major; Britten, Metamorphoses I Pan; Donizetti, Sonata, second movement

Organ: Buxtehude, Prelude and fuge in G major; Bach, Canzona in d minor, BWV 588; Mendelssohn-Bartholdy, Prelude and fuge in G major

Timpani/Percussion: Knauer-Besing, "Schule für Kleine Trommel," exercises 8 to 12

Trombone: Program length: 15-20 minutes. The committee will choose from the pieces you have prepared. Movements or works must be completely prepared:

- Two works or movements from eras relevant to the instrument
- Sight reading an easier piece

Trumpet: Program length: 15-20 minutes. The committee will choose from the pieces you have prepared. Movements or works must be completely prepared:

- Two works or movements from different eras
- Sight reading

Viola: Telemann, Concerto in G major; Giordani, Sonata in B-flat major; Kreutzer, Etude 8 or 10

Violin: Bach, Concerto in a minor; Mozart, one sonata; one movement from a solo sonata by Hindemith or Prokofjew

Cello: Sammartini, Sonata in G major; Eccles, Sonata in g minor; Schumann, Fantasiestücke; Martinu, Variations on a Slovakian Theme

Early Music Instruments/Early Music Voice

Baroque Bassoon: Boismortier, Sonata in G major, op. 40, no. 2 (adagio/gavotte); Galliard, Sonata I 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 one sonata by Telemann or Handel, and two movements (slow/fast) from a French suite, e.g., by Couperin or Hotteterre

Baroque Trombone:

Two or three pieces, thereof:

- a diminution (examples: Bassano, Rognoni) or one vocal monody (examples: Viadana, Grandi, Monteverdi)
- an instrumental solo piece (examples: one Canzona from Frescobaldi, La Hieronyma from Cesare, one Recercar from Ortiz, one movement from a Trombone concerto from the 18th century)

Baroque Viola: two or three works in different styles, including e.g., two or more movements from a sonata by Flackton, Telemann, Corrette

Baroque Violin: three works in different styles, including one or more pieces from the 17th century. Including e.g., a sonata by Castello, Fontana, Schmelzer or two or more movements from a sonata by Corelli, Telemann, Vivaldi, Händel, Leclair

Baroque Violoncello: free choice of repertoire, though:

- One or more 17th century pieces (e.g., Canzona by Frescobaldi or Ricercari by D. Gabrielli)
- Two or more movements of a sonata for violoncello and basso continuo from the 18th century (e.g. Telemann, Vivaldi, Geminiani, Boccherini or Dupont)

Recorder: three works in different styles and epochs (Selection can be from the Middle Ages, Renaissance, early Baroque, high and late Baroque, 20th/21st century), including an unaccompanied solo piece (examples: van Eyck, Bassano Ricercata, Telemann Fantasie), use of at least two different types of recorder (example: high Baroque alto recorder & soprano recorder)

Harpsichord: three works in different styles dating from the 16th to the 18th century, including one from the 18th century, e.g., Prelude and fugue from the Well-Tempered Klavier or several suite sets by J.S. Bach; you must also play a lightly figured bass line

Voice: four works of different characters from the period between 1550 and 1750, e.g., a lute song (English/Italian), one sacred music concerto (German/Latin/Italian) or one song for voice and continuo, one Baroque aria (e.g., Handel), and one of the Romantic *Lieder*

Historical Harp: three works of different characters from the period before 1750, or 1784 (Wales), examples: fantasies, canzonas, dances (Pavan, Galliard, baroque suite movements), variations, accompaniment of a lute or basso continuo song

Lute:

Renaissance Lute: Dowland, Fantasy; da Milano, Fantasie; Dalza, Dances

Baroque Lute: Gaultier, Tombeau de Mezangeau; Kellner, Fantasie; Weiss, Suite

Natural Horn: two works from different eras up to the 19th century, for example:

Baroque

- Christoph Förster - Concerto ex Dis [i.e., in E-flat], no. 1 for horn, two violins, viola, and basso continuo, Lund manuscript no. 5 (Saml. Wenster J:1–17)
- Telemann Horn concerto

Classical

- Mozart, Horn concerti
- Haydn, Horn concerto no. 1 in D, Hob. VIId:3 (1762)

Early Romantic

- Ferdinand Ries, Horn sonata
- Carl Maria von Weber, Horn concertino, op. 45

Natural Trumpet: 1. a sonata by Girolamo Fantini; 2. Suite in D major 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 your own choice

Organ (Early Music): one of the longer works from the North German School, played with pedal, e.g., Buxtehude, Lübeck; one 16th or 17th-century work played mainly with two manuals, e.g., Sweelink School, Froberger or similar; sight reading

Transverse Flute: three works of different characters from the Baroque era, including a piece for solo transverse flute, e.g., a Telemann solo fantasie for 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 medley of easy dance movements from a Marais suite

Zink (Cornetto): one early Baroque solo concerto, e.g., Frescobaldi, La Bernadina, G. P. Cima, Sonata in d minor

Instrumental/Voice Minor

If it has not already been done by the time you register for the entrance exam, please submit your selection of prepared works in writing to the committee. Knowledge will be tested through the performance easier pieces in different styles from different eras.

- Accordion majors may select melodic instrument, timpani/percussion, or voice as a minor.
- Guitar majors may select melodic instrument, timpani/percussion or voice as a minor (upon special request, you may be permitted to undertake a piano minor).
- For orchestral string or brass instrument, timpani/percussion, and voice majors, piano is the

minor.

- For early music string or brass instrument majors, harpsichord is the minor.
- Recorder majors may select either piano or harpsichord as a minor. This can be chosen by the applicants themselves.
- For piano majors, accompaniment is the minor; this will not be tested in the entrance exam.

Music Theory and Ear Training

As part of a 60-minute-long written exam, candidates must demonstrate knowledge of the following:

- Pitch and rhythm notation
- Defining intervals, keys, and chords
- Fundamentals of harmonics
- Defining intervals, scale steps, cadences, chords, and chord progressions
- Rhythm dictation
- One- and two-part music dictation

Jazz (EMP)

Requirements in Jazz Instrumental/Voice Major

Besides technical competence in performing your program (around 15 minutes in length), evaluations will primarily concentrate upon your artistic abilities in shaping the music and improvisation.

Trumpet, Saxophone, Trombone, Flute, Piano, Guitar, Double Bass, Vibraphone:

- Perform three standards with improvisation (e.g., blues, Latin, ballad) solo, or with piano/band accompaniment or playback (Aebersold, Ricker, Mintzer, etc.)
- One classical piece (etude, solo piece, or transcription)
- Sight reading for combo or big band

Drums/Percussion:

- Binary and ternary idiomatic jazz grooves and rhythms
- Three standards, including a solo, in a band performance
- One classical piece (etude, solo piece, or transcription)
- Sight reading for combo or big band

Jazz Voice:

- Perform three pieces in the following styles: jazz standards, Latin, binary jazz in affine style; each should include an improvisation
- Sight singing from a lead sheet

Instrumental Minor (Jazz-Specific)

Perform several easier pieces from the jazz repertoire.

- For piano majors, the jazz-specific minor can be trumpet, saxophone, trombone, flute, voice, double bass, or drums.
- For guitar, trumpet, saxophone, trombone, flute, voice, double bass, drums and vibraphone

majors, the jazz-specific minor is piano.

Instrumental/Voice Minor (Classical)

For jazz majors, the classical minor is the corresponding classical instrument; for voice majors, it is voice training. For the classical instrument/voice minor, the following basic knowledge must be demonstrated:

- Perform two compositions of medium difficulty

Music Theory and Ear Training (Jazz EMP)

As part of an approximately 60-minute-long written exam, candidates will be required to demonstrate knowledge of the following:

- Define styles (using samples from CDs in various styles)
- Pitch and rhythm notation
- Elementary knowledge of jazz harmonics and cadences, e.g. (IV.V-I, V-V-I, II-V-I) in major and minor (5-part)
- Listen to and define intervals, scales, keys, chords, and chord progressions
- Rhythm dictation (using a CD excerpt)
- One- and two-part music dictation (using a CD excerpt)
- Develop a given melody

TRANSFERRING INTO THE BACHELOR OF MUSIC PROGRAM

An application for a higher semester is considered if a course of study has already been started in the same or in a related degree program.

Applicants must take the entrance exam for the Bachelor of Music program. Formats and content for all of the majors can be found under the corresponding sections in this guide to the entrance exam. For candidates transferring from the Bachelor of Music in Performance program to the Bachelor of Music in Music Education, there will be a Music Education Examination along with the major examination.

The Music Education Exam (BA KPA higher semester)

This part of the examination is required for all those who wish to take up studies in the Bachelor of Music in Music Education for the fields of study Instrumental and Vocal Education (IGP), Elementary Music Education (EMP) or Jazz. The examination can take place as an individual or group examination, depending on the applicant's situation. It lasts approx. 30 minutes and is guided by the lecturer.

Contents:

1. ad hoc task for the musical composition of a spontaneously given topic with the means of expression instrumental playing, voice, speech, body percussion and/or movement.
2. colloquium
3. interview to explain the motivation for taking up studies in artistic-pedagogical training at the HfK Bremen.

MASTER OF MUSIC IN PERFORMANCE

Instrumental

Audition for Instrumental Majors

In general: The following pieces are not obligatory but are simply examples to indicate the degree of difficulty required for the major.

Sight-reading skills may also be tested. A brief colloquium with the committee is part of the examination.

If no separate details are given for individual instruments, the duration of the audition is approx. 10 minutes.

For Flute, Bassoon, Oboe, Double Bass, Viola, Violin, Cello

Please prepare a challenging program of at least sixty minutes in length. The program must contain works from in at least three different styles, from three different eras, including at least two complete movements each of a classical and a romantic solo concerto. For viola, alternative concertos could be by Forsyth, Bowen, Martinu, Walton, Hindemith, Bartok, plus one work from the period after 1950.

Accordion

Three works in three different styles from at least two different eras are required.

Guitar

A program is to be prepared with works from three different eras, including a work of the new music.

Clarinet

Three complete works from different eras.

Piano

The program must be thoroughly memorized and should contain works from at least three eras, including two etudes or similar virtuoso short forms by two composers from the period from 1800 to the present and a sonata from the Classical or Romantic period (including late Romanticism), which must be fully prepared.

French Horn, Trumpet, and Trombone

Your program should be between 30 and 45 minutes long. The committee will select the pieces, which must be completely prepared:

- Three works from different eras

Timpani/Percussion

Please prepare a challenging program at least forty minutes long. The program must contain the following:

- Mallets: one piece of your own choice featuring four mallets
- Setup: one piece of your own choice
- Timpani: Krüger 45
- Orchestral parts for timpani, xylophone, chime and snare drum

Voice

Audition: Please prepare a challenging program at least sixty minutes long. The program must contain the following:

- Works from three different eras, including at least one piece composed in the 20th century or in the 21st century
- Three arias (opera and oratorio), one recitative, and three piano lieder
- An entire song cycle or a complete opera or oratorio part
- Works in German, Italian, French, and English

The examination will include a brief discussion with the committee.

Composition and Electroacoustic Composition

The same formal requirements apply to the Composition and Electroacoustic Composition programs. Distinctions will be made based on the content of the portfolio submitted.

Present a portfolio of your own compositions: The portfolio should contain a list of works and at least three of your own compositions in the form of sheet music and/or recordings (especially for electroacoustic music). Further documentation (e.g., intermedia work, software projects) may be added. The portfolio must be submitted via email to bewerbung-musik@hfk-bremen.de at least two weeks before the examination. Alternatively, the portfolio can be uploaded before the application deadline in the designated area of the [online application portal](#).

Exam colloquium (length: approx. 30 minutes): A discussion of the works submitted and questions regarding composition.

MASTER OF MUSIC EARLY MUSIC

Instrumental

Audition (length: approx. 20 minutes)

You must prepare a challenging program at least sixty minutes long. The following pieces should be considered examples. They may be replaced with comparable works in the same style and of the same degree of difficulty. Sight-reading skills may be tested. The exam also encompasses a brief discussion with the committee.

Baroque Fagott: Boismortier, Sonata in B-flat major, op. 40, no. 2 (adagio/gavotte); Galliard, Sonata I in a minor (cantabile/hornpipe/vivace) or Sonata V 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, e.g., by Couperin or Hotteterre

Baroque Trombone:

Three or four pieces, thereof:

- a diminution (examples: Bassano, Rognoni, Dalla Casa, self-composed)
- one vocal monody (examples: Viadana, Grandi, Monteverdi)
- an instrumental solo piece (examples: one Canzona from Frescobaldi or Cesare, one movement from a Trombone concerto from the 18th century) or an ensemble piece with trombone or slide trumpet (examples: a piece for alta capella, a canzona or sonata from the 17th century (Castello, Picchi, Bertali), an aria with trombone obbligato from the 18th century (Fux, Caldara, Ziani))

Baroque Viola: two or three works in different styles, including e.g., two or more movements from a sonata by Flackton, Telemann, Corrette

Baroque Violin: three works in different styles, including one or more pieces from the 17th century. Including e.g., a sonata by Castello, Fontana, Schmelzer or two or more movements from a sonata by Corelli, Telemann, Vivaldi, Händel, Leclair

Baroque Violoncello: free choice of repertoire, though:

- One or more 17th century pieces (e.g., Canzona by Frescobaldi or Ricercari by D. Gabrielli)
- Two or more movements of a sonata for violoncello and basso continuo from the 18th century (e.g. Telemann, Vivaldi, Geminiani, Boccherini or Duport)

Recorder: three works in different styles and epochs (Selection can be from the Middle Ages, Renaissance, early Baroque, high and late Baroque, 20th/21st century), including an unaccompanied solo piece (examples: van Eyck, Bassano Ricercata, Telemann Fantasie), use of at least two different types of recorder (example: high Baroque alto recorder & soprano recorder)

Harpsichord: Three works in different styles dating from the 16th to 18th century, including one piece

from the 18th century, e.g. Prelude and Fuge from the Well-Tempered Klavier or several suite sets by J. S. Bach. You must also play a lightly figured bass line, to be prepared shortly beforehand

Basso continuo: for each of the respective instrumental majors (instruments: harpsichord, organ, lute, historical harp): solo pieces from different stylistic eras; basso continuo (a) prepared: three works of your choice, with your own soloists; (b) unprepared: assignment from the examiners, 30 minutes of playing time

Pianoforte: Please contact the Campus-Office-Musik (bewerbung-musik@hfk-bremen.de)

Historical Harp: three works of different characters from the period before 1750, or 1784 (Wales), examples: Renaissance-Fantasia (Milano), Tiento (Cabezón), Canzona or Ricercar (Mayone, Trabaci), baroque suite movements, variations, accompaniment of a lute or basso continuo song

Organ (Early Music): one longer work for two manuals and pedal obligato (toccata or similar) from the early 17th century, e.g., Buxtehude, Bach; one work for mainly manuals from the 16th or early 17th century, e.g., Sweelinck, Frescobaldi, Froberger

Lute: a dance sequence of your own choice by Dalza (e.g., pavane-saltarello-piva), one fantasia by F. da Milano or an intabulation of a piece for voice from the 16th century, a fantasia by Dowland. For a baroque lute exam: suite sets by Gaultier and Weiss; if necessary, a mixed program with different lutes is possible

Natural Horn: two works from different eras up to the 19th century, e.g.:

Baroque

- Christoph Förster - Concerto ex Dis [i.e., in E-flat], no. 1, for horn, two violins, viola, and basso continuo, Lund manuscript no. 5 (Saml. Wenster J:1–17)
- Telemann, Horn concerto

Classical

- Mozart, Horn concerti
- Haydn, Horn concerto no. 1 in D, Hob. VIId:3 (1762)

Early Romantic

- Ferdinand Ries, Horn sonata
- Carl Maria von Weber, Horn concertino, op. 45

Natural Trumpet: one sonata by G. Fantini, one movement from the Suite for trumpet and strings by G. F. Handel or from the Sonata for trumpet and strings by H. Purcell

Transverse Flute: three works of different character from the Baroque era, including a piece for solo transverse flute, e.g., a Telemann solo fantasia for transverse flute, 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; first gamba sonata by Bach

Zink (Cornetto): a diminution by Bassano, an early Baroque solo concerto, e.g., Frescobaldi, La Bernadina, G. P. Cima, Sonata in D

Voice

Audition (length: approx. 10 minutes):

Please prepare a challenging program that is at least sixty minutes long. The program must contain the following:

- Works in diverse genres and styles from the period between 1550 and 1850: a diminution, a lute song, a sacred music concerto/solo motet, an aria from a late Baroque opera or cantata (secular, e.g., Handel), one aria from a cantata or oratorio by J. S. Bach, one recitative.
- Works in German, Latin, Italian, French, and English.

Sight-singing skills may be tested. The exam also includes a brief discussion with the committee.

ARP SCHNITGER MASTER OF HISTORIC SACRED MUSIC

Organ (length: approx. 20 minutes)

Please prepare pieces in diverse styles dating from the 16th to the 18th century, including one by J. S. Bach. The following pieces should be considered examples. They may be replaced with comparable works in the same style and of the same degree of difficulty. Sight-reading skills may be tested. The exam also encompasses a brief discussion with the committee.

A longer work (toccata or similar) for two manuals and pedal obligato from the early 18th century, e.g., Buxtehude, Bach; one primarily manual work from the 16th or early 17th century, e.g., Sweelinck, Frescobaldi, Froberger. Liturgical organ piece/improvisation: (length: approx. 15 minutes).

Prepared: Bicinium based on a given chorale, prelude of your own choice based on a given chorale, accompaniment for a hymn from a hymnal (two verses), various intonations, each modeled as far as possible after styles from the 16th to 18th centuries. Ad hoc: prelude and song accompaniment based on a given chorale.

Choir and Ensemble Conducting (length: approx. 20 minutes)

Rehearse and conduct a choral work or vocal ensemble piece of medium difficulty from the 16th to 18th century (the task will be assigned one week before the examination).

Historical Keyboard Instruments/Basso Continuo Minor (length: approx. 15 minutes)

Present three works in different styles dating from the 16th to 18th century; sight-read an easier solo piece and a piece for basso continuo.

Voice Minor (length: approx. 15 minutes)

Present at least two different solo pieces from the 17th and 18th centuries; sight-sing a choral part of medium difficulty (motet or chorale movement)

MASTER OF MUSIC IN MUSIC EDUCATION

Instrumental/Voice Education (IGP)

Instrumental Performance

Music Exam

Audition for Instrumental Majors (length: 10 to 15 minutes)

Please prepare a challenging program that is at least 45 minutes long. The program must contain works from three different eras, including a piece from the period after 1950.

Accordion

Three works in different styles from at least two different eras are required.

Flute, Bassoon, Guitar, Clarinet, Double bass, Oboe, Viola, Violin, Cello

Please prepare a challenging program that is at least 45 minutes long. The program must contain works from three different eras, including a piece from the period after 1950.

Piano

The program must be thoroughly memorized and should contain works from at least three eras, including one etude or one similar virtuoso short form by composers from the period from 1800 to the present and a sonata from the Classical or Romantic period (including late Romanticism), which must be fully prepared.

French Horn, Trumpet, and Trombone

A program of 30 to 45 minutes; the committee will select which pieces you will play. The works must be completely prepared:

- Three works from different eras

Timpani/Percussion

Please prepare a challenging program at least forty minutes long. The program must contain the following:

- Marimba: one piece of your own choice featuring four mallets
- Vibraphone: one piece of your own choice featuring four mallets
- Xylophone: etude of your own choice featuring two mallets
- Snare drum: etude of your own choice
- Setup: one piece of your own choice
- Timpani: Krüger 45

Required for All Early Music Instruments

The program must contain works in different genres and styles from the period between 1550 and 1800.

Jazz Instrument/Jazz Voice

Audition for instrumental majors (length: approx. 20 minutes, with combo). Please prepare a challenging program at least 45 minutes long. You may include one of your own compositions. The program must contain compositions in at least three different jazz styles, as well as improvised sections.

Jazz-Trumpet, Saxophone, Trombone, Flute, Piano, Guitar, Double Bass, Vibraphone:

- Present three standards with improvisation (e.g., blues, Latin, ballad, a composition of your own), either solo or with piano/band accompaniment (as a rule) or playback (Aebersold, Ricker, Mintzer, etc.)
- Include sections with your own arrangements
- Sight-read a combo or big band part

Jazz-Drums/Percussion:

- Binary and ternary idiomatic jazz grooves and rhythms
- Play three standards with a band, including an improvised solo
- Include your own arrangements and one of your own compositions
- Sight-read a combo or big band part

Jazz Voice:

- Present three pieces in these styles: jazz standards, latin, binary jazz in an affine style. Include improvisation in each one
- Include your own arrangements and one of your own compositions
- Sight-sing from a lead sheet

Required for All Instrumental/Voice Majors:

The exam includes a three-minute-long moderation. Beyond simply performing it, one of the pieces prepared for the entrance exam must be orally explained to the committee. In a presentation of three minutes maximum, selected aspects of the piece must be explained, such as:

- Historical critique
- Music theory analysis
- Social history
- Reception or production oriented
- Personal relationship to the work
- Reasons for choosing the piece

Sight-reading skills may also be tested. The exam also includes a brief discussion with the committee.

Music Education Exam

The exam consists of three parts:

1. Dealing with scientific texts (10 minutes)

Content: In a presentation, candidates must demonstrate how they deal with a text excerpt

- Ability to grasp scientific positions and independently reformulate them
- Ability to discuss scientific positions and supplement them with other music education positions
- Ability to make plausible practical references to relevant aspects of teaching, based on the text excerpt

Preparation time: approx. 15 minutes

2. Analyze a filmed teaching sequence (10 minutes)

Content: In a discussion, candidates must demonstrate that they can describe and reflect upon contextual, methodical, pedagogical-psychological, communicative, and didactic levels of teaching and are able to place them in relation to each other

Preparation time: approx. 15 minutes

3. Colloquium (10 minutes)

Content: In a discussion, candidates must present arguments for their personal understanding of teaching, learning, rehearsing, the teacher-pupil relationship, etc.

Voice

Audition (length: 10 to 15 minutes): Please prepare a challenging program at least 45 minutes long. The program must contain the following:

- Works from three different eras, including at least one piece composed in the 20th century or in the 21st century
- Three arias (opera and oratorio), one recitative, and three piano lieder
- An entire song cycle or a complete opera or oratorio part
- Works in German, Italian, French, and English

Required for Early Music/Voice:

Audition (length: around 20 minutes); please prepare a challenging program at least 45 minutes long. The program must contain works in different genres and styles from the period between 1550 and 1800.

Required for All Instrumental/Voice Majors:

The exam includes a three-minute-long moderation. Beyond simply performing it, one of the pieces prepared for the entrance exam must be orally explained to the committee. In a presentation of three minutes maximum, selected aspects of the piece must be explained, such as:

- Historical critique
- Music theory analysis
- Social history
- Reception or production oriented
- Personal relationship to the work
- Reasons for choosing the piece

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Content: In a discussion, candidates must demonstrate that they can describe and reflect upon contextual, methodical, pedagogical-psychological, communicative, and didactic levels of teaching and are able to place them in relation to each other

Preparation time: approx. 15 minutes

3. Colloquium (10 minutes)

Content: In a discussion, candidates must present arguments for their personal understanding of teaching, learning, rehearsing, the teacher-pupil relationship, etc.

Elementary Music Education

Music Exam for Elementary Music Education Majors

1. Group Exam (60 to 90 minutes); this exam is administered by instructors and includes tasks from the fields of movement and dance, elementary instrument performance, and improvisation, as well as song and speech.

2. Leading a Group (max. 10 minutes per person)

Prepare to lead a group of adult students or applicants (content may be freely derived from the fields of music, movement, and improvisation).

3. Individual Music Exam

Short, prepared solo performance (length: about 5 minutes), which can be developed through such means as voice, speech, movement, and/or playing an instrument.

In order to properly prepare, we recommend that you email Prof. Dr. Barbara Stiller (b.stiller@hfk-bremen.de) in advance. Classroom observation before the exam is also possible by arrangement.

Music Exam for Instrumental or Voice Majors

Instrumental

Instrument Audition (length: 10 to 15 minutes): Please prepare a challenging program at least 45 minutes long. The program must contain works from at least three different eras, including a piece composed after 1950.

Flute, Bassoon, Oboe, Double bass, Viola, Violin, Cello:

The program must include three stylistically different works from three different eras.

Accordion:

Three works in diverse styles from at least two different eras

Guitar:

A program with works from three different stylistic epochs, including a work of New Music, is to be prepared.

Clarinet:

Three complete works from different eras.

Piano:

The program must be thoroughly memorized and should contain works from at least three eras, including a sonata from the Classical or Romantic period (including late Romanticism), which must be fully

prepared.

French horn, Trumpet, and Trombone:

Program length: 30 to 45 minutes. The committee will select which pieces to play. The works must be completely prepared:

- Three works from different eras

Drums/Percussion:

Please prepare a challenging program at least forty minutes long. The program must contain the following:

- Mallets: one piece of your own choice featuring four mallets
- Setup: one piece of your own choice
- Timpani: Krüger 45
- Orchestral parts for timpani, xylophone, chime, and snare drum

Early Music Instruments (Including Baroque Trombone, Natural Horn, and Natural Trumpet)

The program must contain works in different genres and styles from the period between 1550 and 1800.

Jazz Instrumental/Jazz Voice

Audition for jazz instrumental/voice majors (length: approx. 20 minutes with combo):

Please prepare a challenging program at least 45 minutes long. The program must contain compositions in at least three different seminal jazz or improvisational styles.

Trumpet, Saxophone, Trombone, Flute, Piano, Guitar, Double Bass, Vibraphone:

- Perform three standards with improvisation (e.g., blues, Latin, ballad, a composition of your own) solo or with piano/band accompaniment (as a rule) or playback (Aebersold, Ricker, Mintzer, etc.)
- Include your own arrangements
- Sight-read a combon or big band part

Jazz Drums/Percussion:

- Binary and ternary idiomatic jazz grooves and rhythms
- Three standards, including an improvised solo
- Integration of own package shares
- Sight reading for combo or big band

Jazz Voice:

- Present three pieces chosen from the following styles: jazz standards, Latin, binary jazz in affine style. Each piece should include improvisation
- Include your own arrangements
- Sight-sing from a lead sheet

French horn, Trumpet, and Trombone:

Program length: 30 to 45 minutes. The committee will select which pieces to play. The works must be completely prepared:

- Three works from different eras

Voice

Audition (length: 10 to 15 minutes): Please prepare a challenging program at least 45 minutes long. The program must contain the following:

- Works from three different eras, including at least one piece composed in the 20th century or in the 21st century
- Three arias (opera and oratorio), one recitative, and three piano lieder
- Works in German, Italian, French, and English

Early Music/Voice

Audition (length: approx. 20 minutes); please prepare a challenging program of at least 45 minutes. The program must contain pieces in different genres and styles from the period between 1550 and 1800.

Required for All Instrumental/Voice Majors:

The exam includes a three-minute-long moderation. Beyond simply performing it, one of the pieces prepared for the entrance exam must be orally explained to the committee. In a presentation of three minutes maximum, selected aspects of the piece must be explained, such as:

- Historical critique
- Music theory analysis
- Social history
- Reception or production oriented
- Personal relationship to the work
- Reasons for choosing the piece

Sight-reading skills may also be tested. The exam also includes a brief discussion with the committee.

Music Education Exam

The exam consists of three parts:

1. Dealing with scientific texts (10 minutes)

Content: In a presentation, candidates must demonstrate how they deal with a text excerpt

- Ability to grasp scientific positions and independently reformulate them
- Ability to discuss scientific positions and supplement them with other music education positions
- Ability to make plausible practical references to relevant aspects of teaching, based on the text excerpt

Preparation time: approx. 15 minutes

2. Analyze a filmed teaching sequence (10 minutes)

Content: In a discussion, candidates must demonstrate that they can describe and reflect upon contextual, methodical, pedagogical-psychological, communicative, and didactic levels of teaching and are able to place them in relation to each other

Preparation time: approx. 15 minutes

3. Colloquium (10 minutes)

Content: In a discussion, candidates must present arguments for their personal understanding of teaching, learning, rehearsing, the teacher-student relationship, etc.

Music Theory

Presentation of Portfolio with copies of styles from at least three different eras or genres; further documentation, such as analyses, papers, or a written bachelor's thesis on music theory issues, as well as your own compositions may be added to the portfolio, which must be submitted not later than two weeks before the exam date to the Campus-Office-Musik (bewerbung-musik@hfk-bremen.de).

Exam Colloquium (length: approx. 30 minutes): Discussion of the work submitted and music theory issues; understanding musical contexts through listening and reading, as well as the demonstration of compositional phenomena and models. The colloquium includes a discussion of educational/methodical issues.

Music Education Exam

The exam consists of three parts:

1. Dealing with scientific texts (10 minutes)

Content: In a presentation, candidates must demonstrate how they deal with a text excerpt

- Ability to grasp scientific positions and independently reformulate them
- Ability to discuss scientific positions and supplement them with other music education positions
- Ability to make plausible practical references to relevant aspects of teaching, based on the text excerpt

Preparation time: approx. 15 minutes

2. Analyze a filmed teaching sequence (10 minutes)

Content: In a discussion, candidates must demonstrate that they can describe and reflect upon contextual, methodical, pedagogical-psychological, communicative, and didactic levels of teaching and are able to place them in relation to each other

Preparation time: approx. 15 minutes

3. Colloquium (10 minutes)

Content: In a discussion, candidates must present arguments for their personal understanding of teaching, learning, rehearsing, the teacher-student relationship, etc.

TRANSFERRING TO THE MASTER OF MUSIC PROGRAM

An application for a higher semester is considered if a course of study has already been started in the same or in a related degree program (change of University or study program).

Applicants must take the entrance exam for the Master of Music program, the Music Education program, or the Arp-Schnitger Master of Historic Sacred Music. Formats and content for the Music exam for all of the majors as well as for the Master of Music Education program can be found under the corresponding sections in this guide to the entrance exam.

YOUTH PROGRAM

It is aimed at young instrumentalists, singers or composers who aspire to university studies in the field of music and are looking for a highly qualified training in addition to regular school attendance.

The total length of the program should be at least 15 minutes. At least two works in different styles from different eras must be performed.