



THE UNIVERSITY OF LJUBLJANA, THE ACADEMY OF MUSIC
REGULATIONS ON THE MUSIC AUDITION FOR BACHELOR'S DEGREE
PROGRAMMES OF MUSICAL ARTS AND MUSIC EDUCATION

(final version)

These regulations were adopted at the 18th regular meeting of the Senate of the Academy of Music of the University of Ljubljana on 27 February 2023.

1. GENERAL REGULATIONS

- These regulations of the Academy of Music of the University of Ljubljana (hereafter referred to as AM UL) govern audition guidelines and requirements (hereafter, the audition) and establish the criteria for evaluating the candidates and the methods of the evaluation of the candidates who would like to enrol into the AM UL.
- The AM UL is open to the candidates who meet the requirements set in the Call for Enrolment into the University of Ljubljana and pass the audition.
- The Senate of the AM UL names a jury consisting of professors of the AM UL. The jury works and evaluates the candidates independently. Immediately after the audition, the results in written form are presented to the Student Commission of the AM UL, which sends them to the Application and Information Service of the University of Ljubljana.
- The dates of the audition are determined in the Call for Enrolment into University Academic Programmes published by the Ministry of Education, Science and Sport. Under special circumstances, the dates and audition regulations can be altered.
- The audition takes place at the AM UL or, as an exception, at a distance.
- After the audition, the candidates will receive a certificate of auditioning with their result by mail.
- The result of the audition is only valid for the current academic year.
- Regardless of the result, the candidate can take the audition several times, if he/she meets the requirements set in the Call for Enrolment for each enrolment period. The best result will be used for the selection procedure.
- Each auditioning is subject to the valid application fee of the AM UL.

2. BACHELOR'S DEGREE PROGRAMME IN MUSICAL ARTS

2.1 THE SUBJECTS AND SCOPE OF THE AUDITION – GENERAL REGULATIONS

2.1.1 The audition for all principal studies of this programme consists of:

- An audition in selected principal study. For some principal studies, the audition in principal study consists of several assignments or tests;
- A music theory test* (including ear training, musical form and the history of music) on the level of the secondary music school programme in Slovenia.

The candidates who have completed secondary music school (Module A, B, C, or a final examination in secondary music schools before 2001) in Ljubljana, Celje, Velenje or Koper are not required to take this test

2.1.2 On some principal studies, additional tests are required:

- A piano proficiency test.
- A music theory test.

2.1.3 The jury might decide to interview the candidate.

2.2 EVALUATION AND OTHER REGULATIONS REGARDING THE AUDITION

2.2.1 Evaluation methods:

- Principal study is evaluated with points from 0 to 100.
- Other parts of the audition are evaluated with “pass” or “fail”.
- The candidate who demonstrates exceptional music abilities might be evaluated with grade “exceptionally talented”¹.

2.2.2 The candidate has passed the audition if all of the following requirements are met:

- At least 90 point achieved in the audition in the principal study.
- Passing grades on all other parts of the audition required for the selected principal study.
- Passing grade on the music theory test (ear training, musical form and the history of music)

The candidates who have completed secondary music school (Module A, B, C, or a final examination in secondary music schools before 2001) in Ljubljana, Celje, Velenje or Koper are not required to take this test

2.2.3 The final result of a successful audition is the number of points achieved in the principal study audition.

2.2.4 The candidate who has already attended the audition in the current year is not required to retake those parts of previous audition he/she has already passed.

2.2.5 The candidates who need an official piano accompanist for the audition have to declare this in the application form. In this case, they are required to send their programme and sheet music for the piano accompanist at least one month before the audition.

2.3 MUSIC THEORY TEST*

THE CANDIDATES WHO HAVE NOT COMPLETED A SECONDARY MUSIC SCHOOL PROGRAMME IN SLOVENIA ARE REQUIRED TO TAKE THE TESTS IN THE FOLLOWING SUBJECTS: EAR TRAINING, MUSICAL FORM AND THE HISTORY OF MUSIC.

(Grade: pass/fail)

2.3.1 Subject: Ear Training

The candidate:

- I. Sings the given melodic line;²
- II. Performs the given rhythmic exercise;³
- III. Identifies the structure of the intervals played;
- IV. Identifies the structure of the chords and their inversions played (triads and seventh chords, such as major seventh and its inversions, diminished and augmented triads, dominant seventh and its inversions, diminished seventh etc.);
- V. Identifies a chord progression of basic functions in the cadence played (eg. I, V, I; i, V, i; I, IV, V, I; i, vi, iv, V etc.).

¹ The grade “exceptionally talented” might be used for younger candidates who demonstrated exceptional music abilities but do not meet the requirements set in the Call for Enrolment, as they have not yet completed a secondary school programme.

² An example is published on the web page of the AM UL.

³ An example of a rhythmic exercise is published on the web page of the AM UL.

2.3.2 Subject: Musical Form

The candidate is familiar with:

- The basics of music theory (possible literature: Pavel Mihelčič, *Osnove glasbene teorije*, DZS);
- Triads and seventh chords of diatonic musical form and the principles of their connection; (no written test for this bullet point);
- The basics of two-part counterpoint (e.g. what is imitation; the basics of the fugue, canon; the relationship between the consonance and the dissonance and similar); (no written test for this bullet point);
- Basic musical forms (the song form, sonata form, rondo, variation, minuet, fugue, canon);
- The instruments of a symphony orchestra (and their classification into wind, brass, string, plucked-string and percussion instruments; it is not required to know the range of particular instruments).

2.3.3 Subject: History of Music

The candidate is familiar with:

- I. The characteristics of musical periods from the renaissance to the 21st century;
- II. Notable performers (of the selected principal study) and composers and their works of these periods;
- III. Fundamental works from the history of Western art music (particularly, in connection with the selected principal study).

2.4 SPECIFIC REQUIREMENTS FOR EACH PRINCIPAL STUDY

2.4.1 Principal study Composition and Music Theory

a) THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. The candidate has to present to the jury at least three original composition which prove his/her ability to note down his/her musical idea; grade: 0-20 points;
- II. A written assignment on classical harmony (diatonic, chromatic, enharmonic), in which the candidate has to further develop given melodic and harmonic elements; grade: 0-20 points;
- III. A written assignment on strict three-part vocal counterpoint in the style of the renaissance motet using imitation and double counterpoint; grade: 0-20 points;
- IV. The candidate has to demonstrate his/her ability to note down a musical excerpt and further develop it using improvisation on his/her instrument; grade: 0-20 points;
- V. The candidate has to demonstrate his/her ability to read a full score; grade: 0-20 points.

b) PIANO PROFICIENCY TEST (grade: pass/fail)

Programme A

- I. A study (Clementi-*Gradus ad Parnassum*, Czerny, Op. 740; Moscheles, Op. 70; Moszkowsky, Op. 72; Neupert, Chopin, Liszt, Debussy, Rachmaninov or studies of similar difficulty);
- II. J. S. Bach: a prelude and fugue from WTC I or II;
- III. A classical sonata in its entirety (Mozart, Beethoven—excluding Op. 49, Nos. 1 and 2);
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

Programme B

- I. A study (Cramer, Czerny, Op. 740, Liszt, Op. 1, or studies of similar difficulty);
- II. J. S. Bach: a three-part invention or three movements from a French suite, e.g. Allemande, Sarabande, Gigue (slow movement—Sarabande—is obligatory);
- III. A classical sonata (Haydn, Mozart, Beethoven), the first and second movement;
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

Programme C

- I. A study (Czerny, Op. 821 or Op. 849 or Op. 299, Berens, Op. 61, Cramer or studies of similar difficulty);
- II. J. S. Bach: one prelude from *Twelve Little Preludes* or a two-part invention;
- III. A sonatina in its entirety (Clementi, Kuhlau, Diabelli, Haydn, Mozart, Beethoven etc.) or a classical sonata (Haydn, Mozart, Beethoven)—the first and second movement;
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

- Depending on his/her level of playing, the candidate chooses one programme (**A**, **B** or **C**) and prepares it in its entirety.
- At least one piece of the candidate's choice has to be played by heart.
- The selected programme determines on which level the candidate will continue his/her piano education in case he/she is accepted.
- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her mastery of musical and technical elements of piano playing and his/her musicality.
- The jury has the right to select which of the prepared works the candidate has to perform.

2.4.2. Principal study Orchestral Conducting and

2.4.3. Principal study Choral Conducting

a) THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

The candidate has to:

- I. Conduct a piece of music; grade: 0-20 points;
- II. Sight-sing a full score; grade: 0-20 points;
- III. Sight-transpose orchestral instruments on the piano; grade: 0-20 points;
- IV. Sight-read full orchestral score on the piano; grade: 0-20 points;
- V. Memorize music in a given time; grade: 0-20 points.

ORCHESTRAL CONDUCTING TEST (grade: pass/fail)

Programme:

- J. Haydn: Symphony No. 101 in D major, Hob.I:101 (the exposition of the first movement)
Or W. A. Mozart: Symphony No. 41 in C major, "Jupiter", K.551 (the exposition of the first movement)
Or L. van Beethoven: Symphony No. 1 in C major, Op. 21 (the exposition of the first movement)

CHORAL CONDUCTING TEST (grade: pass/fail)

Programme:

- A. Bruckner: *Locus iste*, WAB 23
Or A. Lajovic: *Lan* (D. M. Domijančič)
Or F. Schubert: Mass in G major, D.167, 1st movement - Kyrie

b) PIANO PROFICIENCY TEST (grade: pass/fail)

Programme A

- I. A study (Clementi-*Gradus ad Parnassum*, Czerny, Op. 740; Moscheles, Op. 70; Moszkowsky, Op. 72; Neupert, Chopin, Liszt, Debussy, Rachmaninov or studies of similar difficulty);
- II. J. S. Bach: a prelude and fugue from WTC I or II;
- III. A classical sonata in its entirety (Mozart, Beethoven—excluding Op. 49, Nos. 1 and 2);
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

Programme B

- I. A study (Cramer, Czerny, Op. 740, Liszt, Op. 1, or studies of similar difficulty);
- II. J. S. Bach: a three-voice invention or three movements from a French suite, e.g. Allemande, Sarabande, Gigue (slow movement–Sarabande–is obligatory);
- III. A classical sonata (Haydn, Mozart, Beethoven), the first and second movement;
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

- Depending on his/her level of playing, the candidate chooses one programme (**A**, or **B**) and prepares it in its entirety.
- At least one piece of the candidate's choice has to be played by heart.
- The selected programme determines on which level the candidate will continue his/her piano education in case he/she is accepted.
- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her mastery of musical and technical elements of piano playing and his/her musicality.
- The jury has the right to select which of the prepared works the candidate has to perform.

c) MUSIC THEORY TEST (grade: pass/fail)

- I. A written assignment on classical harmony (diatonic, chromatic, enharmonic), in which the candidate has to further develop given melodic and harmonic elements;
- II. A written assignment on strict three-part vocal counterpoint in the style of the renaissance motet using imitation and double counterpoint.

2.4.4 Principal study Singing

a) THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. An aria antica;
- II. An aria from a cantata, an oratorio or a mass;
- III. An art song (Schubert, Schumann, Brahms, Wolf etc.);
- IV. An opera aria;
- V. A Slovenian art song.

- Instead of an art song by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century art song, preferably by a composer from their homeland.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
- The jury has the right to select which of the prepared works the candidate has to perform.

b) PIANO PROFICIENCY TEST (grade: pass/fail)

Programme A

- I. A study (Clementi-*Gradus ad Parnassum*, Czerny, Op. 740; Moscheles, Op. 70; Moszkowsky, Op. 72; Neupert, Chopin, Liszt, Debussy, Rachmaninov or studies of similar difficulty);
- II. J. S. Bach: a prelude and fugue from WTC I or II;
- III. A classical sonata in its entirety (Mozart, Beethoven–excluding Op. 49, Nos. 1 and 2);
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

Programme B

- I. A study (Cramer, Czerny, Op. 740, Liszt, Op. 1, or studies of similar difficulty);
- II. J. S. Bach: a three-voice invention or three movements from a French suite, e.g. Allemande, Sarabande, Gigue (slow movement–Sarabande–is obligatory);
- III. A classical sonata (Haydn, Mozart, Beethoven), the first and second movement;
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

Programme C

- I. A study (Czerny, Op. 821 or Op. 849 or Op. 299, Berens, Op. 61, Cramer or studies of similar difficulty);
- II. J. S. Bach: one prelude from *Twelve Little Preludes* or a two-part invention;
- III. A sonatina in its entirety (Clementi, Kuhlau, Diabelli, Haydn, Mozart, Beethoven etc.) or a classical sonata (Haydn, Mozart, Beethoven)–the first and second movement;
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

- Depending on his/her level of playing, the candidate chooses one programme (**A**, **B** or **C**) and prepares it in its entirety.
- At least one piece of the candidate's choice has to be played by heart.
- The selected programme determines on which level the candidate will continue his/her piano education in case he/she is accepted.
- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her mastery of musical and technical elements of piano playing and his/her musicality.
- The jury has the right to select which of the prepared works the candidate has to perform.

2.4.5 Principal study Piano

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A virtuoso study (Moszkowsky, Chopin, Liszt, Rachmaninov, Scriabin, Debussy, Matičič etc.);
- II. J. S. Bach: a prelude and fugue from WTC;
- III. L. V. Beethoven: one of the following sonatas in its entirety: Op. 2/1, 2, 3, Op. 7, Op. 10/1, 2, 3, Op. 13, Op. 14/2, Op. 22, Op. 26, Op. 27/1, 2, Op. 28, Op. 31/1, 2, 3, Op. 53, Op. 54, Op. 57, Op. 78, Op. 81a, Op. 90;
- IV. A 19th, 20th or a 21st century work;
- V. A work by a Slovenian composer;
- VI. Sight-reading a piece of music.

- Instead of a work by a Slovenian composer, foreign candidates can choose a work by a composer from their homeland.
- The entire programme should be played by heart, excluding sight-reading.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
- The jury has the right to select which of the prepared works the candidate has to perform.

2.4.6 Principal study Organ

a) THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A work by an old master;
- II. J. S. Bach – a prelude and fugue;
- III. A work from the romantic period;
- IV. A 20th century work.

- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
- The jury has the right to select which of the prepared works the candidate has to perform.

b) PIANO PROFICIENCY TEST (grade: pass/fail)

Programme A

- I. A study (Clementi-*Gradus ad Parnassum*, Czerny, Op. 740; Moscheles, Op. 70; Moszkowsky, Op. 72; Neupert, Chopin, Liszt, Debussy, Rachmaninov or studies of similar difficulty);
- II. J. S. Bach: a prelude and fugue from WTC I or II;
- III. A classical sonata in its entirety (Mozart, Beethoven—excluding Op. 49, Nos. 1 and 2);
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

- The programme has to be prepared in its entirety.
- At least one piece of the candidate's choice has to be played by heart.
- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her mastery of musical and technical elements of piano playing and his/her musicality.
- The jury has the right to select which of the prepared works the candidate has to perform.

2.4.7 Principal study Harpsichord

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. Two sonatas by D. Scarlatti;
- II. A prelude and fugue from WTC by J. S. Bach;
- III. A work by French "clavecinistes"

- Part of the programme has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
- The jury has the right to select which of the prepared works the candidate has to perform.

2.4.8 Principal study Accordion

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A concert study;
 - II. A polyphone baroque work;
 - III. A sonata;
 - IV. A work by a Slovenian composer;
 - V. An original work for the accordion.
- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
 - Part of the programme has to be played by heart.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
 - The jury has the right to select which of the prepared works the candidate has to perform.

2.4.9 Principal study Guitar

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A study;
 - II. A baroque suite (4 movements) or a prelude and fugue;
 - III. A work from the classical period;
 - IV. A work from the romantic period or the 20th century;
 - V. A work by a Slovenian composer.
- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
 - Part of the programme has to be played by heart.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
 - The jury has the right to select which of the prepared works the candidate has to perform.

2.4.10 Principal study Harp

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A study;
 - II. A sonata or a concerto;
 - III. A piece of the candidate's choice;
 - IV. A work by a Slovenian composer.
- Part of the programme has to be played by heart.
 - Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition,

his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.

- The jury has the right to select which of the prepared works the candidate has to perform.

2.4.11 Principal study Violin

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A scale and arpeggios in three octaves and a scale in thirds, sixths and octaves in two octaves of the candidate's choice;
- II. Two studies (instead one of the studies, the candidate can choose an appropriate virtuoso piece);
- III. J. S. Bach: two movements from a partita or a sonata for violin solo;
- IV. The first movement of a concerto or the second and third movement of a concerto of a candidate's choice.

- The entire programme has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
- The jury has the right to select which of the prepared works the candidate has to perform.

2.4.12 Principal study Viola

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A scale and arpeggios in three octaves and a scale in thirds, sixths and octaves in two octaves in a major and parallel minor key;
- II. Two studies (Kreutzer, Rode, Campagnoli etc.);
- III. J. S. Bach: two movements from a cello suite.
- IV. The first or the second and third movements of a concerto.

- Part of the programme has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
- The jury has the right to select which of the prepared works the candidate has to perform.

2.4.13 Principal study Cello

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. One One etude (at the level of Duport, Popper, Grützmacher book 1);
- II. J. S. Bach: two movements from the Suites for Unaccompanied Cello;
- III. The first or the last movement of a concerto or a virtuosic piece or a movement from a larger sonata.

- A part of the program must be performed from memory.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
- The jury has the right to select which of the prepared works the candidate has to perform.

2.4.14 Principal study Double Bass

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A scale in three octaves;
- II. Two studies;
- III. J. S. Bach: two movements from a suite;
- IV. A concerto;
- V. A piece of the candidate's choice.

- Part of the programme has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
- The jury has the right to select which of the prepared works the candidate has to perform.

- 2.4.15 Principal study Flute**
- 2.4.16 Principal study Oboe**
- 2.4.17 Principal study Clarinet**
- 2.4.18 Principal study Bassoon**
- 2.4.19 Principal study Saxophone**
- 2.4.20 Principal study Trombone**
- 2.4.21 Principal study Horn**
- 2.4.22 Principal study Trumpet**
- 2.4.23 Principal study Tuba**

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A study or a solo piece;
- II. A sonata or some other cyclic work;
- III. A concerto;
- IV. A piece of the candidate's choice.

- Part of the programme has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
- The jury has the right to select which of the prepared works the candidate has to perform.

2.4.24 Principal study Percussion Instruments

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. One work or study for snare drum, timpani and marimba or vibraphone, respectively;
 - II. A cyclic work for marimba, vibraphone or xylophone;
 - III. A work or an arrangement by a Slovenian composer;
 - IV. A work for multi-percussion.
- At least one work has to be played by heart.
 - At least one work has to be played with four mallets.
 - Instead of a work by a Slovenian composer, foreign candidates can choose a 20th or 21st century work, preferably by a composer from their homeland.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
 - The jury has the right to select which of the prepared works the candidate has to perform.

2.4.25 Principal study Recorder

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A study;
 - II. A sonata or some other cyclic work;
 - III. A concerto;
 - IV. A piece of the candidate's choice.
- Part of the programme has to be played by heart.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her musicality, his/her mastery of the period's characteristic musical and technical elements, his/her performance as a whole and the artistic potential he/she demonstrates during the performance.
 - The jury has the right to select which of the prepared works the candidate has to perform.

2.4.26 Principal study Sacred Music

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

a) WRITTEN EXAMINATION: music theory subjects: (grade: 0-20 points).

b) ORAL EXAMINATION: (grade: 0-40 points):

- I. Aural skills and rhythm (rhythmic and melodic dictation);
- II. Intervals and chords (triads and seventh chords with inversions);
- III. Sight-singing an art song with the candidate's own accompaniment and/or unaccompanied;
- IV. Conducting: the candidate has to demonstrate his/her understanding of the compositional and formal structure of a choral or an instrumental work and explain reasons for a particular interpretation (Premrl, Sattner etc.).

c) ORGAN PROFICIENCY TEST:⁴ (grade: 0–40 points)

- I. J. S. Bach: *Orgelbüchlein* (at least two chorales) or some other organ work by Bach of similar or greater difficulty;
- II. A piece by an “old” masters (Pachelbel, Frescobaldi, Buxtehude or Krebs etc.);
- III. A 19th or 20th century work (by a Slovenian or foreign composer).
 - The jury will evaluate the candidate’s performance of the programme prepared for the audition, his/her mastery of musical and technical elements of organ playing and his/her musicality.
 - The jury has the right to select which of the prepared works the candidate has to perform.

d) PIANO PROFICIENCY TEST (grade: pass/fail or 0-40 points⁵)

Programme A

- I. A study (Clementi-*Gradus ad Parnassum*, Czerny, Op. 740; Moscheles, Op. 70; Moszkowsky, Op. 72; Neupert, Chopin, Liszt, Debussy, Rachmaninov or studies of similar difficulty);
- II. J. S. Bach: a prelude and fugue from WTC I or II;
- III. A classical sonata in its entirety (Mozart, Beethoven—excluding Op. 49, Nos. 1 and 2);
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

Programme B

- I. A study (Cramer, Czerny, Op. 740, Liszt, Op. 1, or studies of similar difficulty);
- II. J. S. Bach: a three-voice invention or three movements from a French suite, e.g. Allemande, Sarabande, Gigue (slow movement—Sarabande—is obligatory);
- III. A classical sonata (Haydn, Mozart, Beethoven), the first and second movement;
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

- Depending on his/her level of playing, the candidate chooses one programme (**A**, or **B**) and prepares it in its entirety.
- At least one piece of the candidate’s choice has to be played by heart.
- The selected programme determines on which level the candidate will continue his/her piano education in case he/she is accepted.
- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
- The jury will evaluate the candidate’s performance of the programme prepared for the audition, his/her mastery of musical and technical elements of piano playing and his/her musicality.
- The jury has the right to select which of the prepared works the candidate has to perform.

2.4.27 principal study Jazz

Modul a) Piano

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A jazz study of the candidate’s choice from P. Peterson’s *13 Little Exercises* or one Prelude (without a Fugue) from J. S. Bach’s *WTC I* or *II*;
- II. One of the following works: J. Green: *Body and Soul*, E. Garner: *Misty*, D. Ellington: *In A Sentimental Mood*, V. Young: *My Foolish Heart* or J. van Heusen: *Here’s That Rainy Day*;
- III. The required work: C. Porter: *I Love You*;
- IV. A work of the candidate’s choice;
- V. A short sight-reading jazz excerpt.

⁴ The candidate who is not taking the organ proficiency test will only take the piano proficiency test, which will be evaluated with points from 0 to 40.

⁵ The candidate who does not take the organ proficiency test is evaluated with points from 0 to 40. Otherwise, the candidate is evaluated with the grade “pass” or “fail”.

- Part of the programme (at least three jazz works) has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
- The jury has the right to select which of the prepared works the candidate has to perform.

Modul b) Guitar

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. One of the following works: William G. Leavitt: *A Modern Method for Guitar*, Volume 1: First Solo, (p. 23) or Second Solo (p. 25);
- II. A work in medium swing or up tempo (fast);
- III. The required work: C. Parker: *Blues - Au Privave*, melody and improvisation;
- IV. A work of the candidate's choice;
- V. A short sight-reading jazz excerpt.

- Part of the programme (at least three jazz works) has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
- The jury has the right to select which of the prepared works the candidate has to perform.

Modul c) Double Bass

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A study of the candidate's choice (with or without the bow) from John Patitucci's *60 Melodic Etudes for Acoustic and Electric Bass*;
- II. One of the following ballades (at least half of the chorus playing melody or improvising, other part playing bass accompaniment): Erroll Garner: *Misty*, Guy Wood and Robert Mellin: *My One and Only Love*, Ralph Burns and Woody Herman: *Early Autumn*, Johnny Green: *Body and Soul*, Raye & G.de Paul: *You Don't Know What Love Is*;
- III. The required work (melody, solo and walking bass): C. Parker: *Billie's Bounce*;
- IV. A work of the candidate's choice;
- V. A short sight-reading jazz excerpt.

- Part of the programme (at least three jazz works) has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
- The jury has the right to select which of the prepared works the candidate has to perform.

Modul d) Drums

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A study from Charley Wilcoxon's *Modern Rudimental Drum Solos*: Rhythmania or Paradiddle Johnnie;
- II. One of the following ballades: J. Van Heusen: *Polkadots and Moonbeams*, F. Churchill: *Someday My Prince Will Come*, M. Dennis, T. Adair: *Everything Happens to Me*, T. Monk: *Round Midnight*, H. Silver: *Peace*;
- III. The required work: Victor Feldman: *Seven Steps to Heaven*;
- IV. A work of the candidate's choice;
- V. A short sight-reading jazz excerpt.

- Part of the programme (at least three jazz works) has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
- The jury has the right to select which of the prepared works the candidate has to perform.

Modul e) Violin

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. J. S. Bach: a movement of the candidate's choice from a *Solo Sonata* or a *Solo Partita* or a *Solo Suite* (played by heart);
- II. One of the following ballades: D. Ellington: *In A Sentimental Mood*, R. Rodgers: *My Funny Valentine*, E. Garner: *Misty*, D. Reinhard: *Nuages*, H. Arlen: *Over the Rainbow*;
- III. The required work – one of the following: C. Parker: *Billie's Bounce* or C. Parker: *Au Privave* (melody and improvisation);
- IV. A work of the candidate's choice;
- V. A short sight-reading jazz excerpt.

- Part of the programme (at least three jazz works) has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
- The jury has the right to select which of the prepared works the candidate has to perform.

Modul f) Trumpet

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. One of the following studies: Jim Snidero: *Intermediate Jazz Conception* - Trumpet: Confirmed, Freedom, Trane's Thing, You Need Not, Things, Days Ago, Night Eyes;
- II. A ballade of the candidate's choice (the theme, improvisation is not required): R. Rodgers, L. Haer: *My Funny Valentine*, J. Styne: *I Fall in Love to Easily*, B. Thiele: *What A Wonderful World*, G. de Paul: *You Don't Know What Love Is*;
- III. The required work: C. Parker: *Au Privave* (in F), melody and improvisation;
- IV. A work of the candidate's choice which includes a theme and improvisation;
- V. A short sight-reading jazz excerpt.

- Part of the programme (at least three jazz works) has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
- The jury has the right to select which of the prepared works the candidate has to perform.

Modul g) Saxophone

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A study by B. Mintzer: *14 Jazz & Funk Etudes* - No.1, Start with the Blues (pages 1 and 2 only);
- II. One of the following ballades: J. Green: *Body and Soul* (in Db), E. Garner: *Misty* (in Eb), D. Raye & G.de Paul: *You don't Know What Love Is* (in Fm), D. Ellington: *In a Sentimental Mood* (in F) or J. Garland: *Embraceable You* (in G) – play only melody one time with improvisational additions;
- III. The required work – C. Parker: *Au Privave* (in F), melody and improvisation;
- IV. A work of the candidate's choice;
- V. A short sight-reading jazz excerpt.

- Part of the programme (at least three jazz works) has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
- The jury has the right to select which of the prepared works the candidate has to perform.

Modul h) Singing

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A scat etude of the candidate's choice from *Blues Scattitudes: Vocal Improvisations on the Blues* (by B. Stoloff) played on the instrumental jazz backing track provided with the book;
- II. A vocal etude of the candidate's choice from *Metodo pratico* (by N. Vaccai) or another classical etude or shorter composition by a classical vocal composer played with the piano accompaniment;
- III. One of the following ballades for which the candidate hands in his/her lead sheet in a preferred tonality:
 1. V. Duke: *Autumn in New York*,
 2. G. Wood, R. Mellin: *My One and Only Love*,
 3. M. Fisher, J. Segal: *When Sunny Gets Blue*,
 4. D. Raye, G. Paul: *You Don't Know What Love Is*,
 5. A. C. Jobim, V. de Moraes, N. Gimbel: *How Insensitive* (slow bossa);
- IV. The required work: A. Schwartz, H. Dietz: *Alone Together*, played as medium swing with obligatory vocal (scat) improvisation; the theme with lyrics is performed twice, second time preferably with melodic/rhythmic variations; the candidate hands in his/her lead sheet in a preferred tonality;
- V. A work of the candidate's choice, preferably in a different tempo/rhythm/style than previously performed works; the candidate can also play his/her original composition that includes some elements of jazz and improvisation.

- Part of the programme (at least three jazz works) has to be played by heart.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
- The jury has the right to select which of the prepared works the candidate has to perform.

THEORY AND EAR TRAINING TEST

(Required only for the principal study Jazz candidates that have not completed secondary music school.)

The candidate is required to:

- I. Sing a given melody;
- II. Perform a rhythmic exercise;
- III. Identify the structure of the intervals by ear (all intervals up to an octave);
- IV. Identify the structure of the chords and their inversions by ear (three and four-note chords, e.g. major triad and its 1st and 2nd inversions, diminished and augmented triads, dominant seventh chord and its three inversions, diminished seventh chord etc.);
- V. Identify basic chord progression by ear (e.g. I-V-I, i-V-i, I-IV-V-I, i-vi-iv-V-V/V etc.).

3. BACHELOR'S DEGREE IN MUSIC EDUCATION

1. All candidates have to take the test of musical abilities and teaching skills in its entirety (all four segments and their parts).
2. The test of musical abilities is evaluated with points from 0 to 100.
3. The maximum number of points is 100.
4. The minimum number of points for a successful audition is 60.
5. Each test has to be evaluated with at least seven (7) points in order to pass the audition. If one test is evaluated with less than seven points and others with enough points to reach 60 in total, the candidate has still failed to pass the audition.

PARTS OF THE AUDITION AND THEIR EVALUATION:

1. WRITTEN EXAMINATION: (grade: 0-30 points)

- The written examination covers the fields of musical form, music theory and the history of music;⁶
- Time allowed: 90 minutes.

2. PIANO PROFICIENCY TEST: (grade: 0-25 points)

Programme A

- I. A study (Clementi-*Gradus ad Parnassum*, Czerny, Op. 740; Moscheles, Op. 70; Moszkowsky, Op. 72; Neupert, Chopin, Liszt, Debussy, Rachmaninov or studies of similar difficulty);
- II. J. S. Bach: a prelude and fugue from WTC I or II;
- III. A classical sonata in its entirety (Mozart, Beethoven—excluding Op. 49, Nos. 1 and 2);
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

Programme B

- I. A study (Cramer, Czerny, Op. 740, Liszt, Op. 1, or studies of similar difficulty);
- II. J. S. Bach: a three-voice invention or three movements from a French suite, e.g. Allemande, Sarabande, Gigue (slow movement—Sarabande—is obligatory);
- III. A classical sonata (Haydn, Mozart, Beethoven), the first and second movement;
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

Programme C

- I. A study (Czerny, Op. 821 or Op. 849 or Op. 299, Berens, Op. 61, Cramer or studies of similar difficulty);
- II. J. S. Bach: one prelude from *Twelve Little Preludes* or a two-part invention;
- III. A sonatina in its entirety (Clementi, Kuhlau, Diabelli, Haydn, Mozart, Beethoven etc.) or a classical sonata (Haydn, Mozart, Beethoven) – the first and second movement;
- IV. A 19th or a 20th century work;
- V. A work by a Slovenian composer.

- Depending on his/her level of playing, the candidate chooses one programme (**A**, **B** or **C**) and prepares it in its entirety.
- At least one piece of the candidate's choice has to be played by heart.
- The selected programme determines on which level the candidate will continue his/her piano education in case he/she is accepted.
- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, his/her mastery of musical and technical elements of piano playing and his/her musicality.
- The jury has the right to select which of the prepared works the candidate has to perform.

⁶ A sample test is published on the web page of the AM UL.

3. TEST OF VOCAL AND AURAL SKILLS: (grade: 0-30 points)

The test entails:

- I. The singing of an art song with the candidate's own accompaniment (an original, published accompaniment);
- II. The singing of a Slovenian traditional song or a simple melody sung with the candidate's improvised accompaniment;
- III. A test of aural skills (ear training), including sight-singing.

4. TEST OF TEACHING SKILLS: (grade: 0-15 points)

The test entails:

- I. A short essay on the given subject (time allowed: 30 minutes);⁷
- II. A teacher interview.

4. VALIDITY START

The final version of the Regulations on the Music Audition for Bachelor's Degree Programmes of Musical Arts and Music Education of the AM UL was accepted at the 18th regular session of the Senate of the Academy of Music of the University of Ljubljana on 27 February 2023 and is valid from the day of the implementation of the Senate of the AM UL.

Ljubljana, 27 February 2023

No.: 014-1/2023-4

Dean of the Academy of Music of the University of Ljubljana
Prof. Marko Vatovec

⁷ The topics of the essays from previous years are published on the web page of the AM UL.