



THE UNIVERSITY OF LJUBLJANA ACADEMY OF MUSIC

AUDITION REGULATIONS FOR MASTER'S DEGREE PROGRAMMES

These regulations were adopted at the Meeting of the Senate of the University of Ljubljana Academy of Music on 25 May 2022.

1 GENERAL REGULATIONS

With these regulations the Academy of Music of the University of Ljubljana (hereafter the AM) specifies the contents and the process of the audition of music and artistic skills and knowledge (hereafter the audition) and lays down the criteria for determining the eligibility of the applicants and the evaluation methods for their enrolling into the AM.

The AM is open to applicants who meet the requirements set out in the Call for Enrolment Into Study Programmes of the University of Ljubljana (hereafter the Call for Enrolment) and successfully pass the audition.

Vice Dean of Student Affairs of the AM names the Audition Committee (hereafter the Committee), consisting of a panel of the professors of the AM. The Committee works and evaluates independently. The Committee hands in the results immediately following the audition in a written form to the Department of Student Affairs of the AM.

The audition dates are defined in each year's Call for Enrolment Into Second Cycle Master Study Programmes published by the Ministry of Higher Education, Science and Technology.

The audition takes place at the AM.

The applicants who are not applying as graduates of the Bachelor's Degree Programmes of the AM and need an official piano accompanist for the audition have to indicate this on the application. In this case, they have to specify their audition programme and send the sheet music for the piano accompanist at least one month prior to the audition.

Upon completing the audition, the applicants will receive a certificate with their result by letter.

The results of the audition are valid only for the current year.

Each application to audition is subject to an application fee in accordance with the current fees list of the University of Ljubljana.

2 MASTER'S DEGREE PROGRAMMES:

- Musical Arts (hereafter MA)
- Instrumental and Vocal Education (hereafter IVE)
- Music Theory Education (hereafter MTE)

- 2.1** The audition for all principal studies of these programmes consists of:
- The audition for the applicant's principal course – normally, the principal course coincides with the name of the principal study.
 - On some programmes, the principal course consists of several components (i.e. the principal course module). On some programmes, the audition consists of several stages covering different types of knowledge and skills.
 - The contents and the scope of the audition coincides with (is equal to) the contents and the scope of the final examination in the principal course (module) of the third year of the Bachelor's Degree Programme in Musical Arts at the AM.
 - The Committee may interview the applicant if they find it necessary.
- 2.2** Evaluation:
- The audition is evaluated with points on the scale from 0 to 10. Since the audition may consist of several components (e.g., performances of several works), the final grade can be a decimal number.
 - On those programmes where the audition consists of several components, covering different types of knowledge and skills (a principal course module), each component of the audition is evaluated on the scale from 0 to 10. The final grade is the arithmetic mean of all the components.
 - For those applicants who passed the final examination in their principal course (or module) of the third year of the Bachelor's Degree Programme of Musical Arts at the AM and applied for the Master's Degree Programme of the same principal study, the Committee may consider their grade from the final examination as the result of the audition.
- 2.3** The applicant has passed the audition
- FOR THE MUSICAL ARTS PROGRAMME IF:
 - he/she has achieved at least 9 points at the audition for the principal course (module);
 - FOR THE INSTRUMENTAL AND VOCAL EDUCATION AND MUSIC THEORY EDUCATION PROGRAMMES IF:
 - he/she has achieved at least 7 points at the audition for the principal course (module).

2.4 AUDITION REQUIREMENTS FOR SPECIFIC PRINCIPAL STUDIES OF THE MUSICAL ARTS PROGRAMME AND THE INSTRUMENTAL AND VOCAL EDUCATION PROGRAMME:

2.4.1 Composition and Music Theory (MA)

- The audition consists of the following elements:
 1. Composition,
 2. Counterpoint,
 3. Harmony,
 4. Musical form.
- The contents and the scope of the audition coincides with (is equal to) the contents and the scope of the final examination in the following courses of the Bachelor's Degree Programme in Musical Arts, principal study Composition and Music Theory, at the AM:
 1. Composition 3,
 2. Counterpoint A2,
 3. Harmony A2,
 4. Musical form 2.
- Requirements for specific parts of the audition:
 - 1. Composition 3**

The applicant is required to hand in his/her own composition for a larger chamber ensemble of a minimum length of nine (9) minutes or/and an orchestra *a 2* of a minimum length of ten (10) minutes.

2. Counterpoint A2

Applicants are expected to show a considerable knowledge and compositional skills of instrumental and tonal Bach baroque style, to have a knowledge of instrumental as well as vocal and instrumental polyphony from the early baroque to the present day, to have a knowledge of and knowledge to analyse the fugue as the representational form of the instrumental polyphony from its beginnings to the present day.

Written assignment: Three-part exposition of an arbitrary type of fugue on a given subject (theme) in tonal harmony.

Oral assignment: The analysis of a fugue.

READING LIST:

1. ESSENTIAL READING:

- Lucijan Marija Škerjanc: *Kontrapunkt in fuga 2*, Ljubljana 1956.
- Andrej Mission: *Worksheets for Composers 2*, Ljubljana 2007.
- Alfred Mann: *The Study of Fugue*, New York 1987.

2. SUGGESTED READING:

- Vlastimir Peričić: *Instrumentalni in vokalno-instrumentalni kontrapunkt*, Belgrade 1987.
- Diether de la Motte: *Kontrapunkt*, München 1994.
- Bruno Zanolini: *La tecnica del contrappunto strumentale nell'epoca di Bach*, Milano 1993.
- Walter Piston: *Counterpoint*, New York 1947.
- Ulrich Michels: *Dtv-Atlas Musik*, 1977.
- J. S. Bach: *The Well-Tempered Clavier*.
- J. S. Bach: *The Art of Fugue*.
- J. S. Bach: *Musical Offering*.
- P. Hindemith: *Ludus tonalis*.
- D. Shostakovich: *24 Preludes and Fugues*.

3. MATERIAL FOR MUSICAL ANALYSIS:

- J. S. Bach: a selection of two fugues from *The Well-Tempered Clavier 1 and 2*.
- W. A. Mozart: a selected fugue, e.g., *Requiem*, *Kyrie* – or some other composer from the classical period.
- J. Brahms: a selected fugue – or some other composer from the romantic period.
- P. Hindemith: the fugue from *Ludus tonalis* or D. Shostakovich: a fugue from *24 Preludes and Fugues* or a fugue by some other composer from the 20th or 21st century.
- B. Britten: the fugue from *The Young Person's Guide to the Orchestra*.
- A fugue by a Slovenian composer (Premrl, Tomc, Hladnik, Vremšak, Kogoj, etc.).

3. Harmony A2

Applicants are expected:

To have a great knowledge of Western Church, synthetic, traditional music and tonal modes. To have a great knowledge of harmonic structures and their correlations in secundal, tercial and quartal systems; in bichordal and amalgam systems; in serial and permutational systems; in the systems of sound and interpolated surfaces. To use harmonic and linear direction for constructing linear melodic and vertical structures.

Written and oral assignments.

RECOMMENDED READING:

- D. De la Motte (2003). *Harmonielehre*. DTV, München 2004.
- D. Despić (1997). *Harmonija sa harmonskom analizom*. Zavod za udžbenike i nastavna sredstva, Belgrade.
- C. Kohoutek (1984). *Tehnika kompovanja u muzici XX. veka*. Univerzitet umetnosti u Beogradu.
- S. Kostka (1999). *Material and Techniques of Twentieth-Century Music*. Prentice-Hall, New Jersey.
- V. Persichetti (1961). *Harmony. Creative Aspects and Practice*. W. W. Norton & Company, New York.
- W. Piston (1987). *Harmony*. Fifth Edition. W. W. Norton & Company, New York.
- L. Ulehla (1994) *Contemporary Harmony. Romanticism through the Twelve-Tone Row*. Advance Music, New York.

4. Musical form 2

Applicants are expected to:

Be familiar with notions and functions of the structure of a minuet, scherzo, subject and response, bi-thematicism, bridge, concluding cadence, exposition, recapitulation, code, classical rondo, baroque suite and twentieth-century suite, sonata rondo, double exposition in a concerto. Understand and use the principles of musical forms in composing symphonies, solo concertos, cantatas and other vocal and instrumental forms. Make use of analysis, synthesis and evaluation for practical examples from Western and Slovenian music repertoire.

Written and oral assignments.

RECOMMENDED READING:

- D. Skovran, V. Peričić (1991). *Nauka o muzičkim oblicima*. Beograd.
- H. Knaus, G. Scholz (1988). *Formen in der Musik*. Österreichischer Bundesverlag.
- D. de la Motte (1996). *Wege zum Komponieren*. Bärenreiter-Verlag.
- D. de la Motte (1993). *Melodie*. Bärenreiter-Verlag.
- D. de la Motte (1990). *Musikalische Analyse*. Bärenreiter-Verlag.
- D. de la Motte (1979). *Form in der Musik*. Bärenreiter-Verlag.
- A. Schonberg (1970). *Fundamentals of Musical Composition*. Faber and Faber LTD.

- The Committee may ask the applicant to perform only part of the programme.

2.4.2 Orchestral Conducting (MA)

The audition consists of the module of the principal course:

- Conducting,
- Sight-playing sheet music,
- Piano (A3 or B3 – only for the candidates that have not completed Bachelor's Degree at the University of Ljubljana Academy of Music).

CONDUCTING

Practical part of the examination – conducting a school ensemble or a pianist a half of a concert programme (30 minutes or more of music). The programme must include works or excerpts from works from different style periods: the baroque, the romantic and the classical periods. The programme should include works and composers such as G. F. Handel (*Concerti grossi*), J. S. Bach (*Brandenburg Concertos, Suites*), Mozart, Beethoven, Schubert, Schumann, Brahms (symphonies); recitatives and arias from Mozart's operas, Handel's oratorios, Bach's *St. Matthew* and *St. John Passions*, Haydn's *The Seasons* and *The Creation*, and others. In addition to orchestral works, the programme must include at least one recitative and aria from operas or vocal and instrumental works of the abovementioned composers. Oral part of the examination – a knowledge of musical terminology, stylistic characteristics of musical performance from the pre-classical period to the romantic period, specific characteristics of stylistic interpretation of the selected programme.

SIGHT-PLAYING SHEET MUSIC

Practical part of examination – playing orchestral sheet music from the romantic period or the 20th century and sight-playing easier orchestral sheet music from the early romantic period.

PIANO (A3 or B3)

Only for the candidates that have not completed Bachelor's Degree at the University of Ljubljana Academy of Music.

The audition for the A3 level consists of:

- A study,
- A prelude and fugue from J. S. Bach's *The Well-Tempered Clavier 1* or *2*.
- An entire sonata by W. A. Mozart or L. van Beethoven,
- A 19th or 21st century work,
- A work by a Slovenian composer.

At least one work has to be played by heart.

EXAMPLES OF MUSIC APPROPRIATE FOR THE A3 LEVEL:

- F. Chopin: easier etudes from Op. 10 and Op. 25;
- A. Scriabin: etudes from Op. 8 and Op. 42;
- Etudes by Moszkowski, Neupert, Czerny, Clementi;
- J. S. Bach: *The Well-Tempered Clavier 1 and 2*, *The French Suites*;
- Sonatas and variations by Haydn, Mozart and Beethoven;
- A selection of works from the romantic period and impressionism: Chopin: Valses, Mazurkas; Debussy: Preludes; Schubert, Schumann, Brahms, Grieg, Mendelssohn etc.;
- A selection of works from the 20th century: Prokofiev, Bartok, Shostakovich etc.;
- Works by Slovenian composers: L. M. Škerjanc: Preludes, Nocturnes, Matičič, Srebotnjak, Ukmar, Lajovic, Ravnik, Pahor, Bravničar etc.

The audition for the B3 level consists of:

- A study,
- A prelude and fugue or a sinfonia or three movements from a *French Suite* by J. S. Bach,
- Two movements from a classical sonata (one of them in sonata form),
- A 19th or 21st century work,
- A work by a Slovenian composer.

At least one work has to be played by heart.

EXAMPLES OF MUSIC APPROPRIATE FOR THE B3 LEVEL:

- C. Czerny: etudes from Op. 740;
- M. Moszkowski: etudes from Op. 72;
- Moscheles: etudes from Op. 70;
- F. Chopin: etudes from Op. 10 and Op. 25;
 - Scriabin: etudes from Op. 8 and Op. 42;
- Etudes by Neupert, Clementi etc.;
- J. S. Bach: sinfonias, preludes and fugues from *The Well-Tempered Clavier 1 and 2*,
- J. Haydn: sonatas;
- W. A. Mozart: sonatas and variations;
- L. van Beethoven: sonatas and variations;
- A selection of works from the romantic period and impressionism: Chopin: Valses, Preludes, Mazurkas; Debussy: Preludes, Arabesques, *Children's Corner*, works by Schubert, Mendelssohn, Schumann, Grieg etc.;
- A selection of works from the 20th century: Prokofiev, Bartok, Shostakovich etc.;
- Works by Slovenian composers: L. M. Škerjanc: Preludes, Nocturnes, M. Lipovšek: Twenty Youth Melodies, Lajovic, Ravnik, Srebotnjak, Matičič, Ukmar, Pahor, Bravničar etc.

The Committee may ask the applicant to perform only part of the programme.

2.4.3 Choral Conducting (MA)

The audition consists of the module of the principal course:

- Conducting,
- Sight-playing sheet music,
- Piano (A3 or B3 – only for the candidates that have not completed Bachelor's Degree at the University of Ljubljana Academy of Music).

CONDUCTING

Practical part of the examination – conducting a school choir or a pianist a half of a concert programme (30 minutes or more of music). The programme must include works or excerpts from works from different style periods: the baroque, the romantic and the classical periods. The programme should include by composers such as G. F. Handel, J. S. Bach; Haydn, Mozart, Beethoven, Schubert, Rossini, Brahms; in addition to choral works, the programme must include at least one recitative and aria from vocal and instrumental works of the abovementioned composers. Oral part of the examination – a knowledge of musical terminology, stylistic characteristics of musical performance from the pre-classical period to the romantic period, specific characteristics of stylistic interpretation of the selected programme.

SIGHT-PLAYING SHEET MUSIC

Practical part of examination – playing sheet music of longer choral a cappella works or vocal and instrumental works from the romantic period or the 20th century and sight-reading choral sheet music from the early romantic period.

PIANO (A3 or B3)

Only for the candidates that have not competed Bachelor's Degree at the University of Ljubljana Academy of Music.

The audition for the A3 level consists of:

- A study,
- A prelude and fugue from J. S. Bach's *The Well-Tempered Clavier 1 or 2*.
- An entire sonata by W. A. Mozart or L. van Beethoven,
- A 19th or 21st century work,
- A work by a Slovenian composer.

At least one work has to be played by heart.

EXAMPLES OF MUSIC APPROPRIATE FOR THE A3 LEVEL:

- F. Chopin: easier etudes from Op. 10 and Op. 25;
- A. Scriabin: etudes from Op. 8 and Op. 42;
- Etudes by Moszkowski, Neupert, Czerny, Clementi;
- J. S. Bach: *The Well-Tempered Clavier 1 and 2*, *The French Suites*;
- Sonatas and variations by Haydn, Mozart and Beethoven;
- A selection of works from the romantic period and impressionism: Chopin: Valses, Mazurkas; Debussy: Preludes; Schubert, Schumann, Brahms, Grieg, Mendelssohn etc.;
- A selection of works from the 20th century: Prokofiev, Bartok, Shostakovich etc.;
- Works by Slovenian composers: L. M. Škerjanc: Preludes, Nocturnes, Matičič, Srebotnjak, Ukmar, Lajovic, Ravnik, Pahor, Bravničar etc.

The audition for the B3 level consists of:

- A study,
- A prelude and fugue or a sinfonia or three movements from a *French Suite* by J. S. Bach,
- Two movements from a classical sonata (one of them in sonata form),
- A 19th or 21st century work,
- A work by a Slovenian composer.

At least one work has to be played by heart.

EXAMPLES OF MUSIC APPROPRIATE FOR THE B3 LEVEL:

- C. Czerny: etudes from Op. 740;
- M. Moszkowski: etudes from Op. 72;
- Moscheles: etudes from Op. 70;
- F. Chopin: etudes from Op. 10 and Op. 25;
 - Scriabin: etudes from Op. 8 and Op. 42;
- Etudes by Neupert, Clementi etc.;

- J. S. Bach: sinfonias, preludes and fugues from *The Well-Tempered Clavier 1* and *2*,
- J. Haydn: sonatas;
- W. A. Mozart: sonatas and variations;
- L. van Beethoven: sonatas and variations;
- A selection of works from the romantic period and impressionism: Chopin: Valses, Preludes, Mazurkas; Debussy: Preludes, Arabesques, *Children's Corner*; works by Schubert, Mendelssohn, Schumann, Grieg etc.;
- A selection of works from the 20th century: Prokofiev, Bartok, Shostakovich etc.;
- Works by Slovenian composers: L. M. Škerjanc: Preludes, Nocturnes, M. Lipovšek: Twenty Youth Melodies, Lajovic, Ravnik, Srebotnjak, Matičič, Ukmar, Pahor, Bravničar etc.

The Committee may ask the applicant to perform only part of the programme.

2.4.4 Singing (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. one (1) aria antica or an early English renaissance or baroque song,
2. one (1) aria from a cantata, mass or oratorio,
3. four (4) art songs by different composers from Western music tradition,
4. one (1) art song from the 20th or 21st century,
5. two (2) art songs of Slovenian composers,
6. one (1) opera aria.

Instead of one opera aria or an aria from a cantata, mass or oratorio, the applicant can choose any two (2) art songs, or vice versa: instead of two art songs, the applicant can sing one opera aria or one aria from a cantata, mass or oratorio, with regard to his/her vocal nature and orientation.

- Instead of an art song by a Slovenian composer, foreign applicants may choose an art song from 19th, 20th or 21st century, preferably from their homeland.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.5. Piano (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

The applicant must prepare the following programme and perform it at the audition:

1. One large-scale composition by J. S. Bach or one more significant prelude and fugue from *The Well-Tempered Clavier*.
2. Any sonata by L. van Beethoven, excluding the following:
 - Op. 2, No. 1, F minor,
 - Op. 10, No. 1, C minor,
 - Op. 10, No. 2, F major,
 - Op. 14, E major and G major,
 - Op. 26, A-flat major
 - Op. 27, No. 1, E-flat major
 - Op. 49, G minor and G major,
 - Op. 78, F-sharp major,
 - Op. 79, G major;
 - or one of the following sets of variations by L. van Beethoven: F major, C minor, Eroica or Diabelli.

3. Two concert etudes.
 4. One large-scale or several small-scale works from 19th, 20th or 21st century.
 5. A work by a Slovenian composer.
- Instead of a work by a Slovenian composer, foreign applicants may choose a work from 19th, 20th or 21st century, preferably from their homeland.
 - The whole programme is to be played by heart.
 - The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
 - The Committee may ask the applicant to perform only part of the programme.

2.4.6. Organ (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. J. S. Bach: one large-scale work,
2. one (1) work from the romantic period,
3. one (1) contemporary work,
4. one (1) work by a Slovenian composer.

One of the style periods should be placed twice on the programme.

- Instead of a work by a Slovenian composer, foreign applicants may choose a work from 19th, 20th or 21st century, preferably from their homeland.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.5 Harpsichord (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. a 17th-century work,
2. a suite by a 17th-century French composer (Couperin, Rameau, etc.),
3. a suite/partita by J. S. Bach,
4. a suite by G. F. Handel or a selection of programme music by Royer, Duphly, Kuhnau (*Biblical Sonatas*) or a sonata in the style of Sturm und Drang,
5. a concerto for harpsichord and strings by J. S. Bach or G. F. Handel,
6. a sonata for harpsichord obligato (e.g. Sonata for Harpsichord and Flute in B minor by J. S. Bach; Sonata for Harpsichord and Flute in D major by C. Ph. E. Bach),
7. an 18th-century sonata (two of a lyrical and two of a virtuoso character by D. Scarlatti, P. A. Soler or P. D. Paradisi),
8. a 20th or 21st-century work,
9. clavichord: a) one *Freye Fantasie* by C. Ph. E. Bach; b) one rondo from *Für Kenner und Liebhaber* by C. Ph. E. Bach; c) one sonata, set of variations or fantasia by a composer of the First Viennese School,
10. basso continuo: two more demanding baroque sonatas,
11. organ: a) the 17th and 18th-century French school (Clérambault: *Suite 1* or 2, a suite by Grigny or L. Marchand, extracts from *Organ Masses* by F. Couperin, etc.); b) a toccata and fugue, a fantasia and fugue or a set of variation of a virtuoso character by a 17th-century German composer (e.g. a work by Pachelbel, *Passacaglia* by Kerll, *Passacaglia* by Muffat); c) two tientos by Spanish composers from the 16th to the 18th century; d) one toccata and one ricercare by Italian composers from the 16th to the 18th century; e) a relevant piece of music by J. S. Bach.

- Part of the programme has to be played by heart.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.6 Accordion (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. **Polyphonic works of old masters:** J. S. Bach, J. Pachelbel, G. Frescobaldi, D. Buxtehude-
2. **Works from the pre-classical or classical period:** Sonatas by D. Scarlatti, D. Cimarosa, A. Soler, works by F. Couperin, J. Ph. Rameau and other pre-classical/classical-period composers.
3. **Concert etudes and works of virtuoso character:** A. Krzanowski: *Three Studies*, H. Brehme: *Paganiniana*, O. Schmidt: *Toccata 1, 2*, V. Semyonov: *Caprice 1–3*, B. Dowlasz: *Postscriptum*, M. Majkusjak: *Caprice No. 2*, G. Ligeti: *Hungarian Rock, Passacaglia ungherese, Continuum*, S. Haapamaki: *Power*, J. Tiensuu: *Zolo*, A. Hoelszky: *Miserere, High way for one*, P. R. Olsen: *Without a title*.
4. **Works in cyclic form:** S. Gubaidulina: *Et expecto*, V. Zolotaryov: sonatas, *Partita*, Bronner: *Insomnia*, V. Holmboe: sonatas, T. Lundquist: *Partita Piccola*, A. Kussyakov: sonatas, suites, V. Vlasov: *Gulag*, J. Ganzer: *Silhouettes*, F. Angelis: *Impasse*, G. Ligeti: *Musica Ricercata*, L. Klein: *Esercizi*, K. Aho: sonatas, French and English Suites by J. S. Bach, suites by G. F. Handel and J. Bende, sonatas and variations by W. A. Mozart and J. Haydn.
5. **Original works from the 20th or 21st century:** S. Gubaidulina: *De Profundis*, M. Kagel: *Episoden Figuren*, M. Pintscher: *Figura 3*, T. Hosokawa: *Sen V*, J. Tiensuu: *Aufschwung*, M. Lindberg: *Jeux d'anches*, L. Berio: *Sequenza XIII*, S. Sciarrino: *Vagabonde blu*, E. Jokinen: *Alone*, K. Harada: *Bone+*, A. Nordheim: *Flashing*, T. Lundquist: *Metamorfose*, T. Takahashi: *Like a Water Buffalo*, S. Mossenmark: *Woodspirit*, M. Ishi: *Tango-Prism*, S. Martinez: *Lluvia*, V. Rjabov: *Capriccio*, A. Tuchowski: *Te lucis ante terminum*.
6. **Works by Slovenian composers:** U. Rojko, V. Globokar, L. Lebič, T. Vulc, V. Žuraj, N. Firšt, U. Pompe, P. Ramovš, V. Avsec.

The applicant can also play other works of his/her choice of similar difficulty.

- The whole programme is to be played by heart.
- Instead of a work by a Slovenian composer, foreign applicants may choose a work from 19th, 20th or 21st century, preferably from their homeland.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.7 Guitar (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

At least one work from each of the following points (1–5) in a minimum length of 50 minutes. The programme should include a work from the classical period either under point 2 or 5.

1. J. S. Bach: a prelude and fugue (e.g., BWV 997, 1000, 998) or a baroque suite (four movements) or other baroque work of similar difficulty – one work;
2. a work in the sonata form (e.g. M. Giuliani: *Sonata Op. 15*, M. M. Ponce: *Sonata classica, Sonatina meridional*, Turina: *Sonata*, Moreno-Torroba: *Sonatina*) – one work;

3. a work from the romantic period or from the 20th century composed in a traditional style (e.g. A. Barrios: *Un Sueño en la Floresta*, *La Catedral*, J. K. Mertz: concert pieces, F. Tárrega: *Grand jota aragonesa* etc.) – one work;
 4. a 20th or 21st-century work composed in the contemporary style (e.g. P. Ramovš: *Dva nocturna*, R. Smith-Brindle: *El Polifemo de oro*, R. R. Benett: *Five Impromptus*, A. Srebotnjak: *Due movimenti*, L. Brouwer: *Tarantol*) – one work;
 5. virtuoso pieces (e.g. M. Giuliani: *Sonata Eroica*, Villa Lobos: *Études*, Regondi: *Reverie*, Castelnuovo-Tedesco: *Tarantela*, *Capriccio diabolico*) – one work.
- The whole programme is to be played by heart.
 - The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
 - The Committee may ask the applicant to perform only part of the programme.

2.4.8 Harp (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. A baroque work,
2. A cyclic work,
3. A virtuoso piece;
4. A concerto or a representative chamber music work of similar difficulty;
5. a work by a Slovenian composer or by a contemporary composer.

A selection of suitable works for the audition:

- A sonata of the applicant's choice from the classical to the contemporary period by D. Scarlatti, F. R. Rossetti, M. Albeniz (Op. 13), G. Rossini, H. Backhofen, G. Tailleferre, S. Natra, A. Hovhanness, etc.;
 - Virtuoso pieces: Glinka: *Variations*, L. Spohr: *Fantasia*, M. Tournier: *Au Matin*, A. Durand: *Premiere valse*, Prokofiev: *Prelude*, M. Flothius: *Pour le Tombeau d Orphee*, Faure: *Une Chatelaine*, C. Debussy, E. Parish-Alvars: *Serenade*, Gliere: *Impromptu* or other works of similar difficulty;
 - A concerto: Ravel: *Introduction and Allegro*, C. Debussy: *Danses*;
 - 20th or 21st-century works composed in the contemporary style: Petrič: *Impromptu*, *Fantasy For Many Strings*, A. Srebotnjak, H. Holliger: *Sequenzen über Johannes* and others.
- Instead of a work by a Slovenian composer, foreign applicants may choose a work from 19th, 20th or 21st century, preferably from their homeland.
 - The whole programme is to be played by heart.
 - The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
 - The Committee may ask the applicant to perform only part of the programme.

2.4.9 Violin (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. A caprice by Wieniawski or Paganini or a suitable virtuoso piece,
2. J. S. Bach: the first and second movement from a sonata for Solo Violin or *Ciaccona* or three movements from sonatas and partitas for solo violin,
3. W. A. Mozart: the first movement of a concerto with the cadenza,
4. The first or the second and third movements of a representative concerto from Beethoven onwards,
5. An entire sonata or an entire suitable chamber work from the romantic period onwards.

- The programme has to be played by heart, excluding the sonata.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.10 Viola (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. J. S. Bach: an entire cello suite or G. Ph. Telemann: 2 *Fantasias* for solo viola,
2. A sonata,
3. An entire concerto or a first movement of a concerto by B. Bartok, W. Walton, P. Hindemith.

A selection of suitable works for the audition:

- Concertos: B. Martinu – *Rhapsody-Concerto*, D. Milhaud – *Concerto*, C. Beck – *Concerto*, C. M. Weber – *Andante und Rondo*, X. Bixi – *Concerto*, G. David – *Concerto for Viola* and other concertos of similar difficulty;
- a sonata of the applicant's choice from the classical period to contemporary composers: G. Tartini, F. Mendelssohn: *Sonata in C minor*, H. Vieuxtemps: Op. 36 in B-flat Major, P. Hindemith: Op. 25 for Viola Solo, L. van Beethoven (originally, *Violin Sonatas*), P. Juon: *Sonata for Viola* or other works of similar difficult;
- The whole programme except for the sonata is to be played by heart.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.11 Cello (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. A study (in the difficulty level of Duport, Popper, Piatti,
2. J. S. Bach: a movement from a cello suite,
3. A sonata or a significant movement of a sonata for cello and piano,
4. A concerto or a significant movement of a concerto or a concert piece,
5. A work composed after 1975,
6. Five standard audition excerpts from orchestral works.

A selection of suitable works for the audition:

- Studies: D. Popper, A. F. Servais, A. Piatti, F. Grützmacher – various editions (a selection),
- J. S. Bach: *The Cello Suites* – various editions (a selection),
- A sonata from the classical to contemporary period,
- A concerto: A. Dvorak, R. Schumann, P. I. Tchaikovsky, J. Haydn or other complete concertos of similar difficulty – various editions,
- Works by Slovenian composers: L. M. Škerjanc, M. Lipovšek, P. Ramovš, J. Golob, U. Rojko, Č. Vrhunc, T. Svete and others – various editions (a selection),
- Excerpts from orchestral works – various editions.
- Part of the programme has to be played by heart.

- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.12 Double Bass (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. Two studies,
2. Two movements from *The Cello Suites* by J. S. Bach or from *The Suite in the Olden Style* by Hans Fryba,
3. A concerto,
4. A sonata, two movements of different character or a virtuoso piece of the applicant's choice,
5. Orchestral works: at least three works from the collection *Orchester Probespiele* (ed. Schott).

A selection of suitable works for the audition:

R. Kreutzer: *18 Studies*, T. A. Findeisen: *25 Studies II, III*, studies by A. Mengoli, R. Montanari, F. Gregora.

A selection of works from different style periods:

- Sonatas: H. Eccles, G. Ph. Handel, G. B. Pergolesi, A. Vivaldi, P. Hindemith, J. M. Sperger, A. Desenclos (*Aria and Rondo*), F. Proto, L. van Beethoven, etc.;
- Concertos: C. D. von Dittersdorf, F. A. Hoffmeister, D. Dragonetti, J. B. Vanhall, J. M. Sperger, J. Larson or a concerto of similar difficulty;
- Works for double bass: H. Fryba, J. S. Bach, G. Bottesini, L. Montag, E. Tabakov, Hauta-aho Teppo, S. Koussewitzky, D. Dragonetti, F. Farkas or works of similar difficulty.
- Part of the programme has to be played by heart.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.13 Flute (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. A study or a solo piece,
2. A sonata,
3. A concerto,
4. A virtuoso piece.

A selection of suitable works for the audition:

- STUDIES: N. Paganini – *24 Caprices*, M. Moyse – *Dix etudes d'apres*, Wieniawski;
- SONATAS: J. S. Bach – a sonata – of the applicant's choice, W. Piston – *Sonata*, F. Kuhlau – *Sonata Concertante*, Op. 85, E. Schulhof – *Sonata*, I. Petrič – *Sonata*, R. Muczynski – *Sonata*, C. Reinecke – *Sonata Undine*;
- CONCERTOS: W. A. Mozart – Concerto in D major, K.314, W. A. Mozart – Concerto in G major, K.313, B. Romberg – Concerto in B minor, S. Mercadante – Concerto in E minor, M. Arnold – Concerto, Op. 45;
- VIRTUOSO PIECES: H. Dutilleux – *Sonatina*, Ch. M. Widor – *Suite*, Op. 34, R. Muczynski – *Moments*, Op. 47, F. Doppler – *Air valaques*, Op. 10, J. Demersmann – *Solo de Concert No. 6*, Op. 82, L. van Beethoven – *Serenade*, Op. 41, B. Pucihar – *4 Little Movements*.

- One work has to be played by heart.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.14 Oboe (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. a work from the baroque period,
2. a work from the classical period,
3. a work from the romantic period,
4. a work by a Slovenian composer,
5. a work of virtuoso character from the 20th or the 21st century,
6. excerpts from orchestral works (5 solo and 5 tutti sections or 10 solo sections).

A selection of suitable works for the audition:

STUDIES:

- E. Loyon: *32 Etudes* (Billaudot),
- P.M. Dubois: *12 Etudes* (Leduc),
- Debondue: *32 Etudes* (Leduc).

SONATAS:

- H. Dutilleux: *Sonata* (Leduc),
- F. Devienne: *Sonatas*, Op. 71 (Musica Rara),
- W.A. Mozart: *Sonata* KV 370 (Ed. Fuzeau).

CONCERTOS:

- B. Martinu: *Concerto* (Eschig),
- C.Ph.E. Bach: *Concerto in E-flat major* (Sikorski),
- Vivaldi: *Concerto in F major*, F VII No. 2 (Ricordi),
- J. Rierz: *Concerto*.

VIRTUOSO PIECES:

- J. Castrede: *Intermezzo* (Leduc),
- E. Bozza: *Fanatsie Pastorale* (Leduc),
- R. Schumann: *Adagio et Allegro* (Billaudot),
- H. Tomasi: *Evocations* (Leduc),
- P. Šivic: *Trois Pieces de Concert* (DSS).

SOLO SECTIONS FROM ORCHESTRAL WORKS:

- W. Heinze: *Orchesterstudien* (Breitkopf),
 - E. Rothwell: *Difficult Passages* (Boosey&Hawkes).
- At least one work has to be played by heart.
 - The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
 - The Committee may ask the applicant to perform only part of the programme.

2.4.15 Clarinet (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. two studies of different character;
2. a sonata, concerto and virtuoso piece (one of these has to be played by heart);
3. excerpts from orchestral works (5 solo and 5 tutti sections or 10 solo sections).

A selection of suitable works for the audition:

STUDIES:

E. Bozza: 14 etudes de mecanisme,
P. Jeanjean: 16 etudes modernes,
R. Jettel: The Accomplished Clarinetist, Vol. 1 and 2,
G. Miluccio: 8 grandes etudes,
J. S. Bach —U. Delecluse: 15 etudes,
K. Kroll: Capricci.

SOLO PIECES:

S. Karg-Elert: *Sonata*,
L. Larsen: *Dancing solo*,
D. Martino: *A set for clarinet*,
S. Nichifor: *Carnyx*,
J. Tower: *Wings*,
W. Osborne: *Rhapsody*.

SONATAS:

J. Horovitz: *Sonatina*,
N. Rota: *Sonata*,
G. Shocker: *Sonata*,
C. V. Stanford: *Sonata*,
Z. Vauda: *Sonata*,
P. Hindemith: *Sonata*,
I. Petrič: *Sonata*.

CONCERTOS:

A. Copland: *Concerto*,
W. A. Mozart: *Concerto in A major*, KV 622,
L. Spohr: *Concerto No. 2 in E-flat major* or *No. 3 in F minor*,
M. Arnold: *Concerto No. 2*, Op. 115,
L. M. Škerjanc: *Concerto*.

VIRTUOSO PIECES:

M. Dautremer: *Recit et impromptu*,
A. Benjamin: *Tombeau de Ravel*,
A. Berg: *Vier Stücke*,
F. Busoni: *Concertino*,
R. Jettel: *Concertino*,
G. Rossini: *Introduction, Theme and Variations*,
R. Schumann: *3 Romances*,
C. M. Weber: *Grand Quintetto*, Op. 34,
P. Mihelčič: *Duble break*,
B. Amič: *Pripovedke*.

Excerpts from orchestral work – a selection from orchestral and opera repertoire.

- At least one work has to be played by heart.

- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.16 Bassoon (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

A selection of suitable works for the audition:

1. two studies of different character;
2. a sonata, concerto and virtuoso piece (one of these has to be played by heart);
3. excerpts from orchestral works (5 solo and 5 tutti sections or 10 solo sections), various editions.

A selection of suitable works for the audition:

STUDIES:

F. Oubradous: *Enseignement complet du basson en 3 cahiers*,
3me cahier: *Execices complementaires techniques et melodiques*,
M. Gatti: *Bassoon Study*,
J. Formaček - O. Tvrdý: *Škola násobnéostaccata pro fagot*,
L. Milde: *Concert Studies*, Op. 25, Vol. II,
M. Bitsch: *Studies for Bassoon*,
J. B. Gambaro: *18 Studies*.

CONCERTOS:

W. A. Mozart: *Concerto in B-flat major*,
J. Pauer: *Concerto*,
E. Bozza: *Concertino*, Op. 49,
G. Jacob: *Concerto for Bassoon*,
P. Ramovš: *Concerto Piccolo for Bassoon and Strings*,
B. Bjelinski: *Concerto for Bassoon*,
A. Schibler: *Concerto*.

SONATAS:

H. Schroeder: *Sonata for Solo Bassoon*,
L. Mercè: *Sonata in C minor*,
I. Petrič: *Sonata*,
A. Haba: *Suite for Solo Bassoon*,
J. P. Zelenka: *Sonatas for Bassoon and Basso Continuo*.

VIRTUOSO PIECES:

L. Maingenu: *Suite breve*,
G. Grovlez: *Sicilliene et Allegro giocoso*,
Bertini: *Capriccio*,
O. Nusio: *Variazioni su un'Arieta di Pergolesi*,
E. Bozza: *Recitativ, Sicilliene et Rondo*,
P. Ramovš: *Burleska*,
A. Longo: *Suite*.

SOLO SECTIONS FROM ORCHESTRAL WORKS – of the applicant's choice

- At least one work has to be played by heart.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.17 Saxophone (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

A programme of the minimum length of 50 minutes that consists of at least four (4) works from different style periods:

1. A study or a solo piece,
2. A sonata or a cyclic work,
3. A concerto,
4. A virtuoso piece.

A selection of suitable works for the audition:

STUDIES:

G. Lacour: *28 Etudes sur les modes a transpositions limitees d'Olivier Messiaen*,
Ch. Lauba: *Etudes*,
J.-M. Londeix: *Nouvelles études variées*,
N. Paganini: *24 caprices* (trans. Vadrot),
M. Zbar: *Cinq clairs-obscurs*.

SONATAS:

T. Yoshimatsu: *Fuzzy Bird Sonata*,
Ph. Woods: *Sonata*,
I. Gotkovsky: *Variations pathétiques*,
J. Feld: *Sonata for Alto Saxophone*.

CONCERTOS:

M. Constant: *Musique de concert*,
I. Gotkovsky: *Concerto*,
L.E. Larsson: *Concerto*,
F. Martin: *Ballade*,
J. Rueff: *Concertino*,
H. Tomasi: *Concerto*.

OTHER WORKS:

J. S. Bach: *Suites for Violoncello Solo*,
W. Bauweraerts: *Trilogie*,
L. Berio: *Sequenza IXb*,
P. Bonneau: *Caprice en forme de valse*,
R. Boutry: *Serenade*,
R. Corniot: *Églogue et danse pastorale*,
G. Scelsi: *Tre pezzi*,
F. Schmitt: *Legende*, Op. 66,
Kh. Stockhausen: *In Freundschaft*,
H. Villa-Lobos: *Fantasia*.

The applicant can also play other works of his/her choice of similar difficulty.

- At least one work has to be played by heart.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.18 Trumpet (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. A work by Slovenian composer or a work by a composer from the applicant's homeland,
2. A sonata,
3. A concerto,
4. A virtuoso piece or a solo piece.

One work has to be played by heart.

A selection of suitable works for the audition:

PIECES WITH ACCOMPANIMENT, SONATAS, CONCERTOS AND SOLO PIECES:

G. Enesco: *Legende*,
R. M. Montbrun: *Sarabanda et Finale*,
V. Brandt: *Koncertpieces No.1*,
E. Bozza: *Caprice*,
F. Hidas: *Trumpet Fantasy*,
K. Pills: *Sonata*,
F. Rauber: *Concerto*,
C. Chayens: *Concerto*,
J. Haydn: *Concerto in E-flat major*,
G. Torelli: *Concerto in D major*,
P. Baldassare: *Sonata in F major*,
M. Arnold: *Fantasy*,
V. Persichetti: *Parable*.

- The applicant can also play other works of his/her choice of similar difficulty.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.19 Horn (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. a concerto (or some other large-scale work),
2. a sonata (or some other early music work),
3. a technical study (or solo piece),
4. a melodic study (or solo piece),
5. a contemporary work (a work by a Slovenian composer),
6. excerpts from orchestral works (5–10 sections).

A selection of suitable works for the audition:

STUDIES:

Oscar Franz: *Concert Études*, Müller II., Neuling,
J. S. Bach: *The Cello Suite No. 3*/arrangement for horn by W. Hoss,
J. Haydn: *Concerto No. 1*,
W. A. Mozart: *Concerto No. 2*,
R. Strauss: *Concerto No. 1*,
L. E. Larsson: *Concertino*,
G. Jacob: *Concerto*,
L. Cherubini: *Sonata No. 2*,
L. v. Beethoven: *Sonata*,

H. Stevens: *Sonata*,
 P. Hindemith: *Sonata* (horn),
 B. Krol: *Sonata*,
 I. Petrić: *Sonata*,
 G. Rossini: *Introduction, Theme and Variations*,
 R. Strauss: *Andante*,
 E. Bozza: *En foret*,
 M. Bitch: *Variation sur une Chanson Francaise*,
 F. Poulenc: *Elegie*,
 J. Koetsier: *Variations*,
 D. Kirchner: *Lamento d'Orfeo*,
 P. Ramovš: *Zvočna slika*,
 S. Berge: *Horn call*,
 O. Ketting: *Intrada*,
 W. Bujanowski: *Improvisations* ("España", "Italia", etc.).

- Instead of a work by a Slovenian composer, foreign applicants may choose a work from 19th, 20th or 21st century, preferably from their homeland.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.20 Trombone (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

40–50 minutes of programme, which includes the following:

1. a concerto (or other large-scale work),
2. a sonata (or other early music work),
3. a technical study (or a solo piece),
4. a melodic study (or a solo piece),
5. a contemporary work (a work by a Slovenian composer),
6. excerpts from orchestral works (5–10).

A selection of suitable works for the audition:

- Andre Lafosse: *Methode Complete*,
- Andre Lafosse: *VadeMecum*,
- Eugene Bozza: *Graphismes* – graphic notation,
- Nino Rota: *Concerto*,
- M. Spisak: *Concerto*,
- Arlene E. Sierra: *Concerto with Wind Band*,
- L. Gröndahl: *Koncert*,
- H. Milentz: *Koncert für Altposaune*,
- L. Mozart: *Concerto*,
- Blaz Pucihar: *3 Jazzy Pieces*,
- Tomaz Habe: *Prelude and Caprice*,
- Pavel Mihelcic: *Sonata 80*,
- Pavel Sivic Deux: *Deux Pieces de Concert*.

- All works should be played by heart.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.21 Tuba (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. Two studies of different character,
2. A sonata,
3. A concerto,
4. A work with piano accompaniment,
5. Excerpts from orchestral works (5 solo and 5 tutti sections or 10 tutti sections).

A selection of suitable works for the audition:

METHODS AND STUDIES:

W. Hilgers: *Daily Exercises*,
L. B. Arban: *Complete Methods*,
M. Schlossberg: *Daily Drills and Technical Studies*,
B. Lin: *Lip Flexibilities*,
M. Bordogni: *Bel Canto Studies*,
D. Uber: *Concert Etudes*,
Collin: *Etudes*.

PIECES WITH PIANO ACCOMPANIMENT, SONATAS, CONCERTOS AND SOLO PIECES:

P. Mihelčič: *Sam v sobi*,
L. Krajncan: *V cirkusu*,
E. Crespo: *Three Pieces*,
A. Vivaldi: *6 Sonatas*,
W. Bardwell: *Sonata*,
G. Anderson: *Sonata*,
A. Aratiunian: *Concerto*,
R. Jager: *Concerto*,
W. Hartley: *Concertino*.

SUITES:

J.S. Bach: *The Cello Suites*.

- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.22 Percussion Instruments (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

The applicant has to prepare one technically suitable work from the following list for snare drum, timpani, marimba, vibraphone and multiple percussion instruments, respectively. One of the works has to be in cyclic form and one for four mallets.

A selection of suitable works for the audition – the applicant can also choose other technically comparable works:

Marimba:

Anna Ignatowicz: *Toccata*,
Alejandro Vinao: *Burrit Variations*,

Yasuo Sueyoshi: *Mirage*,
Nebojša Jovan Živković: *Ultimatum II*,
Tomasz Golinski: *Luminosity*,
Casey Cangelosi: *Character No. 2*.

Vibraphone:

Ben Wahlund: *Hard-boiled Capitalism*,
Phillipp Hurel: *Loops III*,
Bruce Hamilton: *Interzones*.

Snare drum:

Askel Masson: *Prim*,
Alexej Gerassimez: *Asventuras*,
Casey Cangelosi: *Meditation No. 1*.

Timpani:

Elliott Carter: *Canaries*,
Elliott Carter: *Improvisation*,
Nebojša Jovan Živković: *Cadenza*.

Multiple percussion instruments:

C. Cangelosi: *Evil Ernie*,
Tobias Broestroem: *Arena*,
Iannis Xenakis: *Rebonds A or B*,
J. Psathas: *Drum Dances*,
Kevin Volans: *Asanga* or *She Who Sleeps with a Small Blanket*.

Cyclic works:

Emmanuel Sejourne: *Concerto for Marimba*,
Keiko Abe: *Prism Concerto*,
Michael Torke: *Mojave*,
Anders Koppel: *Concerto for Marimba 1-4*,
Nebojša Jovan Živković: *Concerto No. 2 for Marimba*,
Michael Daugherty: *Raise the Roof* (Timpani Concerto),
Marcin Blaziewicz: *2nd Concerto for Marimba*,
David R. Gillingham: *2nd Concerto for Marimba*,
Nebojša Jovan Živković: *Tales from the Center of the Earth*.

- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.23 Recorder (MA and IVE)

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. one per-baroque work (estampie, ricercar solo, ornamented madrigal)
2. the early baroque: 3 works, one of them with two higher parts,
3. the high baroque:
4. one solo work,
5. three works with basso continuo, one of them in the French style and one of them in the Italian style of ornamentation,
6. a concerto;
7. two contemporary works.

The applicant is not obliged to play by heart; however, it is recommended for solo baroque pieces.

A selection of suitable works for the audition:

STUDIES:

E. Hunt: *Orchestral Studies* (Orchesterstudien),
M. M. Linde: *Basler Blockflötenbuch*.

THE PRE-BAROQUE PERIOD:

Anon: (around 1400): *Tre fontane*, etc.,
G. Bassano: selected *Ricercate*,
F. Rognoni, G. Dalla Casa, G. Bassano, C. da Rore, G. B. Bovicelli – selected ornamented madrigals (e.g., C. da Rore: *Ancor che col partire*; Clemens non Papa: *Frais et gaillard*).

THE EARLY BAROQUE:

J. van Eyck: *Boffons*, etc.,
B. de Selma e Salaverde: *Canzona terza*,
G. B. Fontana: *Sonata seconda*, etc.,
D. Castello: *Sonate a due canti*.

THE HIGH BAROQUE:

- SOLO PIECES:

G. Ph. Telemann: selected *Fantasias*,
J. S. Bach: *Partita For Solo Flute*, BWV 1013.

- RECORDER AND BASSO CONTINUO:

J. M. Hotteterre: *Traits*,
J. M. Hotteterre *Suite*, Op. 2/4, etc.,
P. D. Philidor: *Suite*, Op. II/5,
Ch. Dieupart: a selected *Suite*,
A. Corelli: selected *Sonatas Op. V* with original ornamentation,
J. Ch. Schickhardt: selected sonatas from *L'Alphabet de la Musique*,
G. Ph. Telemann: a selection from *12 Sonatas for Violin (Flute)*, 1734,
G. Ph. Telemann: a selection from *Methodische Sonaten*,
J. S. Bach: a selected *Sonata*,
C. Fr. Abel: *Sonatas Op. 6/3*, etc.

- CONCERTOS:

A. Vivaldi: *Concerto in C minor*, RV 441,
G. Ph. Telemann: *Concerto in F major* (for alto recorder, bassoon, strings and basso continuo).

CONTEMPORARY MUSIC:

M. Ishii: *Black intention*,
C. Tsoupaki: *Cbarangi*,
E. Stokes: *Elday Island* (for recorder and tape),
W. Heider: *Gassenbauer* (for soprano recorder and small drum).

RECORDER ENSEMBLE:

Middle Ages and renaissance:

- dances: A. Ferrabosco, A. Holborne, etc.,
- cantus firmus and other forms: G. de Machaut; G. Dufay; Josquin des Prez; more demanding works by Dutch composers; *In Nomines*; Th. Morley (duets), J. Coperario, E. Bevin; A. Willaert, G. Bassano, O. de Lassus (duets); Schott: *Anthology*, etc.

Baroque and classical period:

G. Ph. Telemann (duets), French gallant duets, J. B. de Boismortier (trio); J. Haydn
Playing transcriptions and (making!) arrangements.

CONTEMPORARY MUSIC

P. Hindemith, R. Hirose (*Lamentation, Idyll*), K. van Steenhoven (*Wolken*); A. Pärt (*Pari Intervallo*); K. Serocki (*Arrangements*).

- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The Committee may ask the applicant to perform only part of the programme.

2.4.24 Sacred Music (MA)

The module of the principal course Organ:

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

1. J. S. Bach: a large-scale work,
2. 1 work from the romantic period,
3. 1 contemporary work,
4. 1 work by a Slovenian composer.

One of the style periods should be placed twice on the programme.

- Instead of a work by a Slovenian composer, foreign applicants may choose a work from 19th, 20th or 21st century, preferably from their homeland.
- The Committee will evaluate the applicant's performance of the programme and his/her musicality, knowledge of musical and technical elements characteristic for a specific period, his/her performance as a whole and his/her artistic potential.
- The required level of playing coincides with the level of playing required for the audition for the principal study Organ on the IVE programme.
- The Committee may ask the applicant to perform only part of the programme.

The module of the principal course Choral Conducting:

1. The applicant conducts a smaller choral ensemble playing one large-scale movement of a cyclic work (a mass, an oratorio, a cantata) from the romantic period or the 20th century and three works from the same period in the duration of 6-10 minutes in accordance with the repertoire of school ensembles in the current academic year.
2. The applicant gives a 15-minute lesson practicing the work obtained one week prior to the audition.

The Committee will evaluate the applicant's performance of the programme, his/her conducting skills, his/her knowledge of practice procedures, convincingness, the ability to independently teach a lesson, his/her performance as a whole and his/her artistic and teaching potential. The required level of knowledge and presentation coincides with the level required for completing the third year of Bachelor's Degree in Musical Arts, principal study Sacred Music.

The audition for both modules consists of:

1. Musical form and compositional techniques,
2. Liturgical organ and improvisation,
3. Basso continuo,
4. Piano (A3 or B3).

The contents and the scope of the audition coincides with (is equal to) the contents and the scope of the final examination in the following courses of the Bachelor's Degree Programme in Musical Arts, principal study Sacred Music, at the AM:

1. Musical form and compositional techniques 3,
2. Liturgical organ and improvisation,
3. Basso continuo 2.

Requirements for specific parts of the audition:

1. Musical form and compositional techniques 3

The applicants are expected to:

- Independently and thoroughly comprehend contrapuntal and harmonic segments of musical form in the context of different styles and compositional forms of musical works (from the renaissance to the death of tonality);
- Possess a firm theoretical knowledge needed for independent critical judgement of the specifics of style and the compositional quality of musical works;
- Have a firm practical knowledge of music theory needed for the evaluation, selection and analysis of musical works when giving organ recitals, leading choirs, teaching music theory in music schools, working in the music educational and pastoral field, and writing articles;
- Show a firm knowledge of musical form on an advanced level in the context of specific compositional techniques as necessary foundations for composing vocal and organ music; possess an advance level of theoretical/practical knowledge as a basis for composing, the interpretation of music or musicological research and the writing of popular science/scientific articles.

RECOMMENDED READING:

- Zarlino G., *Le istituzioni harmoniche*, Venezia 1561/1589.
- Fux J.-J., *Gradus ad Parnassum, Sive Manuductio ad Compositionem Musicae regularem*, Vienna/Wien 1725.
- Cherubini L., *Cours de Contre-point et de Fugue*, Paris 1835.
- Fétis F.-J., *Traité du Contrepoint et de la Fugue*, Nouvelle éd., Paris 1846.
- Bellermann H., *Der Contrapunkt*, druga izdaja, Berlin 1877.
- De Sanctis C., *La polifonia nell'arte moderna*, Roma 1887.
- Dubois T., *Traité d'harmonie théorique et pratique*, Paris 1891.
- Dubois T., *Traité de Contrepoint et de Fugue*, Paris 1901.
- Schönberg A., *Harmonielehre*, Wien 1922.
- Hindemith P., *Unterweisung im Tonsatz*, Mainz 1937.

2. Liturgical organ and improvisation

The applicants are expected to:

- be able to improvise during various liturgical events (the entrance, the offering, the communion, the postlude); be able to improvise freely at concerts on different musical forms and styles; be able to provide (different types of) harmonization of a given discant part (also of inner voices) without preparation.

The audition consists of:

1. Improvisation of three parts (an introduction – an interlude – a conclusion) and of three strophes of a given song (a traditional song, Gregorian chant, choral) in one style, whereby each strophe is harmonised (improvised) differently.
2. The introduction should be rhythmically effective, with a clear harmony and melody.
3. The interlude should be a choral meditation, consisting of a melody and an accompaniment.
4. The conclusion should be a flowing fugato or a free imitation!
5. Two-part improvisation on a given theme (up to 3 minutes).
6. Free improvisation making use of contemporary possibilities of sound expression (without a theme, yet with an idea that should be part of every musical interpretation). The music (up to 5 minutes) should present two contrast themes, their development and recapitulation.

RECOMMENDED READING:

- Peričić, V. *Harmonija I. in II. del* (handouts). 1986, Fakultet muzičke umetnosti, Beograd.
- Despić, D. *Harmonija sa harmonskom analizom*. 1997, Zavod za udžbenike i nastavna sredstva, Beograd.
- Skovran, D., Peričić, V. *Nauka o muzičkim oblicima*, 1986, Univerzitet umetnosti, Beograd.
- Hancock, G. *Improvising*. Oxford University Press, 1994, London.
- Overdun, J. *Improvisation for Organists*. Oxford University Press, 1998, London.

- Dupre, M. *Complete Course of Organ Improvisation*. 1962, Leduc, Paris.
- Keller, H. *Schule der Choral-Improvisation für Orgel (mit 121 Notenbeispielen)*. 1939, Peters, Leipzig.
- Traditional sacred songs, liturgical songbooks, Gregorian chants, a collection of protestant (German and Slovene) chorals.

3. Basso continuo 2

The applicants are expected to:

- be able to “decipher” numerals and symbols written under the bass part;
- play basso continuo both in chamber ensembles (duos, trios) and in larger groups, such as in the concerto grosso, baroque operas, baroque cantatas, oratorios, etc.
- be able to play and accompany recitatives of renaissance and baroque composers of sacred and secular works.
- understand and be able to play various more demanding elements, such as appoggiaturas (single, double, triple) in treble parts as well as in the bass itself.
- read and play all diatonic and chromatic chord forms.
- understand and correctly play the melodic line in discant.

RECOMMENDED READING:

- On music theoretical questions:
Peričić, Vlastimir. *Harmonija I, II*. Fakultet muzičke umetnosti, Beograd, 1986.
Despić, Dejan. *Harmonija sa harmonskom analizom*, Beograd, 1997.
Skovran, Dušan; Peričić, Vlastimir. *Nauka o muzičkih oblicima*, Beograd, 1986.
Stohr, Dr. Richard. *Musikalische Formenlehre*. Siegel, Leipzig, 1921.
- On basso continuo:
Buelov, J. G. *Thorough-Bass Accompaniment according to David Heinichen*. 1992, University of Nebraska Press, 1992.
Ledbetter, D. *Continuo Playing According to Haendel*. 1990, Oxford, 1990.
Keller, Hermann. *Scuola della prassi del basso continuo*. Curci, Milano, 1955.
Christensen, Jesper Boje. *Die Grundlagen des Generalbassspiel im 18. Jahrhundert*. Barenreiter, 1992.
- On baroque music:
Trio sonatas by Italian, German, English and French composers; concerti grossi, baroque cantatas, baroque oratorios, masses, baroque operas; selected recitatives of baroque vocal works (sacred and secular).

The Committee may ask the applicant to perform only part of the programme.

2.5 AUDITION REQUIREMENTS FOR SPECIFIC PRINCIPAL STUDIES OF THE MUSIC THEORY EDUCATION PROGRAMME (MTE)

2.5.1 Composition and Music Theory

The audition consists of the following elements:

1. Composition,
 2. Counterpoint,
 3. Harmony,
 4. Musical form.
- The contents and the scope of the audition coincides with (is equal to) the contents and the scope of the final examination in the following courses of the Bachelor's Degree Programme in Musical Arts, principal study Composition and Music Theory, at the AM:
 1. Composition 3,
 2. Counterpoint A2,
 3. Harmony A2,
 4. Musical form 2.

Requirements for specific parts of the audition:

1. Composition 3

The applicant is required to hand in his/her own composition for a larger chamber ensemble of a minimum length of nine (9) minutes or/and orchestra *a 2* of a minimum length of ten (10) minutes.

2. Counterpoint A2

Applicants are expected to show a considerable knowledge and compositional skills of instrumental and tonal Bach baroque style, to have a knowledge of instrumental as well as vocal and instrumental polyphony from the early baroque to the present day, to have a knowledge of and knowledge to analyse the fugue as the representational form of the instrumental polyphony from its beginnings to the present day.

Written assignment: Three-part exposition of an arbitrary type of fugue on a given subject (theme) in tonal harmony.

Oral assignment: The analysis of a fugue.

1. BASIC READING:

- Lucijan Marija Škerjanc: *Kontrapunkt in fuga 2*, Ljubljana 1956.
- Andrej Mission: *Worksheets for Composers 2*, Ljubljana 2007.
- Alfred Mann: *The Study of Fugue*, New York 1987.

2. RECOMMENDED READING:

- Vlastimir Perićić: *Instrumentalni in vokalno-instrumentalni kontrapunkt*, Belgrade 1987.
- Diether de la Motte: *Kontrapunkt*, München 1994.
- Bruno Zanolini: *La tecnica del contrappunto strumentale nell'epoca di Bach*, Milano 1993.
- Walter Piston: *Counterpoint*, New York 1947.
- Ulrich Michels: *Dtv-Atlas Musik*, 1977.
- J. S. Bach: *The Well-Tempered Clavier*.
- J. S. Bach: *The Art of Fugue*.
- J. S. Bach: *Musical Offering*.
- P. Hindemith: *Ludus tonalis*.
- D. Shostakovich: *24 Preludes and Fugues*.

3. MATERIAL FOR MUSICAL ANALYSIS:

- J. S. Bach: a selection of two fugues from *The Well-Tempered Clavier 1 and 2*.
- W. A. Mozart: a selected fugue, e.g., *Requiem*, *Kyrie* – or some other composer from the classical period.

- J. Brahms: a selected fugue – or some other composer from the romantic period.
- P. Hindemith: the fugue from *Ludus tonalis* or D. Shostakovich: a fugue from *24 Preludes and Fugues* or a fugue by some other composer from the 20th or 21st century.
- B. Britten: the fugue from *The Young Person's Guide to the Orchestra*.
- A fugue by a Slovenian composer (Premrl, Tomc, Hladnik, Vremšak, Kogoj, etc.).

3. Harmony A2

The applicants are expected:

To have a great knowledge of Western Church, synthetic, traditional music and tonal modes. To have a great knowledge of harmonic structures and their correlations in secundal, tercial and quartal systems; in bichordal and amalgam systems; in serial and permutational systems; in the systems of sound and interpolated surfaces. To use harmonic and linear direction for constructing linear melodic and vertical structures.

Written and oral assignments.

ESSENTIAL READING:

- D. De la Motte (2003). *Harmonielehre*. DTV, München 2004.
- D. Despić (1997). *Harmonija sa harmonskom analizom*. Zavod za udžbenike i nastavna sredstva, Belgrade.
- C. Kohoutek (1984). *Tehnika komponovanja u muzici XX. veka*. Univerzitet umetnosti u Beogradu.
- S. Kostka (1999). *Material and Techniques of Twentieth-Century Music*. Prentice-Hall, New Jersey.
- V. Persichetti (1961). *Harmony. Creative Aspects and Practice*. W. W. Norton & Company, New York.
- W. Piston (1987). *Harmony*. Fifth Edition. W. W. Norton & Company, New York.
- L. Ulehla (1994) *Contemporary Harmony. Romanticism through the Twelve-Tone Row*. Advance Music, New York.

4. Musical form 2

The applicants are expected to:

Be familiar with notions and functions of the structure of a minuet, scherzo, subject and response, bi-thematicism, bridge, concluding cadence, exposition, recapitulation, code, classical rondo, baroque suite and twentieth-century suite, sonata rondo, double exposition in a concerto. Understand and use the principles of musical forms in composing symphonies, solo concertos, cantatas and other vocal and instrumental forms. Make use of analysis, synthesis and evaluation for practical examples from Western and Slovenian music repertoire.

Written and oral assignments.

ESSENTIAL READING:

- D. Skovran, V. Peričić (1991). *Nauka o muzičkim oblicima*. Beograd.
- H. Knaus, G. Scholz (1988). *Formen in der Musik*. Österreichischer Bundesverlag.
- D. de la Motte (1996). *Wege zum Komponieren*. Bärenreiter-Verlag.
- D. de la Motte (1993). *Melodie*. Bärenreiter-Verlag.
- D. de la Motte (1990). *Musikalische Analyse*. Bärenreiter-Verlag.
- D. de la Motte (1979). *Form in der Musik*. Bärenreiter-Verlag.
- A. Schonberg (1970). *Fundamentals of Musical Composition*. Faber and Faber LTD.

The Committee may ask the applicant to perform only part of the programme.

2.5.2 Conducting

The audition consists of the following elements:

1. Conducting,
2. Counterpoint,
3. Harmony,
4. Musical form,
5. Piano.

The contents and the scope of the audition coincides with (is equal to) the contents and the scope of the final examination in the following courses of the Bachelor's Degree Programme in Musical Arts, principal study Orchestral Conducting or Choral Conducting, at the AM:

1. Conducting 3,
2. Counterpoint A2,
3. Harmony A2,
4. Musical form 2,
5. Piano (A3 or B3 – only for the candidates who have not completed Bachelor's Degree at the University of Ljubljana Academy of Music).

Requirements for specific parts of the audition:

1. Conducting 3

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME AND PERFORM IT AT THE AUDITION:

The module of the principal course Conducting:

The audition consists of:

1. Conducting,
2. Sight-playing sheet music.

CONDUCTING

Practical part of the examination – conducting a school ensemble or a pianist a half of a concert programme (30 minutes or more of music). The programme must include works or parts of works from different style periods: the baroque, the romantic and the classical periods. The programme should include orchestral, vocal and instrumental and a cappella works by composers such as G. F. Handel, J. S. Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms; recitatives and arias from Mozart's operas, Handel's oratorios, Bach's St. Matthew and St. John Passions, Haydn's The Seasons and The Creation, and others. Oral part of the examination – knowledge of musical terminology, stylistic characteristics of musical interpretation from the pre-classical period to the romantic period, specific characteristics of stylistic interpretation of the selected programme.

SIGHT-PLAYING SHEET MUSIC

Practical part of examination – playing orchestral sheet music from the romantic period or the 20th century and sight-playing easier orchestral sheet music from the early romantic period.

2. Counterpoint A2

Applicants are expected to show a considerable knowledge and compositional skills of instrumental and tonal Bach baroque style, to have a knowledge of instrumental as well as vocal and instrumental polyphony from the early baroque to the present day, to have a knowledge of and knowledge to analyse the fugue as the representational form of the instrumental polyphony from its beginnings to the present day.

Written assignment: Three-part exposition of an arbitrary type of fugue on a given subject (theme) in tonal harmony.

Oral assignment: The analysis of a fugue.

1. BASIC READING:

- Lucijan Marija Škerjanc: *Kontrapunkt in fuga 2*, Ljubljana 1956.
- Andrej Mission: *Worksheets for Composers 2*, Ljubljana 2007.
- Alfred Mann: *The Study of Fugue*, New York 1987.

2. RECOMMENDED READING:

- Vlastimir Peričić: *Instrumentalni in vokalno-instrumentalni kontrapunkt*, Belgrade 1987.
- Diether de la Motte: *Kontrapunkt*, München 1994.
- Bruno Zanolini: *La tecnica del contrappunto strumentale nell'epoca di Bach*, Milano 1993.

- Walter Piston: *Counterpoint*, New York 1947.
- Ulrich Michels: *Dtv-Atlas Musik*, 1977.
- J. S. Bach: *The Well-Tempered Clavier*.
- J. S. Bach: *The Art of Fugue*.
- J. S. Bach: *Musical Offering*.
- P. Hindemith: *Ludus tonalis*.
- D. Shostakovich: *24 Preludes and Fugues*.

3. MATERIAL FOR MUSICAL ANALYSIS:

- J. S. Bach: a selection of two fugues from *The Well-Tempered Clavier 1 and 2*.
- W. A. Mozart: a selected fugue, e.g., *Requiem*, *Kyrie* – or some other composer from the classical period.
- J. Brahms: a selected fugue – or some other composer from the romantic period.
- P. Hindemith: the fugue from *Ludus tonalis* or D. Shostakovich: a fugue from *24 Preludes and Fugues* or a fugue by some other composer from the 20th or 21st century.
- B. Britten: the fugue from *The Young Person's Guide to the Orchestra*.
- A fugue by a Slovenian composer (Premrl, Tomc, Hladnik, Vremšak, Kogoj, etc.).

3. Harmony A2

The applicants are expected:

To have a great knowledge of Western Church, synthetic, traditional music and tonal modes. To have a great knowledge of harmonic structures and their correlations in secundal, tercial and quartal systems; in bichordal and amalgam systems; in serial and permutational systems; in the systems of sound and interpolated surfaces. To use harmonic and linear direction for constructing linear melodic and vertical structures.

Written and oral assignments.

ESSENTIAL READING:

- D. De la Motte (2003). *Harmonielehre*. DTV, München 2004.
- D. Despić (1997). *Harmonija sa harmonskom analizom*. Zavod za udžbenike i nastavna sredstva, Belgrade.
- C. Kohoutek (1984). *Tehnika komponovanja u muzici XX. veka*. Univerzitet umetnosti u Beogradu.
- S. Kostka (1999). *Material and Techniques of Twentieth-Century Music*. Prentice-Hall, New Jersey.
- V. Persichetti (1961). *Harmony. Creative Aspects and Practice*. W. W. Norton & Company, New York.
- W. Piston (1987). *Harmony*. Fifth Edition. W. W. Norton & Company, New York.
- L. Ulehla (1994) *Contemporary Harmony. Romanticism through the Twelve-Tone Row*. Advance Music, New York.

4. Musical form 2

The applicants are expected to:

- Be familiar with notions and functions of the structure of a minuet, scherzo, subject and response, bi-thematicism, bridge, concluding cadence, exposition, recapitulation, code, classical rondo, baroque suite and twentieth-century suite, sonata rondo, double exposition in a concerto. Understand and use the principles of musical forms in composing symphonies, solo concertos, cantatas and other vocal and instrumental forms. Make use of analysis, synthesis and evaluation for practical examples from Western and Slovenian music repertoire.

Written and oral assignments.

ESSENTIAL READING:

- D. Skovran, V. Peričić (1991). *Nauka o muzičkim oblicima*. Beograd.
- H. Knaus, G. Scholz (1988). *Formen in der Musik*. Österreichischer Bundesverlag.
- D. de la Motte (1996). *Wege zum Komponieren*. Bärenreiter-Verlag.
- D. de la Motte (1993). *Melodie*. Bärenreiter-Verlag.
- D. de la Motte (1990). *Musikalische Analyse*. Bärenreiter-Verlag.
- D. de la Motte (1979). *Form in der Musik*. Bärenreiter-Verlag.
- A. Schonberg (1970). *Fundamentals of Musical Composition*. Faber and Faber LTD.

5. Piano (A3 or B3)

Only for the candidates that have not competed Bachelor's Degree at the University of Ljubljana Academy of Music.

The audition for the A3 level consists of:

1. A study,
2. A prelude and fugue from J. S. Bach's *The Well-Tempered Clavier 1* or *2*.
3. An entire sonata by W. A. Mozart or L. van Beethoven,
4. A 19th or 21st century work,
5. A work by a Slovenian composer.

At least one work has to be played by heart.

EXAMPLES OF MUSIC APPROPRIATE FOR THE A3 LEVEL:

- F. Chopin: easier etudes from Op. 10 and Op. 25;
 - Scriabin: etudes from Op. 8 and Op. 42;
- Etudes by Moszkowski, Neupert, Czerny, Clementi;
- J. S. Bach: *The Well-Tempered Clavier 1* and *2*, *The French Suites*;
- Sonatas and variations by Haydn, Mozart and Beethoven;
- A selection of works from the romantic period and impressionism: Chopin: Valses, Mazurkas; Debussy: Preludes; Schubert, Schumann, Brahms, Grieg, Mendelssohn etc.;
- A selection of works from the 20th century: Prokofiev, Bartok, Shostakovich etc.;
- Works by Slovenian composers: L. M. Škerjanc: Preludes, Nocturnes, Matičič, Srebotnjak, Ukmar, Lajovic, Ravnik, Pahor, Bravničar etc.

The audition for the B3 level consists of:

1. A study,
2. A prelude and fugue or a sinfonia or three movements from a *French Suite* by J. S. Bach,
3. Two movements from a classical sonata (one of them in sonata form),
4. A 19th or 21st century work,
5. A work by a Slovenian composer.

At least one work has to be played by heart.

EXAMPLES OF MUSIC APPROPRIATE FOR THE B3 LEVEL:

- C. Czerny: etudes from Op. 740;
- M. Moszkowski: etudes from Op. 72;
- Moscheles: etudes from Op. 70;
- F. Chopin: etudes from Op. 10 and Op. 25;
 - Scriabin: etudes from Op. 8 and Op. 42;
- Etudes by Neupert, Clementi etc.;
- J. S. Bach: sinfonias, preludes and fugues from *The Well-Tempered Clavier 1* and *2*,
- J. Haydn: sonatas;
- W. A. Mozart: sonatas and variations;
- L. van Beethoven: sonatas and variations;
- A selection of works from the romantic period and impressionism: Chopin: Valses, Preludes, Mazurkas; Debussy: Preludes, Arabesques, *Children's Corner*; works by Schubert, Mendelssohn, Schumann, Grieg etc.;
- A selection of works from the 20th century: Prokofiev, Bartok, Shostakovich etc.;
- Works by Slovenian composers: L. M. Škerjanc: Preludes, Nocturnes, M. Lipovšek: Twenty Youth Melodies, Lajovic, Ravnik, Srebotnjak, Matičič, Ukmar, Pahor, Bravničar etc.

The Committee may ask the applicant to perform only part of the programme.

2.5.3 Sacred Music

- The applicant conducts a smaller choral ensemble playing one large-scale movement of a cyclic work (a mass, an oratorio, a cantata) from the romantic period or the 20th century and three works from the same period in the duration of 6-10 minutes in accordance with the repertoire of school ensembles in the current academic year.
- The applicant gives a 15-minute lesson practicing the work obtained one week prior to the audition.

The Committee will evaluate the applicant's performance of the programme, his/her conducting skills, his/her knowledge of practice procedures, convincingness, the ability to independently teach a lesson, his/her performance as a whole and his/her artistic and teaching potential. The required level of knowledge and presentation coincides with the level required for completing the third year of Bachelor's Degree in Musical Arts, principal study Sacred Music.

The audition for both modules consists of:

1. Musical form and compositional techniques,
2. Liturgical organ and improvisation,
3. Basso continuo,
4. Piano (A3 or B3).

The contents and the scope of the audition coincides with (is equal to) the contents and the scope of the final examination in the following courses of the Bachelor's Degree Programme in Musical Arts, principal study Sacred Music, at the AM:

1. Musical form and compositional techniques 3,
2. Liturgical organ and improvisation,
3. Basso continuo 2.

Requirements for specific parts of the audition:

1. Musical form and compositional techniques 3

The applicants are expected to:

- Independently and thoroughly comprehend contrapuntal and harmonic segments of musical form in the context of different styles and compositional forms of musical works (from the renaissance to the death of tonality);
- Possess a firm theoretical knowledge needed for independent critical judgement of the specifics of style and the compositional quality of musical works;
- Have a firm practical knowledge of music theory needed for the evaluation, selection and analysis of musical works when giving organ recitals, leading choirs, teaching music theory in music schools, working in the music educational and pastoral field, and writing articles;
- Show a firm knowledge of musical form on an advanced level in the context of specific compositional techniques as necessary foundations for composing vocal and organ music; possess an advance level of theoretical/practical knowledge as a basis for composing, the interpretation of music or musicological research and the writing of popular science/scientific articles.

RECOMMENDED READING:

- Zarlino G., *Le istituzioni harmoniche*, Venezia 1561/1589.
- Fux J.-J., *Gradus ad Parnassum, Sive Manuductio ad Compositionem Musicae regularem*, Vienna/Wien 1725.
- Cherubini L., *Cours de Contre-point et de Fugue*, Paris 1835.
- Fétis F.-J., *Traité du Contrepoint et de la Fugue*, Nouvelle éd., Paris 1846.
- Bellermann H., *Der Contrapunkt*, druga izdaja, Berlin 1877.
- De Sanctis C., *La polifonia nell'arte moderna*, Roma 1887.
- Dubois T., *Traité d'harmonie théorique et pratique*, Paris 1891.
- Dubois T., *Traité de Contrepoint et de Fugue*, Paris 1901.
- Schönberg A., *Harmonielehre*, Wien 1922.
- Hindemith P., *Unterweisung im Tonsatz*, Mainz 1937.

2. Liturgical organ and improvisation

The applicants are expected to:

- be able to improvise during various liturgical events (the entrance, the offering, the communion, the postlude); be able to improvise freely at concerts on different musical forms and styles; be able to provide (different types of) harmonization of a given discant part (also of inner voices) without preparation.

The audition consists of:

1. Improvisation of three parts (an introduction – an interlude – a conclusion) and of three strophes of a given song (a traditional song, Gregorian chant, choral) in one style, whereby each strophe is harmonised (improvised) differently.
2. The introduction should be rhythmically effective, with a clear harmony and melody.
3. The interlude should be a choral meditation, consisting of a melody and an accompaniment.
4. The conclusion should be a flowing fugato or a free imitation!
5. Two-part improvisation on a given theme (up to 3 minutes).
6. Free improvisation making use of contemporary possibilities of sound expression (without a theme, yet with an idea that should be part of every musical interpretation). The music (up to 5 minutes) should present two contrast themes, their development and recapitulation.

RECOMMENDED READING:

- Peričić, V. *Harmonija I. in II. del* (handouts). 1986, Fakultet muzičke umetnosti, Beograd.
- Despić, D. *Harmonija sa harmonskom analizom*. 1997, Zavod za udžbenike i nastavna sredstva, Beograd.
- Skovran, D., Peričić, V. *Nauka o muzičkim oblicima*, 1986, Univerzitet umetnosti, Beograd.
- Hancock, G. *Improvising*. Oxford University Press, 1994, London.
- Overdun, J. *Improvisation for Organists*. Oxford University Press, 1998, London.
- Dupre, M. *Complete Course of Organ Improvisation*. 1962, Leduc, Paris.
- Keller, H. *Schule der Choral-Improvisation für Orgel (mit 121 Notenbeispielen)*. 1939, Peters, Leipzig.
- Traditional sacred songs, liturgical songbooks, Gregorian chants, a collection of protestant (German and Slovene) chorals.

3. Basso continuo 2

The applicants are expected to:

- be able to “decipher” numerals and symbols written under the bass part;
- play basso continuo both in chamber ensembles (duos, trios) and in larger groups, such as in the concerto grosso, baroque operas, baroque cantatas, oratorios, etc.
- be able to play and accompany recitatives of renaissance and baroque composers of sacred and secular works.
- understand and be able to play various more demanding elements, such as appoggiaturas (single, double, triple) in treble parts as well as in the bass itself.
- read and play all diatonic and chromatic chord forms.
- understand and correctly play the melodic line in discant.

RECOMMENDED READING:

- On music theoretical questions:
Peričić, Vlastimir. *Harmonija I, II*. Fakultet muzičke umetnosti, Beograd, 1986.
Despić, Dejan. *Harmonija sa harmonskom analizom*, Beograd, 1997.
Skovran, Dušan; Peričić, Vlastimir. *Nauka o muzičkim oblicima*, Beograd, 1986.
Stohr, Dr. Richard. *Musikalische Formenlehre*. Siegel, Leipzig, 1921.
- On basso continuo:
Buelov, J. G. *Thorough-Bass Accompaniment according to David Heinichen*. 1992, University of Nebraska Press, 1992.
Ledbetter, D. *Continuo Playing According to Haendel*. 1990, Oxford, 1990.
Keller, Hermann. *Scuola della prassi del basso continuo*. Curci, Milano, 1955.

Christensen, Jesper Boje. *Die Grundlagen des Generalbassspiel im 18. Jahrhundert*. Barenreiter, 1992.

- On baroque music:
Trio sonatas by Italian, German, English and French composers; concerti grossi, baroque cantatas, baroque oratorios, masses, baroque operas; selected recitatives of baroque vocal works (sacred and secular).

The Committee may ask the applicant to perform only part of the programme.

3 AUDITION REQUIREMENTS FOR SPECIFIC PRINCIPAL STUDIES OF THE MASTER'S DEGREE PROGRAMME IN MUSIC EDUCATION

3.1 The audition consists of the following elements:

1. Aural skills,
2. Piano,
3. Singing (Vocal technique).

The contents and the scope of the audition coincides with (is equal to) the contents and the scope of the final examination in the third year in the following courses of the Bachelor's Degree Programme in Music Education, at the AM:

1. Ear Training B3
2. Piano A3 or B3 or C3
3. Vocal Technique 3

The Committee may interview the applicant if they find it necessary.

3.2 Evaluation:

- Each component of the audition is evaluated on the scale from 0 to 10. The final grade is the arithmetic mean of all components.
- For those applicants who passed the following examinations of the third year of the Bachelor's Degree Programme in Music Education at the AM not more than 12 months before their application, the Committee may consider their grades from the examinations as the result of the audition:
 - Ear Training B3,
 - Piano A3, B3 or C3,
 - Vocal Technique 3.
- The applicant passes the audition if he/she achieves a minimum grade of 6.

3.3 Requirements for specific parts of the audition:

Test of AURAL SKILLS – on the level of the final examination of the course Ear Training B3

- Written assignment 60%,
- Oral assignment 40%.

SELECTED READING:

- U. Pompe: *Solfeggio III* (handouts), Akademija za glasbo, Ljubljana.
- L. Friedmann (1990): *Ear Training for 20th century music*. Yale University Press. (201 p.)
- E. Hegyi (1979): *Solfège according to the Kodaly concept I, II*. Editio Musica Budapest. (553 p.)
- Mackamul (2001): *Lehrbuch der Gehörbildung 2*. Barenreiter Verlag Kassel. (149 p.)
- L. Edlund (1990): *Modus novus*. Music sales corp.
- O. Messiaen (1994): *Traite de rythme, de couleur, et d'ornithologie I, II*. Editions Musicales Alphonse Leduc. (368 p.)

- B. Popovic (1997): *Intonacija*. Univerzitet umetnosti Beograd. (266 p.)
- D. R. Divjakovic (1986): *Intoniranje intervala*. Univerzitet umetnosti Beograd. (269 p.)

PIANO

The audition covers the examination syllabus of the courses Piano A3, B3 or C3.

A LIST OF SUITABLE WORKS FOR THE AUDITION (A3):

- F. Chopin: selected easier studies from Op. 10 and Op. 25
- Scriabin: selected studies from Op. 8 and Op. 42
- Studies by Moszkowski, Neupert, Czerny, Clementi
- J. S. Bach: *The Well-Tempered Clavier 1 and 2*, *The French Suites*
- Sonatas and variations by Haydn, Mozart and Beethoven
- Selected pieces from the romantic period and the impressionism: Chopin: waltzes, mazurkas; Debussy: preludes; Schubert, Schumann, Brahms, Grieg, Mendelssohn, etc.
- Selected pieces from the twentieth century: Prokofiev, Bartok, Shostakovich, etc.
- Work by Slovenian composers: L. M. Škerjanc: preludes, nocturnes; Matičič, Srebotnjak, Ukmar, Lajovic, Ravnik, etc.

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME FROM THE ABOVEMENTIONED LIST AND PERFORM IT AT THE AUDITION FOR A3:

1. one study,
2. a prelude and fugue by J. S. Bach from *The Well-Tempered Clavier 1 or 2*,
3. a complete sonata by W. A. Mozart or by L. van Beethoven,
4. one 19th or 20th-century work,
5. one work by a Slovenian composer.

At least one complete work has to be played by heart.

A LIST OF SUITABLE WORKS FOR THE AUDITION (B3):

- C. Czerny: *Studies*, Op. 740
- M. Moszkowski: *Studies*, Op. 72
- Moscheles: *Etudes*, Op. 70
- F. Chopin: *Etudes*, Op. 10 and Op. 25
- Scriabin: *Studies*, Op. 8 and Op. 42
- Studies by Neupert, Clementi and others
- J. S. Bach: *Three-Part Inventions, Preludes and Fugues* from *The Well-Tempered Clavier*, Books 1 and 2.
- J. Haydn: sonatas
- W. A. Mozart: sonatas and variations
- L. van Beethoven: sonatas and variations
- Selected pieces from the romantic period and the impressionism: Chopin: waltzes, preludes, mazurkas; Debussy: *Preludes, Arabesque, The Children's Corner*; works by Schubert, Schumann, Grieg, Mendelssohn, etc.
- Selected pieces from the twentieth century: Prokofiev, Bartok, Shostakovich, etc.
- Work by Slovenian composers: L. M. Škerjanc: preludes, nocturnes; M. Lipovšek: *20 mladinskih skladb*, Lajovic, Ravnik, Matičič, Srebotnjak, etc.

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME FROM THE ABOVEMENTIONED LIST AND PERFORM IT AT THE AUDITION FOR B3:

1. one study,
2. a prelude and fugue, a *Three-Part Invention* or three movements from a *French suite* by J. S. Bach,
3. two movements of a sonata from the classical period (one of them in the sonata-allegro form)
4. one 19th or 20th-century work,
5. one work by a Slovenian composer.

At least one complete work has to be played by heart.

A LIST OF SUITABLE WORKS FOR THE AUDITION (C3):

- Czerny: Studies, Op. 299, Op. 821
- Berens: Studies, Op. 61
- Studies by other composers of similar difficulty
- J. S. Bach: *6 Little Preludes, Two-Part Inventions, French Suites*
- W. A. Mozart: *Viennese Sonatinas*, easier sonatas
- Haydn: easier sonatas
- Selected pieces from the romantic period and the impressionism: Chopin: easier preludes, Schumann, Schubert
- Selected pieces from the twentieth century: Prokofiev, Bartok, Shostakovich, etc.
- Work by Slovenian composers: Škerjanc, Lipovšek, Šivic, etc.

THE APPLICANT MUST PREPARE THE FOLLOWING PROGRAMME FROM THE ABOVEMENTIONED LIST AND PERFORM IT AT THE AUDITION FOR C3:

1. one study,
2. a prelude by J. S. Bach,
3. a sonatina,
4. one 19th or 20th-century work,
5. one work by a Slovenian composer.

At least one complete work has to be played by heart.

SINGING (Vocal Technique 3)

The contents and the scope of the audition coincides with (is equal to) the contents and the scope of the final examination in Vocal Technique 3 in the third year of the Bachelor's Degree Programme in Music Education, at the AM, or as a module of other principal studies (choral module):

1. Theoretical part of the audition: the basics of vocal technique, the anatomy and function (production) of singing voice in connection with its physical and acoustic characteristics.

Suggested reading for theoretical part of the audition:

- R. Miller (1996): *The Structure of Singing*, Schirmer Books, New York (chapters: 4, 8, 9, 10, 11, 12, 13, 14).
- R. Miller (2004): *Solutions for Singers and Teachers*, Oxford University Press, New York (p. 1–247).
- S. McCoy (2006): *Your Voice: An Inside View*, Inside View Press, Princeton, New Jersey (p. 15–158).
- M. Bunch-Dayme (2006): *The Performer's Voice*, W. W. Norton, New York (p. 1–211).

2. Practical part of the audition:

1. One vocalise,
2. One antique aria,
3. One art song by Slovenian or foreign composer or an arrangement of a Slovenian traditional song.

Suggested reading for practical part of the audition:

Collections of vocalises:

- F. Abt: *Practische Gesangschule*, Op.474, Henry Litolf's Verlag Braunschweig,
- G. Concone: *50 lecons*, C.F. Peters, Leipzig,
- N. Vaccai: *Metodo pratico*, C.F. Peters, Leipzig.

2. Songs:

- Antique arias by various composers,
- Easier (from the technical and interpretational viewpoint) art song by Slovenian and foreign composers from all periods and styles (*Zgodnji slovenski samospjev*, Edicije DSS, 2005, Ljubljana),
- Slovenian traditional songs from various collections (M. Tomc, J. Pavčič, A. Foerster, E. Adamič).

The Committee may ask the applicant to perform only part of the programme.

4 Validity

The Audition Regulations were adopted at the 30th Regular Meeting of the Senate of the University of Ljubljana Academy of Music on 26 April 2012. The changes were adopted at the Meeting of the Senate of the University of Ljubljana Academy of Music on 25 May 2022 and come into force on 1 October 2022.

Ljubljana, 25 May 2022

Dean of the Academy of Music of the University of Ljubljana
Professor Marko Vatovec