

# **Requirements for the aptitude test in Faculty 1 / Bachelor of Music of Folkwang University of the Arts Start of study winter semester 2023/24**

**(Resolution of the Faculty Council of Faculty 1 of 24.10.2022)**

Depending on the study course, the aptitude test takes place in one or two stages. The main round on-site always consists of two parts: a practical examination in the main artistic main subject and a music theory test.

## **Bachelor Instrumental Training (B.Mus.) [two-stage!]**

The aptitude test takes place as a two-stage procedure and consists of a 'digital preliminary round' (1st stage) and a 'main round on-site' (2nd stage). The first stage is carried out digitally and consists of the timely submission of a video recording electronically (video link). The video must not contain any cuts within the performance of the same work. The deadline for submission is the same as the application deadline. The recording should in principle not be older than 6 months - and for flute not older than 3 months. If the 'digital preliminary round' of the examination procedure is passed, an invitation to the 'main round on-site' is sent. The main round in presence consists of two parts. The practical examination in the artistic main subject consists of a performance of stylistically different works of highest standard. The music theory test consists of a written test of about 60 minutes, in which music theory basics must be demonstrated.

The assessment criteria for the 'digital preliminary round' (first stage) are:

- instrumental technical proficiency
- musical expressiveness
- stylistic ability to differentiate/ confidence in style

The assessment criteria for the main round on-site (second stage) of the artistic main subject are:

- level of instrumental technique
- musical expression
- stylistic ability to differentiate/ confidence in style
- aesthetics and sense of sound
- stage presence

### **I. Test in the main artistic subject:**

**The following instruments will be suspended in winter semester 2023/24 due to a lack of capacity: Accordion, Recorder**

#### **Early music**

**(Historical keyboard instruments, baroque cello, baroque viola, baroque violin, traverso flute)**

#### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: between 10 and 20 minutes
- Programme to be performed: at least two movements of pieces of different, for the instrument in question important styles/style periods

#### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: up to 20 minutes

- Programme to be prepared: three works of a higher standard from three different styles/style periods relevant to the instrument
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed

### **Trumpet and horn**

#### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: up to 10 minutes
- Programme to be performed: at least two works of free choice from different styles/style periods (single movements are possible, etude also possible)

#### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: up to 15 minutes
- Programme to be prepared: three works of a contrasting nature (it is possible, for example, to prepare only one movement of a sonata)
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed, sight-reading of a short piece

### **Trombone and tuba**

#### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: up to 10 minutes
- Programme to be performed: at least two works of free choice from different styles/style periods (single movements are possible, etude also possible)

#### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: up to 15 minutes
- Programme to be prepared: three works of different styles/style periods (including one slow movement); single movements are possible
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed, sight-reading of a short piece

### **Guitar**

#### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: 10 to 15 minutes
- Programme to be performed: various works (or partial works, single movements) from at least two stylistic periods

#### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: up to 20 minutes
- Programme to be prepared: 20 to 25 minutes, several pieces from preferably three different styles/style periods adequate to the applicant's level of performance comparable to the following example complexes level of difficulty:
  - a) Spanish vihuela works (Milán, Narváez, Mudarra etc.)  
or J. Dowland - a fantasy or comparable lute works  
or G. A. Brescianello, F. Corbetta, R. de Visée, G. Sanz, F. Guerau, S. L. Weiss  
or J. S. Bach - from the works for lute, violin, cello
  - b) a work of the 19th century (sonata movement, variations or similar)
  - c) one original composition written after 1950
  - d) at least one etude of approximately the same level of difficulty as the following works:  
F. Sor, op. 31 no. 12, no. 10 or op. 6 no. 7  
L. Brouwer, from Etudes 6-20  
M. Giuliani, op. 48 no. 16, no. 24

- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed (preferably from memory), sight-reading of a piece

### Harp

#### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: up to 20 minutes
- Programme to be prepared: three works from different styles/style periods

#### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: up to 20 minutes
- Programme to be prepared: three works from different styles/style periods
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed

### Violin

#### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: not specified
- Programme to be performed:
  - 1) two movements from one of the sonatas and partitas by J. S. Bach
  - 2) a first movement with cadenza from a concerto by W.A. Mozart
  - 3) a piece of free choice.

#### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: up to 20 minutes
- Programme to be prepared: three works from different styles/style periods
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed

### Viola

#### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: not specified
- Programme to be performed:
  - 1) one piece of choice (approx. 8 minutes duration)
  - 2) two contrasting movements of a cello suite or a partita or solo sonata for violin
  - 3) the cadenza from the 1st movement of a classical concerto

#### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: up to 20 minutes
- Programme to be prepared: three works from different styles/style periods
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed

### Violoncello

#### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: 10 to 15 minutes
- Programme to be performed:
  - 1) movement from a suite for cello solo by J.S. Bach
  - 2) two further works of free choice from two further different styles/style periods (single movements or excerpts possible)

#### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: up to 20 minutes

- Programme to be prepared: three works from different styles/style periods
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed

### **Double bass**

- **Stage 1:** DIGITAL PRELIMINARY ROUND
- Duration of the recording: 10 to 15 minutes
- Programme to be performed: at least two works of free choice from different styles/style periods (single movements are possible)

#### **Stage 2:** MAIN ROUND ON-SITE

- Duration of the test: up to 20 minutes
- Programme to be prepared: three works from different styles/style periods
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed

### **Flute**

#### **Stage 1:** DIGITAL PRELIMINARY ROUND

- Duration of the recording: 10 to 15 minutes
- Programme to be performed: three works from three different styles/style periods, including a 1st movement from a classical concerto with cadenza and an etude to choose from:
  - \_A Caprice from Niccolò Paganini's 24 Caprices (any arrangement or your own) or
  - \_Ernesto Köhler: Op. 75, Nr 30 or
  - \_Anton Bernhard Fürstenau: 24 Etudes op. 125 or
  - \_Joachim Andersen: 24 Etudes op. 15;
- Single movements are possible.

#### **Stage 2:** MAIN ROUND ON-SITE

- Duration of the test: up to 20 minutes
- Programme to be prepared: three works from different styles/style periods, including a first movement from a classical concerto with cadenza
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed

### **Oboe**

#### **Stage 1:** DIGITAL PRELIMINARY ROUND

- Duration of the recording: up to 20 minutes
- Programme to be performed:
  - 1) one slow and one fast movement from a baroque sonata or a Telemann fantasy
  - 2) first movement of a classical concerto, preferably with cadenza
  - 3) a romantic work, in the case of multi-movements one movement from it

#### **Stage 2:** MAIN ROUND ON-SITE

- Duration of the test: up to 20 minutes
- Programme to be prepared: three works from different styles/style periods, including a first movement from a classical concerto with cadenza and one work composed after 1970; an extended/varied repertoire from the preliminary round is welcome
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed

## **Clarinet**

### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: 10 to 15 minutes
- Programme to be performed: Three works of free choice from at least two different different styles/style periods (single movements are possible)

### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: up to 20 minutes
- Programme to be prepared: three works from different styles/style periods, you do not necessarily need to play the same repertoire as in the preliminary round
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed

## **Bassoon**

### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: up to 15 minutes
- Programme to be performed: three works of free choice from at least two different styles/style periods (single movements are possible)

### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: up to 20 minutes
- Programme to be prepared: three works from different styles/style periods; you do not necessarily need to play the same repertoire as in the previous round.
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed

## **Piano**

### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: not specified
- For the video recording, editing is possible between movements, but not during a movement. Video recording is only accepted from one angle.
- Programme to be performed: a complete classical sonata by J. Haydn, W. A. Mozart or L. v. Beethoven

### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: about 15 minutes
- Programme to be prepared: at least three works from the stylistic epochs Baroque, Romanticism and 20<sup>th</sup>/21<sup>st</sup> century, one of the works must be of polyphonic structure
- Content of the test: during the test, the commission selects (parts of the) works from the prepared programme to be performed; additionally a short piece must be played at sight

## **Organ**

### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: 10 to 15 minutes
- Programme to be performed: a representative sonata (or excerpt) or "free" or "Choral bound" (i.e. hymn-based) work(s) of the 17th-21st centuries

### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: 20 to 30 minutes
- Programme to be prepared: four works from four different style/style periods (single movements, e.g. from a sonata, suite, symphony, concerto or cycle of variations are possible)
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed; sight-reading of a short piece

### **Percussion**

#### **Stage 1: DIGITAL PRELIMINARY ROUND**

- Duration of the recording: about 10 minutes
- Programme to be performed:

#### **Stage 2: MAIN ROUND ON-SITE**

- Duration of the test: up to 20 minutes
- Programme to be prepared: at least three works on different instruments; a piece or étude each on snare drum, timpani and mallets
- Content of the test: immediately before the test, the commission selects (parts of the) works from the prepared programme to be performed; sight-reading of a short piece

### **II. Music theory test**

Music theory basics must be demonstrated in a written test of about 60 minutes. The test consists of formalised tasks. It refers to the aspects of melody, rhythm/metre/tact, harmony and syntax. It differentiates between tasks in which musical structures and correlations are to be captured by ear, recognised by ear from the notation, conceptually designated or notated as well as described analytically.

Further information and sample test: <https://www.folkwang-uni.de/en/home/hochschule/study/application/aptitude-test/#c138127>

# Bachelor Integrative Composition (B.Mus.) [two-stage!]

## I. Practical examination in the main subject „Integrative Composition“

The aptitude test takes place as a two-stage procedure and consists of a digital 'preliminary round' (1<sup>st</sup> stage) and a 'main round on-site' (2<sup>nd</sup> stage). The first stage is done digitally and consists of the timely electronic submission of a portfolio of the applicant's own compositions (via link to the corresponding file). The deadline for submission is the same as the application deadline. If the digital 'preliminary round' of the aptitude test procedure is passed, an invitation to the 'main round' will be issued.

The evaluation criteria for the first stage are:

- stylistic range
- technical skills

The evaluation criteria for the second stage are:

- connectivity to current composing
- original approach and creative drive

### **Stage 1: DIGITAL PRELIMINARY ROUND**

The compositions can be submitted in the form of sheet music (PDF), sound and/or video files in one of the standard formats (WAV, AIFF, MOV, MP4).

### **Stage 2: MAIN ROUND ON SITE**

*Duration of the examination:* 30 minutes

*To be presented:* new works that have been composed since the application, if any

*Content of the examination:* discussion of the submitted own compositions in the chosen central artistic subject (CAS: instrumental composition, electronic composition, composition and visualisation, pop composition)

## II. Music Theory Test – „Integrative Composition“

- *Duration of the exam:* 60 minutes
- *Content of the exam:* A written test on the basics of music theory, specific to each central artistic subject. In the case of instrumental composition as CAS, the test is identical to the music theory test of the instrumental study courses.

*Sample tests:*

General sample test (for all CAS except instrumental composition): <http://www.folkwang-uni.de/fileadmin/medien/Musik/PDFs/Komposition/Test-Theorie-Beispiel.pdf>

Sample test Composition and Visualisation:

<http://www.folkwang-uni.de/fileadmin/medien/Musik/PDFs/Komposition/Test-Theorie-Beispiel.pdf>

Sample test Electronic Composition:

<http://www.folkwang-uni.de/fileadmin/medien/Musik/PDFs/Komposition/Test-elektronisch-beispiel.pdf>

Sample test Pop Composition:

[http://www.folkwang-uni.de/fileadmin/medien/Musik/PDFs/Komposition/Inhalte\\_Eignungspruefung\\_Integrative\\_Komposition\\_ZKF\\_Popkomposition\\_Theorietest.pdf](http://www.folkwang-uni.de/fileadmin/medien/Musik/PDFs/Komposition/Inhalte_Eignungspruefung_Integrative_Komposition_ZKF_Popkomposition_Theorietest.pdf)

## **Bachelor Jazz Performing Artist (B.Mus.) [single-stage!]**

### **I. Practical examination in the artistic main subject - "Jazz/Performing Artist"**

Applicants perform two out of three prepared pieces of their choice. These must be jazz (or related styles) pieces at different tempos and must be performed with theme and improvisation. One of these pieces must be a jazz standard. Sight-reading or sight-singing will also be tested with pieces of music provided during the examination. The duration of the exam is about 15 minutes. Accompanying musicians will be provided (current students).

### **II. Music Theory Test - „Jazz-Performing Artist“**

Applicants must demonstrate aural recognition skills (ear training) and basic knowledge of jazz theory. The area of ear training includes the recognition of intervals, scales, harmonies and simple chord combinations. For theory, questions about scale and chord formation as well as basic functional harmonic connections will be asked. The theoretical examination follows the practical examination of the artistic main subject.