



## ENTRANCE EXAM REQUIREMENTS

Field of study: **Art**

Study programme: **Performing Arts**

Level of study: **Bachelor's degree (Bc.)**

The purpose of the entrance examination is to examine the level of knowledge, talent, abilities and skills of the applicant in the light of the specific requirements that arise for the applicant from the chosen study programme and field of study within the Bachelor's degree programme in Performing Arts. The entrance examination consists of a practical (talent) part and a theoretical (written) part. The practical part of the examination shall be conducted in a manner appropriate to the nature of the programme of study which the student intends to follow. The theoretical part takes the form of a written test on the following subjects: music theory, counterpoint, harmony, musical forms, musical instruments, intonation and rhythm, history of music, foreign language.

### DEPARTMENT OF VOCAL PERFORMANCE

#### → **Vocal interpretation**

Demonstration of vocal qualities (with prerequisites for further development) and theoretical knowledge within the scope of the conservatory substance is required. In addition, candidates are examined in intonation (singing from the page) from acting and movement skills.

- 1/ Folk song in the composer's arrangement published in print.
- 2/ Two artificial songs of different stylistic periods.
- 3/ Two opera (or oratorio, cantata) arias of different stylistic periods.  
(Baroque, Classical, Romantic, contemporary music)
- 4/ An acting etude with any content to demonstrate creative skills and movement and rhythmic agility. (The etude can also be performed with spoken text.)

The candidate is obliged to arrange an accompanist. The talent test programme is performed by the candidate from memory.

#### → **Musical singing**

- 1/ Performance of one folk song.
- 2/ Performance of two musical songs, one with piano accompaniment and one with musical background - one of them in Slovak or Czech language.

The applicant is obliged to bring the sheet music and the background music audio recording in a compressed file of maximum 10 MB.

- 3/ Ability to solve original situations in own prepared acting and movement etude.

4/ Presentation of poetry or prose, monologue, of your choice

The candidate is obliged to arrange for an accompanist. The talent test programme will be performed by the candidate from memory.

## DEPARTMENT OF CHORAL CONDUCTING

### → Choral conducting

- 1/ Justification for the choice of the conducting profession by briefly summarizing the motives and influences for the emergence and development of the candidate's interest in this area of the musical arts.
- 2/ Graduation or matriculation in the composition and conducting department of a conservatory, graduation or matriculation in another field (playing an instrument, singing) with the required knowledge of conducting. Applicants with a secondary school leaving certificate must demonstrate the required professional knowledge acquired by other means.
- 3/ Advanced and versatile passive and active musical imagination and musical memory verified:
  - a/ secure command of the melodic, rhythmic, harmonic, dynamic, timbral, expressive and formative elements of musical language (i.e. aural analysis and syntax)
  - b/ the volume, durability and reliability of musical memory (demonstrated, for example, by the repetition in succession and in a specified order of a number of differently rhythmic and moodally and agogically differently tuned four-bar more pregnant musical ideas),
- 4/ Adequate fluency in reading music notation, demonstrated by the ability to play 'from the page' on the piano several excerpts from the scores of choral works of different scoring
- 5/ Adequate maturity in piano playing, ascertained by recital, if possible by playing from memory:
  - one fast etude /Cramer-Bulow, Chopin/,
  - one piece by J.S.Bach /invention, fugue, etc./..../
  - one romantic piece.
- 6/ Developmentally capable dispositions of the voice-forming organs, ascertained by singing any folk or art song.
- 7/ Mastery of the fundamentals of manual tact technique and purposefully prepared conducting renditions of the following compositional intentions: 1 lyrical and 1 faster choral piece chosen by the candidate
- 8/ Candidates for choral conducting studies will conduct at the piano during the talent test compositions:
  - E. Suchoň - How Beautiful You Are to Me
  - J. Cikker - Za horami, za dolami /from the cycle Three Folk Songs/
  - F. Schubert - Chor der Engel

The candidate can arrange for an accompanist for the talent test in conducting at the piano.

## DEPARTMENT OF WIND INSTRUMENTS

### → Flute

1/ Etudes:

Articulatory etude in fast tempo, E. Köhler - Virtuoso etudes from 2nd or 3rd book  
Arbitrary etude P. Jean Jean

2/ Performance composition:

1. W. A. Mozart: Concerto in G major or D major with cadenzas 1st and 2nd movement
2. any composition of a different stylistic period and contrasting character

The candidate is obliged to arrange for an accompanist.

### → Oboe

1/ Compulsory etude K. Mille: 25 etudes and capriccios, etude no. 1

2/ Two etudes of similar difficulty of the candidate's choice

Choice of recitation: F. V. Kramář-Krommer: Concerto in F major for oboe and orchestra J.  
Haydn Concerto in C major for oboe and orchestra. / 1st and 2nd movements/

3/ One concerto composition of the candidate's choice

The candidate is obliged to arrange for an accompanist.

### → Clarinet

1/ Compulsory etude by P. Jean-Jean

2/ One etude of similar difficulty of the applicant's choice

3/ E. Cavallini: 30 capriccios (one capriccio of your choice)

4/ W. A. Mozart: Concerto in A major for Clarinet, KV 622

5/ One concerto piece of the applicant's choice

The candidate is obliged to arrange for an accompanist.

### → Bassoon

1/ K. Milde: 50 concert etudes (two etudes of the candidate's own choice)

2/ K. Pivoňka: Virtuoso etudes (one etude of the candidate's choice)

3/ V. A. Mozart: Concerto for Bassoon, 1st and 2nd movements

4/ C. M. Weber: Concerto for Bassoon, 1 st movement

5/ One concerto composition of the applicant's own choice

The candidate is obliged to arrange for an accompanist.

### → French horn

1/ Compulsory etude H. Kling: 40 characteristic etudes (etude No. 9).

2/ Two etudes of different technical subjects of the candidate's choice.

3/ W. A. Mozart: Concerto No. 2 in E flat major for french horn.

- 4/ One concerto piece of your choice. The student will submit a list of repertoire studied in previous studies.

The candidate must arrange for an accompanist.

→ **Trumpet**

- 1/ Compulsory etude (selection) J. B. Arban: Etudes (etude No.1 or No.6).
- 2/ Required etude L.J. Vannetelbosch: Vingt études etude No. 1
- 3/ J. Haydn: Concerto in E flat major for trumpet - 1st and 2nd movements.
- 4/ Concert piece of the candidate's choice.

The candidate is obliged to arrange for an accompanist.

→ **Trombone**

- 1/ Compulsory etude: J. Ušák: Virtuoso etudes (one fast, one slow)
- 2/ Two etudes of the candidate's own choice
- 3/ F. David: Concerto for trombone
- 4/ One concerto piece of the candidate's own choice approx. 10 minutes

The candidate is obliged to arrange for an accompanist.

→ **Saxophone**

- 1/ All major and minor scales in the entire range of the instrument (chords: 5, 7, zm.7)
- 2/ Two etudes of different character (difficulty e.g. N. Ferling, M. Mule, L. Blemann, E. Bozza, A. Piazzola, P. Dubois, etc.)
- 3/ One recital piece (e.g. concerto, sonata), preferably with piano accompaniment, e.g. J. Naulais: Petite Suite Latine, J. Gurewitch: Concerto, A. Glazunov: Concerto, C. Debussy: Rhapsody, P. Dubois: Sonata, E. Denisov: Sonata, J. Ibert: Concertino da camera, etc.
- 4/ Playing from a Leaf The student will submit a list of repertoire studied in previous studies. Playing by heart is a prerequisite. The candidate is obliged to arrange for an accompanist.

The candidate is obliged to arrange for an accompanist.

→ **Tube**

- 1/ RANIERI, V.: Etude No. 2 ě
- 2/ One melodic and one technical etude (Bordogni, M., Kopprasch, C., Stefanovsky, A.) selection
- 3/ Lebedev, A.: Concert Allegro
- 4/ Concerto of original works for tuba - selection

The candidate is obliged to arrange for an accompanist.

→ **Percussion instruments**

- 1/ Small drum: S. Fink: Trommel suite - Toccata and Rudimental
- 2/ Any piece on a melodic percussion instrument with four drumsticks

- 3/ KRAFT, W.: French suite - Sarabande, Gigue
- 4/ Playing from a sheet on various percussion instruments

## DEPARTMENT OF STRINGED INSTRUMENTS

### → **Double bass**

- 1/ Three-octave scales single and two-fret, staggered chord
- 2/ One etude and one capriccio of your choice: Černý, Gregor, Hertl, Simandl
- 3/ J. S. Bach or H. Frýba: Two movements of your choice
- 4/ Two movements of a different tempo character from a romantic or classical concerto. (Dragonetti, Pichl, Vaňhal, Hoffmeister, Bottesini, Kusewicks, etc.)

The candidate is obliged to arrange for an accompanist.

### → **Guitar**

- 1/ Three-octave scales, interval scales, cadences
- 2/ Two etudes of different technical and stylistic focus of your choice (Brouwer, Villa-Lobos, Giuliani, etc.)
- 3/ Baroque or Renaissance: Suite, Partita, Sonata, etc., of your choice (min. 2 movements)
- 4/ 20th or 21st century cyclical composition
- 5/ One composition of your choice of 5 -10 minutes

### → **Viola**

- 1/ Three-octave scales single and two-octave, spread chord
- 2/ Two etudes of your choice: Dont Op. 35, Herold, Hoffmeister, Lukáč, Campagnoli, Palashko, etc.
- 3/ J.S. Bach or M. Reger: two characteristically different movements from a sonata, suite or partita
- 4/ Compulsory composition: 1st movement of a concerto from the classical period with cadenza
- 5/ Free composition of your choice

The candidate is obliged to arrange for an accompanist.

### → **Violin**

- 1/ Three-octave scales single and duple, staggered chord, finger octaves and diminished fifths.
- 2/ Two etudes:  
N. Paganini: Capriccia Op. 1 (selection/a) N. Paganini: Capriccia Op. 1 (different etude from a.) or Wieniawski: Capriccia Op. 10 (Nos. 2-7) or Dont: Etudes a capriccia Op. 35.
- 3/ J. S. Bach: two movements from sonatas and partitas (one of which must be chordal)

- 4/ W. A. Mozart: 1st movement with cadenza from Concerto for Violin and Orchestra in G major (No.3), D major (No.4) or A major (No.5).
- 5/ A concerto of your choice by Ernst, Paganini, Spohr, Saint-Saëns, Wieniawski, Vieuxtemps or another romantic concerto of a similar level.

The candidate is obliged to arrange for an accompanist.

→ **Cello**

- 1/ Three-octave scales single and duple, staggered chord
- 2/ Two etudes of your choice:  
Popper Op. 73 (Nos. 9,12, 17, 20, 22, 23)  
Popper op. 73 (different etude than in a) or Piatti 12 Capricci or Dotzauer (from No. 70)
- 3/ J. S. Bach: Prelude and one other movement with solo suites
- 4/ Compulsory composition: Haydn or Boccherini
- 5/ Concerto of your choice: Tchaikovsky, Dvorak, Lalo, Saint-Saëns, Schumann or other concerto of similar level

The candidate is obliged to arrange for an accompanist.

## DEPARTMENT OF KEYBOARD INSTRUMENTS

→ **Piano**

- 1/ J. S. Bach: Prelude and Fugue from Tempered Piano
- 2/ One movement of a classical sonata in sonata form (not a concerto)
- 3/ Three etudes, two of them virtuosic (at least 1 etude by F. Chopin)
- 4/ A piece from the Romantic period
- 5/ Composition of the XXth or XXIst century
- 6/ Play from a sheet

Bring a complete list of piano literature studied during previous studies.  
Playing by rote is a requirement.

→ **Accordion**

- 1/ One piece composed before 1800, containing at least a three-part fugue.
- 2/ An original cyclic composition for accordion.
- 3/ One composition of your choice (max. 30 minutes).

Playing by heart is a requirement.

The applicant must own an instrument /concert type accordion with melodic bass/.