

Admission Requirements Bachelor Art of Sound

The general admission requirements for an entrance examination are a certificate of completed secondary education (including mathematics and physics subjects) and an elementary degree in musical education (both instrumental practice and harmonic theory). Candidates for the entrance examination can apply by completing the online application form on the website and return it to the Royal Conservatoire.

The entrance examination takes place during 2 days and comprises the following subjects:

1. Mathematics test (multiple choice questions)
2. General music theory; knowledge of the major and minor tone scales, score reading, chord triads
3. Solfeggio test; interval hearing, rhythm exercises, melody singing (prima vista), judging sound recordings

Instrumental performance; vocal or instrumental playing of classical etudes, jazz or modern repertoire. The playing time must be approximately 15 minutes and specific program examples are available on request at the institute's administration. In case a professional music degree is already obtained, the entrance examination can possibly take place in a condensed form after consultation with the institute's administration.



**ENTRANCE REQUIREMENTS ART OF SOUND
SUBSIDIARY SUBJECT**

SUBSIDIARY SUBJECT SINGING

Vocalises	at least one vocalise, for example: - Metodo Pratico (N. Vaccai) - Marchesi op. 15 - Sieber op. 92-97
Performance pieces	at least 4 songs and/or aria=s from different time periods, in at least 3 different languages, for example: - Unterrichtslieder - Das Lied im Unterricht - Lieder der Völker (Möller) (French, German, Italian, English a.o.) - Bergerettes - Echos du temps passé - Volksliederen, arranged by W. Pijper - Volksliederen, arranged by B. Britten - Arie Antiche
A prima vista singing	two songs/vocalises (without text), with or without accompaniment. The student receives the music to be sung at the beginning of the Entrance examination.
Declamation	recitation of a short poem or text selected by the student

SUBSIDIARY SUBJECT DRUMS

Snare drum	Eckehardt/Keune: 145-151 Fink: three etudes 12-16 Fink: five etudes 1-13
Timpani	Keune/Hochrainer: etudes for 2 timpani for example: Keune 82/84/80

STRING INSTRUMENTS

SUBSIDIARY SUBJECT VIOLIN	
Scales and chords	scales on 3 octaves up to 3 accidentals
Etudes	three etudes from: Wohlfahrt: op.45, nr.41,43,46 f 49 Mazas: op. 36, nr. 7, 8, 18 of 31 Kreutzer: 42 etudes, nr. 8, 9, 10, 11 of 12
Performance pieces	one movement from a concerto, for example: Bach: concerto in a Haydn: concerto in G (nr. 2) Viotti: concerto in G (nr. 23 and/or W. ten Have: Allegro Brillante H. Bosmans: Arietta Fr. Kreisler: Sicilienne & Rigaudon

SUBSIDIARY SUBJECT VIOLA	
Scales and chords	scales on 3 octaves up to 3 accidentals
Etudes	etudes from: J.F. Mazas, op. 36, part 1 and part 2 J. Dont, op. 37
Performance pieces	Three performance pieces, for example: G.Ph. Telemann: Concerto in G C.F. Zelter: Concerto in E-flat F. Mendelssohn-Bartholdy: Sonata in c, deel 1 J.W. Kalliwoda: 6 Nocturnes, op. 186 G. Fauré: Sicilienne, op. 78 P. Hindemith: Meditation

SUBSIDIARY SUBJECT CELLO

Scales and chords	scales on 3 octaves up to 3 accidentals
Etudes	etudes Fr. Dotzauer from part I and II etudes S. Lee, op. 31: 40 Mel. und Progr. etudes
Performance pieces	sonata, for example Marcello, Vivaldi, de Fesch G. Fauré: Élégie M. Bruch: 'Kol Nidrei' B. Romberg: Divertimento Concerto, for example, Goltermann Vivaldi Klengel: Concertino B. Romberg: Concertino, op. 51

SUBSIDIARY SUBJECT DOUBLE-BASS	
Scales and chords	scales until 7 th position on 2 octaves (F. Simandl)
Etudes	two etudes, for example: F. Simandl: New Method for the Double Bass, Band I (Carl Fischer, New York): étude on page 69 (with different bowings) F. Simandl: one etude from 30 Etüden
Performance pieces	two performance pieces, for example: G. Frescobaldi: one canconae (Diletto Musicale, nr. 89 - Dillinger) Giovannino: two movements from sonata in F or sonata in a (Yorks Edition)

WOODWIND INSTRUMENTS

SUBSIDIARY SUBJECT FLUTE	
Etudes	two etudes from Louis Drouet of different character (for example legato and staccato)
Performance pieces	three performance pieces from different time periods, for example: G.Ph. Telemann: Sonata in F G.B. Pergolesi: Concerto in G B. Godard: Idylle for flute and piano

SUBSIDIARY SUBJECT OBOE	
Scales and chords	major and minor scales and triads
Etudes	two etudes, for example: L. Wiedemann: 45 Etüden F. Hinke: Etüden
Performance pieces	three pieces, for example: J.B. Loeillet: Sonata in C G.Ph. Telemann: Sonata in a G.F. Händel: a sonata C. Nielsen: 2 Fantasiestücke H. Andriessen: Ballade

SUBSIDIARY SUBJECT CLARINET	
Scales and chords	chromatic scale on three octaves
Etudes	two etudes, for example: Ernesto Cavalini: 30 capricci Gambaro: 21 capricci
Performance pieces	two or three performance pieces, for example: X. Lefèvre: 7 th Sonata A. Dimler: Concerto in B-flat R. Schumann: Fantasiestücke, part 1 and 2

SUBSIDIARY SUBJECT BASSOON	
----------------------------	--

Scales and chords	major and minor scales, chromatic scale on the full range of the instrument
Etudes	two etudes of different character, for example: Chr.J. Weissenborn: Fagott-Studien, Op. 8, part 1 and part 2 (the first 12 etudes)
Performance pieces	two or three performance pieces, for example: L. Milde: Three study pieces J. Weissenborn: Capriccio, op. 14 A. Besozzi: Sonata in B-flat J. Weissenborn: Sechs Vortragsstücke, op. 9

SUBSIDIARY SUBJECT SAXOPHONE	
Scales and chords	scales and triads up to three accidentals on the full range of the instrument
Etudes	two or three etudes of different character, for example: H. Klosé: Etudes Journaliers H. Klosé: Etudes de Mécanisme G. Lacour: 50 Etudes faciles et progressives
Performance pieces	two or three performance pieces of different character, for example: Tomasi: Chant Corse Bozza: Aria Svoutez: Sarabande et allegro Ibert: Histoires

BRASS INSTRUMENTS

SUBSIDIARY SUBJECT TRUMPET	
Scales and chords	major and minor scales and triads
Etudes	two etudes, for example: H. Duhem: 36 Études mélodiques (2e deel) C. Kopprasch: 60 Ausgewählte Etüden, Heft I E.F. Goldman: Practical Studies
Performance pieces	three performance pieces, for example: P.A. Vidal: Aria and fanfare E. Bozza: Badinage G. Balay: Introduction and Allegro J. Haydn: Trumpet concerto, 2 nd movement

SUBSIDIARY SUBJECT TROMBONE	
Scales and chords	major and minor scales (R. Müller - Technical etudes, part 2)
Etudes	exercises from: Remington-Daily-Exercises for trombone two etudes of different character, for example: M. Bordogni: Etudes J. Rochut: Melodious Studies, part 1 C. Kopprasch: 60 Ausgewählte Etüden
Performance pieces	two pieces, for example: - G. Fauré: Après un rêve - M. Galiègue: Quelques chants pour trombone - N. Rimsky-Korsakow: Concerto - A. Ameller: Rivière du Loup

SUBSIDIARY SUBJECT HORN	
Scales and chords	scales and triads up to three accidentals on two octaves
Etudes	two etudes of different character, for example: F. Schollar O. Franz E. Wipperich M. Alphonse C. Kopprasch
Performance pieces	one performance piece or a movement from a concerto, for example: E. Bozza: En Irlande C. Saint-Saëns: Romance, op. 36 W.A. Mozart: 3 rd concerto, 2 nd movement J. Porret: Concertino 5/6 F. Skroup: Concerto in B-flat L. Cherubini: Sonata nr. 1

SUBSIDIARY SUBJECT TUBA	
Scales and chords	major and minor scales and triads
Etudes	two etudes
Performance pieces	one performance pieces with piano accompaniment (if possible)

PLUCKED INSTRUMENTS

SUBSIDIARY SUBJECT HARP	
Etudes	two etudes of different character, for example: N. Bochsa: 40 etudes faciles op. 318 part 1 or 2 E. Pozzoli: 30 studi
Performance pieces	two or three pieces of different character, for example: G. Devos: Pièces brèves contemporaines part 1 or 2 J.L. Dussek: 6 Sonatinas A. Hasselmans: Feuilles d'automne M. Grandjany: Petite suite classique H. Purcell: Ground in F with variations A. de Braal: De kleine harp B. Andrès: La Gimblette

SUBSIDIARY SUBJECT GUITAR	
Etudes	two etudes of different character, for example: Sor opus 60 nr. 4, 9, 12, 14, 16, 18, 22, 23 Sor opus 35 part 1 and 2 Sor opus 31 part 1 and 2 Carcassi I nr. 2 and 3 A. Diana - Etudes pour les débutants
Performance pieces	- one piece from the 16 th century, for example: Milan: Pavane Pisador Lute music (Quadt) Canzonen und Tänze aus 16. Jahrhundert (Scheit) - one piece from the 17 th century, for example: Logy: Partita (Scheit) Tänze und Weisen aus den Barock (Scheit) Sanz: Espanoletta Visée: Menuet, Sarabande - one piece from the 19 th century, for example: Diabelli: Praelude and Menuet Sor: Menuet Giuliani: Leichte Variationen opus 47 - one piece from the 20 th century, for example: Poulenc: Sarabande Villa Lobos: Praelude no. 4 Moreno Torroba: Tonada J. Maarten Konter: Suite L. Almeida: Arrangements P. Peña: Bumba

KEYBOARD INSTRUMENTS

SUBSIDIARY SUBJECT PIANO	
Etudes	<ul style="list-style-type: none"> - one etude, for example from 'Schule der Geläufigkeit' (op. 299), Czerny - one two-part inventio, J.S. Bach or another polyphonic composition - a movement from a sonata by Haydn, Mozart or Beethoven
Performance pieces	two performance pieces of different character (19 th and 20 th century)

SUBSIDIARY SUBJECT ORGAN	
Performance pieces	<ul style="list-style-type: none"> -trio, for example: Hermann Keller - "Schule des klassischen Triospiels" - compositions by J.S. Bach, for example: three preludes and fugues from "8 kleine Praeludiën und Fugen" two >Choralbearbeitungen= from Peters Band Vor Orgel-Büchlein - pieces from the 19th or 20th century, for example: Hendrik Andriessen: "Intermezzi"

JAZZ INSTRUMENTS

Subsidiary subject: trumpet, trombone, saxophone, clarinet, flute, guitar, piano, double-bass, drums

Scales and chords	- major and minor scales (harmonic and melodic) - triads (major, minor, augmented, diminished) for guitar in first and higher positions
Performance pieces	- one blues (theme and improvisation) - two other pieces from the jazz repertoire The candidate is required to bring parts for piano, bass and drums (when needed).
A prima vista	unprepared playing of one or more fragments of pieces from the jazz repertoire by pitch notation and/or chord symbols (piano and guitar)
Improvisation	improvising on a short chord progression; the chord progression will be given to the candidate at the examination or will be played at the piano

The candidate needs to bring his or her own instrument (except for piano and drums), without an amplifier.

SUBSIDIARY SUBJECT JAZZ SINGING

Vocalises	two or more vocalises
Performance pieces	two or more prepared pieces from the jazz repertoire. Improvisation is not required. The candidate is required to bring parts for piano, bass and drums.
A prima vista	unprepared singing of one or more fragments of pieces from the jazz repertoire
Improvisation	improvising on a short chord progression; the chord progression will be played at the piano during the examination
Instrumental ability	the student jazz vocals is strongly advised to learn how to play the piano, well before the study at the conservatory commences