

## **General Information for BA education**

### **Performance Music BA Musical Creative Art and Musicology BA**

The Faculty of Music was accredited on its 40 years anniversary in November, 2006. Debrecen University Faculty of Music has a history of nearly 50 years.

To educate musicians who - with their performing skills, theoretical knowledge, and highly developed musical abilities - enrich and spread Hungarian and European music culture. They can enrich the repertory of musical knowledge with their sophisticated musical taste and are able to work in musical institutions, professional performing ensembles, religious ensembles and in other occupations which require musical education. With their high standard of knowledge, they can continue their studies in one of the MA specializations.

The building of the Faculty is equipped with necessary instrument, isolated classrooms, concert hall, library, digital studio and electronic infrastructure providing good conditions for lectures, lessons and practice. Students are accommodated in our dormitory for 110 persons.

Specialized fields: classical piano, organ, guitar, violin, viola, cello, double bass, recorder, flute, oboe, clarinet, saxophone, bassoon, French horn, trumpet, trombone, tuba, percussions, voice, conducting of orchestra and choir, church music – organ with specializations of church music-choir conducting.

<b>Requirements</b>
Duration of studies: 6 semesters
Number of required ECTS credits: 180

# **Entrance Exam Requirements for Performing Arts Bachelor Studies**

*A DVD recording is required for the application, as assigned in the following list.*

## **Performing Art –Classical Piano (BA) Entrance Exam Requirements**

- a prelude and fugue by J. S. Bach
- a complete classical sonata
- a virtuoso etude
- a romantic piece
- a 20th century piece

## **Performing Art – Classical Organ (BA) Entrance Exam Requirements**

- a piece from the eras preceding J. S. Bach
- a trio-movement by J. S. Bach
- a work by J. S. Bach of medium difficulty
- a romantic and
- a 20th century composition

## **Performing Art –Classical Violin (BA) Entrance Exam Requirements**

- two etudes with different character and technical task (Rode, Gavinies and Dont etudes)
- two Bach movements from a solo sonata or partita
- an outer movement of a concerto
- a slow movement of a performance piece or concerto

## **Performing Art –Classical Viola (BA) Entrance Exam Requirements**

two etudes with different character and technical task (Hoffmeister, Campagnoli Rode, Gavinies etudes)

- two Bach movements from a cello suite, violin solo sonata or partita
- an outer movement of a concerto
- a slow movement of a performance piece or concerto

## **Performing Art –Classical Cello (BA) Entrance Exam Requirements**

- two etudes of different character from the following volumes:  
J. Merk: 20 Etudes  
Franchomme: 12 Etudes, 12 Capricen  
J. L. Duport: 21 Etudes  
D. Popper: Hohe Schule I.
- from J. S. Bach's 1st, 2nd, 3rd suites a prelude or two dance movements
- a slow and a fast movement of a concerto
- a performance piece, possibly virtuoso

## **Performing Art – Classical Contrabass (BA) Entrance Exam Requirements**

- two etudes with different character and technical task /Storch, Montag and Kreutzer etudes/
- a solo suite movement /Bach or Fryba/
- an outer movement of a concerto
- two movements of a sonata

## **Performing Art – Classical Guitar (BA) Entrance Exam Requirements**

- two etudes from the following list:  
Carcassi etude /from op. 60. No. 20-25./  
Sor etude from op. 29  
Villa Lobos etude /from No. 1, 5, 6, 8/
- one piece from:  
vihuela literature  
international lute literature  
a Fantasia by Bakfark
- two movements by J. S. Bach from the following:  
Compulsory: J. S. Bach: Loure from Partita in E-major, a fugue or a dance movement of a J. S. Bach suite
- one piece from:
- the works of Giuliani or Sor
- the works of Tarrega, Albeniz, Granados, Malats etc.  
the works of South-American composers (Brouwer, Barrios, Ponce, Villa Lobos etc.)
- a Hungarian composer

## **Performing Art – Classical Recorder (BA) Entrance Exam Requirements**

- a baroque solo piece for recorder (alto)
- a slow and a fast movement of a baroque sonata (Bach, Händel, Telemann etc.)
- a slow and a fast movement of a baroque concerto (e.g.: Vivaldi)
- a 20th century solo piece for recorder

## **Performing Art – Classical Flute (BA) Entrance Exam Requirements**

- two etudes of different character (Andersen, Köhler op. 75, Böhm)
- a complete baroque work
- a fast movement of a concerto
- a performance piece from a stylistic era different from the ones above
- scales up to 7 sharps and 7 flats

## **Performing Art – Classical Oboe (BA) Entrance Exam Requirements**

- scales up to 7 sharps and 7 flats
- two etudes of different character
- a baroque performance piece

- 1st or 3rd movement of a concerto + cadence

### **Performing Art – Classical Clarinet (BA) Entrance Exam Requirements**

- One etude from Klose's Études Caractéristiques
- Another etude from a different volume chosen by the candidate
- A slow and a fast movement from a concerto
- A character piece or a movement from a sonata

### **Performing Art – Classical Saxophone (BA) Entrance Exam Requirements**

- Etudes:
  - two etudes of different character (slow, fast)
  - one etude from Ferling-Mule: 60 etudes
- An etude from the following volumes:
  - Pierre Max Dubois: 16 etudes brillantes
  - Lacour: 28 etudes
  - Eugène Bozza: 12 etudes-caprices
- Performance pieces: 2 pieces of different style from the following list:
  - Andre Jolivet: Fantasie-impromptu
  - Pizarro Milhaud: Scaramouche
  - Lajtha László: Intermezzo
  - Schulhoff: Hot-sonata
  - Heiden: Sonata
  - Jules Demersseman: Fantasie
  - Paul Creston: Sonata
  - Jules Demersseman: Carnaval du venise
  - Paul Creston: Rhapsody
  - Paule Maurice: Tableaux de Provence
  - Paul Hindemith: Sonata
  - Johann Sebastian Bach: Solo sonatas for violin

### **Performing Art – Classical Bassoon (BA) Entrance Exam Requirements**

- 3 etudes of different character, at least one from Volume 2 of Milde's Concert Etudes
- the Examination Board will choose one etude from the 4th-class material of secondary school
- 1 complete baroque sonata or concerto
- 1st and 2nd movement of a classical concerto
- 1 performance piece
- scales up to 7 sharps and 7 flats

## **Performing Art – Classical French-horn (BA) Entrance Exam Requirements**

- Instrumental range: from low F to high C''''
- Scales: major and minor scales up to 7 sharps and 7 flats in quarter, eighth and sixteenth notes, scales of thirds, triad arpeggiation, major scales in V7 chord arpeggiation and minor scales in seventh chord seventh degree arpeggiation
- Transposition: E, E flat, D, C, G, A, B-horn
- Etűdűk: Gallyay: 12 etudes: 7th. etude
- Maxime-Alphonse: Volume 3: 7th etude
- Performance pieces:  
First movement of a classical concerto with cadence, by heart  
Another movement of different style or performance piece by heart.
- Sight-reading and transposition corresponding to the candidate's level

## **Performing Art – Classical Trumpet (BA) Entrance Exam Requirements**

- scales up to 7 sharps and 7 flats as studied at secondary school
- Etudes: from Bhűme's 24 Melodic Practices etude n. 12
- An etude chosen by the candidate from the 1st Volume of Maxime-Alphonse, or Brandt's Orchestral Etudes
- A slow and a fast movement from a baroque sonata or concerto by heart
- Another performance piece of a different style
- Sight-reading and transposition from musical materials suitable for the candidate's knowledge

## **Performing Art – Classical Trombone (BA) Entrance Exam Requirements**

- Instrumental range: from low F to high C''
- Kopprasch: 35th exercise
- from Blazevic's Volume 1 exercise 10, 22, or another singing-like exercise of the same difficulty (Bordogni, A. Lafosse)
- two movements of a baroque sonata (Vivaldi, Marcello)
- A concerto or a performance piece by heart, suitable for the candidate's level of knowledge

## **Performing Art – Classical Tuba (BA) Entrance Exam Requirements**

- scales up to 7 sharps and 7 flats as studied at secondary school
- Kopprasch: Exercise n. 35
- Blazevic: Exercise n. 20
- 2 movements of a baroque sonata /Vivaldi, Marcello, Gabrielli, Eccles/
- a concerto or a performance piece  
Options:  
Lebedyev: Tuba concerto  
Gregson: Concerto 1st movement  
Krotov-Blazevic: Concerto etude

- V. Williams: Concerto 1st movement  
Wischendorf: Theme and variations

## **Performing Art – Classical Percussion (BA) Entrance Exam Requirements**

Examining accurate and appropriate instrumental, technical and musical skills

- Melodic instrument:
  - a.) J. S. Bach: any movement from a cello suite
  - b.) a four-stick performance piece
- Snaredrum
  - Siegfried Fink: Snaredrum suite
    - Inranda
    - Toccata movements
  - or Juhász Balázs: Introduction and variation
  - or Bent Lylloff: Arhus etud for snaredrum
- Timpani: A piece chosen by the candidate for 4 timpanis
- A piece chosen by the candidate, possibly with piano accompaniment
- Sight-reading.

## **Performing Art – Classical Voice (BA) Entrance Exam Requirements**

- 1 Hungarian folk song without accompaniment or a folk song adaptation
- 1 preclassical or baroque performance piece
- 1 classical song or aria
- 1 romantic lied
- 1 modern song

At least one of the pieces must be fast and cheerful.

**If candidates are found suitable on the basis of their enclosed DVD recordings, the Faculty of Music will send detailed information about auditions. Candidates have to take part in an audition to fulfil their entrance requirements of their chosen majors.**

## **Information about theoretical entrance exam requirements**

### **Theoretical Requirements**

#### **Written test in Solfeggio**

Notation by dictation

- A 2-part progression of 10 intervals
- Chords of four notes with resolution (dominant seventh and diminished seventh chord)
- A 2-part baroque imitation
- Fragment of a one-part 20th century piece of music

#### **Oral exam in Solfeggio**

- Sight-reading (fragment of a 18th century piece, normally a vocal piece, with the difficulty level of the cantata parts of J. S. Bach)
- Competence of basic musical skills in practice (major and minor keys, modal lines, etc.)
- At the oral exam the Examination Board normally discuss the mistakes made in the written test. (if there are any)

#### **Written test in Theory of Music**

- Notation of the extreme parts of a – normally 8-bar – musical quotation from the late 18th century, tonal and harmonic analysis of this quotation.
- Notation of the extreme parts of the fragment of a J. S. Bach chorale, its tonal and harmonic analysis
- The same analysis of a fragment of a classical movement given to the candidate at the exam

#### **Oral exam in Theory of Music**

- Playing typical 18th century harmonic patterns on the piano and/or recognising them by ear
- Playing figured bass given to the candidate at the exam, adding treble part
- Recognising the essential Viennese classical forms and formal elements: phrase, statement, binary and ternary forms, trio forms, types of sonata and classical rondeau forms

#### **Piano as compulsory instrument (for non-piano majors)**

- Performance of 4 pieces from different stylistic eras by heart. The difficulty level should correspond with the level of the candidate's previous piano studies (Bach, a classical sonata form movement, a piece by a romantic, 20th-21st century or contemporary composer)

## **PERFORMING ART Entrance Exam Requirements for Church Music – Organ (BA)**

*A DVD recording is required for the application, as assigned in the following list.*

- Singing of 3 movements from the following plainsong movements:
  - Ad te levavi (introitus)
  - Rorate caeli (introitus)
  - Puer natus est (introitus)
  - Resurrexi (introitus)
  - Christus factus est (graduale)
  - Haec dies (graduale)
  - Alleluja Ostende nobis
  - Alleluja Dies sanctificatus
  - Victimae paschali (sequentia)
  - Missa IV. Kyrie (Cunctipotens Genitor Deus)

(The given movements can be sung from any sheet of any publication. e.g.: Liber Usualis)

- Performance of three organ pieces from different stylistic periods.

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### **Information about Further Entrance Exam Requirements**

#### **SOLFEGGIO, THEORY OF MUSIC**

##### *Written Test*

- notation of a two-part baroque (imitation) segment by dictation
- notation of a one-part 20th century piece of music by dictation
- notation and harmonic analysis of the two outer parts of a Viennese classical segment
- notation and tonal analysis of two and three-part chord chains

##### *Oral exam*

- material brought by the candidate: 6 pieces from the vocal literature of the period between the 17th century and our times (choral works, short arias, songs). The pieces must be analysed, sung and accompanied on the piano by the candidate. The list and the sheets (without any inscriptions made by the candidate) of the works must be brought by the candidate.
- sight-reading: singing a 18-19th century aria or song segment with piano (accompaniment is provided by a member of the Examination Board)
- assessment of knowledge of the harmony and formal structure of the Viennese classical period:
  - playing chains of harmonies by figured bass or by dictation
  - complex analysis of a movement chosen from the material brought by the candidate (piano, voice)

## FOLK MUSIC

- Singing 10 folk songs by heart from the candidate's country, introducing the songs' characteristic and ethnographic features.
- singing 10 Hungarian folk songs in a language chosen by the candidate

## PIANO AS COMPULSARY INSTRUMENT

Performance of three piano pieces or movements by heart:

- a piece by Bach
- a sonata form movement from the Viennese classical period
- a romantic piece or a piece by Bartók

## VOICE

A healthy, trainable voice is a requirement for entry. Expressive performance of two songs/lieder by heart of different character, composed in different stylistic periods, with piano. Pianist is provided by the Examination Board.

## ORGAN

- Three pieces for organ of different styles, chosen by the candidate

## PRACTICAL EXAM IN CHURCH MUSIC

- the candidate must list the stages of his/her connection with church music
- knowledge of the 10 plainsong movements listed above
- the candidate presents his/her further skills in church music (e.g.: by performing Gregorian melodies or sacred folksongs specific for his/her congregation)

## **PERFORMING ART Entrance Exam Requirements for Church Music – Conducting (BA)**

*A DVD recording is required for the application, as assigned in the following list.*

- Singing of 3 movements from the following plainsong movements:
  - Ad te levavi (introitus)
  - Rorate caeli (introitus)
  - Puer natus est (introitus)
  - Resurrexi (introitus)
  - Christus factus est (graduale)
  - Haec dies (graduale)
  - Alleluja Ostende nobis
  - Alleluja Dies sanctificatus
  - Victimae paschali (sequentia)
  - Missa IV. Kyrie (Cunctipotens Genitor Deus)

(The given movements can be sung from any sheet of any publication. e.g.: Liber Usualis)

- Playing liturgical organ works

**If candidates are found suitable on the basis of their enclosed DVD recordings, the Faculty of Music will send detailed information about auditions. Candidates have to take part in an audition to fulfil their entrance requirements of their chosen majors.**

### **Information about Further Entrance Exam Requirements**

#### **SOLFEGGIO, THEORY OF MUSIC**

##### *Written Test*

- notation of a two-part baroque (imitation) segment by dictation
- notation of a one-part 20th century piece of music by dictation
- notation and harmonic analysis of the two outer parts of a Viennese classical segment
- notation and tonal analysis of two and three-part chord chains

##### *Oral exam*

- material brought by the candidate: 6 pieces from the vocal literature of the period between the 17th century and our times (choral works, short arias, songs). The pieces must be analysed, sung and accompanied on the piano by the candidate. The list and the sheets (without any inscriptions made by the candidate) of the works must be brought by the candidate.
- sight-reading: singing a 18-19th century aria or song segment with piano (accompaniment is provided by a member of the Examination Board)
- assessment of knowledge of the harmony and formal structure of the Viennese classical period:
  - playing chains of harmonies by figured bass or by dictation
  - complex analysis of a movement chosen from the material brought by the candidate (piano, voice)

## CONDUCTING

Presentation of conducting and rehearsing skills through works with piano and choir. The sheet of the two or three-part piece is handed to the candidate 2 hours before the exam.

## FOLK MUSIC

- Singing 10 folk songs by heart from the candidate's country, introducing the songs' characteristic and ethnographic features.
- singing 10 Hungarian folk songs in a language chosen by the candidate

## PIANO AS COMPULSARY INSTRUMENT

Performance of three piano pieces or movements by heart:

- a piece by Bach
- a sonata form movement from the Viennese classical period
- a romantic piece or a piece by Bartók

## VOICE

A healthy, trainable voice is a requirement for entry. Expressive performance of two songs/lieds by heart of different character, composed in different stylistic periods, with piano. Pianist is provided by the Examination Board.

## ORGAN

Three pieces for organ of different styles, chosen by the candidate

## PRACTICAL EXAM IN CHURCH MUSIC

- the candidate must list the stages of his/her connection with church music
- knowledge of the 10 plainsong movements listed above
- the candidate presents his/her further skills in church music (e.g.: by performing Gregorian melodies or sacred folksongs specific for his/her congregation)

## **Entrance Exam Requirements for Choir and Orchestral Conducting (BA)**

*A DVD recording is required for the application, as assigned in the following list.*

**If candidates are found suitable on the basis of their enclosed DVD recordings, the Faculty of Music will send detailed information about auditions. Candidates have to take part in an audition to fulfil their entrance requirements of their chosen majors.**

### **Information about Further Entrance Exam Requirements**

#### SOLFEGGIO, THEORY OF MUSIC

##### *Written Test*

- notation of a two-part baroque (imitation) segment by dictation
- notation of a one-part 20th century piece of music by dictation
- notation and harmonic analysis of the two outer parts of a Viennese classical segment
- notation and tonal analysis of two and three-part chord chains

##### *Oral exam*

- material brought by the candidate: 6 pieces from the vocal literature of the period between the 17th century and our times (choral works, short arias, songs). The pieces must be analysed, sung and accompanied on the piano by the candidate. In this way, the performing, structural and analysing skills are tested. The list and the sheets (without any inscriptions made by the candidate) of the works must be brought by the candidate.
- sight-reading: singing a two-part polyphonic segment with piano
- assessment of knowledge of the harmony and formal structure of the Viennese classical period:
  - playing chains of harmonies by figured bass or by dictation
  - complex analysis of a movement chosen from the material brought by the candidate (piano, voice)

#### CONDUCTING

Presentation of conducting and rehearsing skills through works with piano and choir. The sheet of the two or three-part piece is handed to the candidate 2 hours before the exam.

#### FOLK MUSIC

- Singing 10 folk songs by heart from the candidate's country, introducing the songs' characteristic and ethnographic features.
- singing 10 Hungarian folk songs in a language chosen by the candidate

#### PIANO AS COMPULSARY INSTRUMENT

Performance of three piano pieces or movements by heart:

- a piece by Bach
- a sonata form movement from the Viennese classical period

- a romantic piece or a piece by Bartók

## VOICE

A healthy, trainable voice is a requirement for entry. Expressive performance of two songs/lieds by heart of different character, composed in different stylistic periods, with piano. Pianist is provided by the Examination Board.

## MUSIC LITERATURE

Testing the candidate's knowledge of Music Literature.

## **Entrance Exam Requirements for Creative Art and Musicology (BA)**

*In both fields the candidate must appear in person to take the entrance exam.*

## **Entrance Exam Requirements for Theory of Music (BA)**

### **SOLFEGGIO, THEORY OF MUSIC**

#### *Written Test*

- notation of a two-part baroque (imitation) segment by dictation
- notation of a one-part 20th century piece of music by dictation
- notation and harmonic analysis of the two outer parts of a Viennese classical segment
- notation and tonal analysis of two and three-part chord chains
- placing a typical 18th century chord turn in an individual series of chords

#### *Oral exam*

- material brought by the candidate: 6 pieces from the vocal literature of the period between the 17th century and our times (choral works, short arias, songs). The pieces must be analysed, sung and accompanied on the piano by the candidate. The list and the sheets (without any inscriptions made by the candidate) of the works must be brought by the candidate.
- sight-reading: singing a 18-19th century aria or song segment with piano (accompaniment is provided by a member of the Examination Board)
- assessment of knowledge of the harmony and formal structure of the Viennese classical period:
  - playing chains of harmonies by figured bass or by dictation
  - complex analysis of a movement chosen from the material brought by the candidate (piano, voice)

### **MUSIC LITERATURE**

Testing the candidate's knowledge of Music Literature. The candidate has to fill in a short test to present his/her knowledge of chronology, important genres, forms and terminology.

### **FOLK MUSIC**

- Singing 10 folk songs by heart from the candidate's country, introducing the songs' characteristic and ethnographic features.
- singing 10 Hungarian folk songs in a language chosen by the candidate

### **PIANO AS COMPULSARY INSTRUMENT**

Performance of three piano pieces or movements by heart:

- a piece by Bach
- a sonata form movement from the Viennese classical period
- a romantic piece or a piece by Bartók

## VOICE

A healthy, trainable voice is a requirement for entry. Expressive performance of two songs/lieds by heart of different character, composed in different stylistic periods, with piano. Pianist is provided by the Examination Board.

## Entrance Exam Requirements for Musicology (BA)

### SOLFEGGIO, THEORY OF MUSIC

#### *Written Test*

- notation of a two-part baroque (imitation) segment by dictation
- notation of a one-part 20th century piece of music by dictation
- notation and harmonic analysis of the two outer parts of a Viennese classical segment
- notation and tonal analysis of two and three-part chord chains

#### *Oral exam*

- material brought by the candidate: 6 pieces from the vocal literature of the period between the 17th century and our times (choral works, short arias, songs). The pieces must be analysed, sung and accompanied on the piano by the candidate. The list and the sheets (without any inscriptions made by the candidate) of the works must be brought by the candidate.
- sight-reading: singing a 18-19th century aria or song segment with piano (accompaniment is provided by a member of the Examination Board)
- assessment of knowledge of the harmony and formal structure of the Viennese classical period:
  - playing chains of harmonies by figured bass or by dictation
  - complex analysis of a movement chosen from the material brought by the candidate (piano, voice)

### MUSIC LITERATURE

Testing the candidate's knowledge of Music Literature.

### FOLK MUSIC

- Singing 10 folk songs by heart from the candidate's country, introducing the songs' characteristic and ethnographic features.
- singing 10 Hungarian folk songs in a language chosen by the candidate

### PIANO AS COMPULSARY INSTRUMENT

Performance of three piano pieces or movements by heart:

- a piece by Bach
- a sonata form movement from the Viennese classical period
- a romantic piece or a piece by Bartók

## VOICE

A healthy, trainable voice is a requirement for entry. Expressive performance of two songs/lieder by heart of different character, composed in different stylistic periods, with piano. Pianist is provided by the Examination Board.