

Master's Degree Programme Announcement 2017/18

International Ensemble Modern Academy - Master's Degree Programme at the Frankfurt University of Music and the Performing Arts

supported through scholarships from the International Ensemble Modern Academy

General remarks

In 2006, the International Ensemble Modern Academy (IEMA) in conjunction with the University for Music and Performing Arts Frankfurt am Main (HfMDK) launched a one-year master course "Contemporary Music" for young musicians of outstanding potential in the fields of **instrumental playing** (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, piano, percussion, violin, viola, violoncello, double bass), **composition**, **conducting** and **sound directing**.

Students admitted to the course are awarded scholarships by the IEMA, for which a separate contract is concluded. The exact amount will be announced with the invitation for the auditions.

The course will run from 1. October 2017 to 30. September 2018. Events (rehearsals and concerts) of the IEMA may also take place during semester holidays.

Deadline for applications

The deadline for applications is February 15th, 2017 (arrival at university!).

Entrance exam

Stage one of the selection is based on the submitted material only. Only Candidates selected in the first stage by a jury of Ensemble Modern will be invited to Frankfurt for the second stage. **The auditions for the second stage will take place at the HfMDK in Frankfurt/Main April 3 and 4, 2017.**

All applicants submit the following material until February 15, 2017, to the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main:

registration form

Curriculum vitae and photo

copies of school / university diplomas

statement about your motivation, personal expectations and target

audio or audio-visual material demonstrating your current level of performance skills.

payment document which shows you transferred the admission fee of Euro 50,-

Before applying for the entrance examination a fee of 50.00 euros must be paid into the University account (Frankfurter Sparkasse, account number: 200 138 081, bank identification number: 500 502 01; IBAN: DE23 5005 0201 0200 1380 81; SWIFT-BIC: HELADEF1822) Applications will only be accepted after payment has been received.

For further details on prerequisites please refer to the [study regulations](#).

Entrance exam – first stage

Entrance exam – second stage

Specific requirements for percussion

Specific requirements for strings

Benefits and Contents of the Course

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Contact and Information

Entrance exam – first stage

(a) Instrumental playing:

The audio recording (CD only!) should include at least two different pieces written for a maximum of two performers; one piece should preferably be a contemporary work, but this is not obligatory. The works recorded to display the candidate's current playing skills may, but do not have to be the same as those of the programme submitted for the audition.

(b) Conducting:

The application for admission to the master's course should also include audio-visual material (DVD only!) demonstrating the candidate's current skills. The recording should show the candidate conducting two different works of his/her own choice.

(c) Composition:

The application for admission to the master's course should also include two scores, one of them being not older than twelve months. Candidates are free to decide on the instrumentation of their works. If a recording exists, it should also be submitted

(d) Sound directing:

The application for admission to the master's course should also include the candidates' description of their projects demonstrating their current skills. If an audio and/or video recording exists, it should also be submitted.

Entrance exam – second stage

(a) Instrumental playing (except percussion and strings):

When applying for the Master's course candidates should already submit a demanding performance programme lasting 20 minutes from which they may play during the audition in case they will be invited for the second stage. The works must include a reference piece from the baroque, classical or romantic repertoire. The programme must also include one piece composed after 1950 and one after 1980. No pieces will be admitted with any preparation of the piano or any electronics/tapes.

!! For percussion and string instruments specific repertoire is requested! (see below)

The Jury might examine to play at sight.

(b) Conducting:

On the basis of the videos and the written application documents a jury of members of Ensemble Modern select from the candidates those who will be invited for audition. The invitation will notify candidates of the work to be prepared and conducted. In addition the candidates will receive by email one day before the audition date another score to be prepared in short-term.

(c) Composition:

On the basis of the scores and the written application documents, a jury of members of Ensemble Modern select from the candidates those who will be invited to present their works at an audition.

(d) Sound directing:

On the basis of the recording and the written application documents a jury of members of Ensemble Modern from the candidates those who will be invited to present their projects at an audition.

Specific requirements for percussion

1. snare drum: Jean-Pierre Drouet: 18 Etudes Progressives Vol. 3 (Nr. 3, 5, 17, 18)
2. snare drum: Jacques Delécluse, Douze Études, No.9
3. Vibraphone: Philippe Hurel, Loops II (2001-02), Takt 1-87
4. Marimba: Elliott Carter: Figment V for Marimba (2009)

Specific requirements for strings

For **Violine** the following pieces have to be prepared:

1. Johann Sebastian Bach: Last two movements or Fugue from any solo sonata
2. Please choose one piece from the early modern period:
Paul Hindemith: Solo Sonate op. 31 Nr. 1, Sätze 1 und 4 (1924)
Arthur Honegger: Solo Sonate, Satz 1 (1940)
Béla Bartók: Solo Sonate, Satz 1, 2 oder 3 (1944)
Eugène-Auguste Ysaye: Solo Sonate Nr. 3 (Ballade) (1923)
3. Please choose one contemporary piece from the list:
Pascal Dusapin: In Nomine, Satz 1 (2004)
Hans Werner Henze: Étude Philharmonique (1979)
George Benjamin: Canon for Sally aus *Three Miniatures* (2001)
Bruno Maderna: Auswahl von fünf Stücken aus *Pièce pour Ivry* (1971)
Luciano Berio: Sequenza VIII (1976)
Pierre Boulez: Anthèmes (1991)
Iannis Xenakis: Mikka »S« (1976)

NOTE: Pieces not listed will be accepted with prior approval. Contact akademie@ensemble-modern.com for more information.

For **Viola** the following pieces have to be prepared:

1. Johann Sebastian Bach: from Cello-Suite 3, 4 or 5, Preludium and one dance movement
2. György Ligeti: Sonate for Viola solo, movements 4 and 5 (Prestissimo consordino and Lamento)

3. Please choose one contemporary piece from the list:
 Bernd Alois Zimmermann: Sonate für Viola Solo (1955)
 György Kurtág: Jelek op. 5 (1961)
 Luciano Berio: Sequenza VI per Viola (1967)
 Salvatore Sciarrino: Tre Notturmi Brillanti, 1. Satz (1975)
 Tristan Murail: C'es un jardin secret, ma soeur, ma fiancée, une source scellée ... (1976)
 Gérard Grisey: Prologue (1976)
 Heinz Holliger: Souvenirs trémaesques (2000/2001)
 Bruni Mantovani: Little Italy (2005)

NOTE: Pieces not listed will be accepted with prior approval. Contact akademie@ensemble-modern.com for more information.

For **Cello** the following pieces have to be prepared:

1. Johann Sebastian Bach: Suite 4, 5 or 6, Preludium and one dance movement
2. Please choose one contemporary piece from the list:
 Bernd Alois Zimmermann: Sonate für Cello Solo (1960)
 Henri Dutilleux: Trois Strophes sur le nom de Sacher (1976)
 Luigi Dallapiccola: Ciaccona, Intermezzo e Adagio (1945)
 Klaus Huber: Transpositio da infinitum (1976)
 Marco Stroppa: aye, there's the rub (2201)
 Iannis Xenakis: Kottos (1977)
 Luciano Berio: Sequenza XIV (2002)
3. Free choice of a solo piece composed after 1980

NOTE: Pieces not listed will be accepted with prior approval. Contact akademie@ensemble-modern.com for more information.

For **Doublebass** the following pieces have to be prepared:

1. Pick either the first movement of a major concerto (Bottesini, Koussevitzky, or Vanhal) OR any dance movement of a Bach cello suite
2. Chamber Excerpts (to be sent via email)
 Serge Prokofiev, Quintet Op. 39, Movement 5
 - 2 bars before "57" to "59"
 - 3 bars after "62" to 2 bars before "64"
3. Please choose one contemporary piece from the list:
 Luciano Berio: Sequenza XIVb (arr. S. Scodanibbio) (2004)
 Elliott Carter: Fagment III (2007)
 Franco Donatoni: LEM, 1. Teil (1983)
 Jacob Druckman: Valentine (1969)
 Hans Werner Henze: Serenade (1949)
 Vincent Persichetti: Parable XVII
 Stefano Scodanibbio: Sei Studi, 1, 4 oder 5 (1981/83)

NOTE: Pieces not listed will be accepted with prior approval. Contact akademie@ensemble-modern.com for more information.

Benefits and Contents of the Course

Throughout the academic year students will be given the opportunity to gain insight into the artistic methods of rehearsal and preparation of the Ensemble Modern. Individual and ensemble coaching will be given by members of the Ensemble Modern as well as guest tutors.

There will be 12 to 14 intense working periods throughout the study year as well as theory seminars.

Instrumentalists: The course includes a one-year schedule of regular, sometimes multidisciplinary, coaching by the members of the Ensemble Modern and guests. Practical coaching, alongside all other goals, is a central part of the Academy. Instruction in instrumental playing techniques is combined with aesthetic analysis and contemplation. When working on chamber music the focus will be on preparing a repertoire which covers pieces for soloists and for ensembles, as well as parts from the modern ensemble literature. The repertoire will be publicly performed at the Academy concerts.

Composers: The student composers may visit EM rehearsals regularly. They will be invited to work on pieces of contemporary music literature and associated playing techniques, assisted by EM members. Arrangements can also be made to work alongside guest conductors and guest composers of the EM and to present own compositions. The scholarship also embraces two commissioned compositions for the master's course instrumentalists.

Conductors: The student conductors will take part in the EM rehearsals. They will exchange ideas on matters of sound and playing techniques and other issues with the musicians and thus learn about the demands on a professional conductor, which have considerably changed during the 20th and 21st century. The conductors will be responsible for the preparation of the Academy concerts and will conduct them.

Sound directors: On the basis of the EM repertoire the EM sound director and others will teach the sound directors about the difficulties involved in sound engineering arising from works of contemporary music and the artistic and technical means to manage them. Sound directors will be responsible for all tasks in connection with sound engineering during rehearsals and concerts.

For further details of the contents please refer to the [study regulations](#).

Further Prerequisites

Applicants for this master's degree programme should hold a degree from a college of music or a comparable institute of higher education in Germany or abroad with main subject Instrumental playing (Bachelor, Diploma, Church Music Examination or Staatsexamen for Music Teacher Training) or a comparable final degree.

Musicians who have not yet been awarded a degree may also apply for the master's degree programme. If they pass the entrance examination, they may enrol for the course and will be entitled to all the associated benefits (including an IEMA scholarship). However, they will not be admitted to the master's degree examination.

Admission to this international Master's course requires a sufficient command of the English language. In general, a sufficient command is presumed after a minimum of five years of language education at school, provided the candidate passed all courses, or by presenting a language certificate according to the Common European Framework of Reference for Languages of the Council of Europe, level B1.

Candidates may alternatively submit proof of sufficient command of the German language.

All students are seriously advised to acquire at least a basic knowledge of German, as any information, mails and other corresponding texts are mostly written in German.

Contact and Information

IEMA

Christiane Engelbrecht

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Internet: www.internationale-em-akademie.de

HfMDK

Prof. Orm Finnendahl

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Internet: www.hfmdk-frankfurt.de

All applications for admission to the Master's degree programme must be sent to the following address only and arrive at the university in time:

Hochschule für Musik und Darstellende Kunst Frankfurt am Main
Studierendensekretariat
Stichwort: Masterstudiengang "zeitgenössische Musik"
Eschersheimer Landstr. 29-39
60322 Frankfurt am Main
Germany



Hochschule für Musik
und Darstellende Kunst
Frankfurt am Main



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