

**Master's Degree Programme Announcement
International Ensemble Modern Academy – Master's Degree Course at the University of Music and
Performing Arts Frankfurt (HfMDK) 2021/22**

Supported through stipends of the Internationale Ensemble Modern Akademie e.V.

General Remarks

The University for Music and Performing Arts Frankfurt (HfMDK) and the International Ensemble Modern Academy (IEMA) offer a joint one-year master course in Contemporary Music designed for graduates in fields of **instrumental playing (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, piano, percussion, violin, viola, violoncello, double bass), composition, conducting and sound directing**. The goal of the Master's degree programme is to teach contemporary performing techniques and the notation and interpretation of contemporary music, as well as to develop an understanding for aesthetic concepts immanent to the works, gaining comprehensive knowledge of the musical repertoire of the 20th and 21st century.

Students admitted to the course are awarded stipends by the IEMA, the exact amount of which will be announced when the place is confirmed. The course will run from 1. October 2021 to 30. September 2022. Courses, lectures and events of the IEMA may also take place during semester holidays.

For instrumentalists, composers and sound directors, entrance exams will take place exclusively digitally/online. For conducting candidates, there will be a second round consisting of a live, on-site audition in Frankfurt.

The deadline for applications Conducting and Composition is 15. February 2021.

NEW Deadline for applications Sound Direction is 15. March 2021

The deadline for applications for instrumental playing is 30. March 2021.

Application fee

To register for the entrance examination, a fee of 50.00 Euros must be wired to the following University account „Hochschule für Musik und Darstellende Kunst“ (Bank: Helaba, IBAN: DE55 5005 0000 0001 0064 51, SWIFT-BIC: HELADEFXXX) with the reference “**Name, First Name, IEMA**”. Proof of this wire transfer must be included with the application. No other method of payment (paypal, cash payment or others) is possible. A refund of the fee is impossible even in the case of withdrawal of the application.

Online Application

An application for the IEMA course can only be submitted twice; in other words, rejected candidates may only apply one more time.

By the deadline for each discipline, all candidates must upload all required documents to the platform Selmafile by using the following link:

<https://www.selma.hfmdk-frankfurt.de/selmafile/u/d/5a437ffeadb6461aabc0/>

Instead of uploading individual files or documents, the upload must consist of only one folder containing all the files. Only pdf-files are permissible. When creating the folder on your end device, it must be labelled as follows:

Instrument/Discipline_LastName_FirstName

This folder can be uploaded to Selmafile via the menu surface by clicking on the middle option “Add FOLDER”.

The following documents are required:

- A printed, signed and again scanned version of the online application form (pdf) – see Download
- A Curriculum Vitae with a photograph (pdf)
- Proof of language competencies (see below) (pdf)
- a video statement, to be read verbally in either English or German language, which should be not less than 1 minute and no more than 3 minutes in duration. The statement must be submitted only as link to common web-based streaming platforms such as YouTube, Vimeo or similar are acceptable. Please note that links from online transfer services and other data formats are not permissible. The links must be submitted in a pdf document. The statement should address the following questions:

1. What is your full name and instrument or specialty (i.e. composer, conductor, or sound design)?
2. What interests you about contemporary music in general?
3. Why would you like to participate in the IEMA master program in particular?
 - A copy of the candidate’s final secondary school certificate (in the case of foreign certificates, a translation in German or English must be included) and the final certificate of the first tertiary education completed or an equivalent, as well as a transcript of records (pdf)
 - For further files specific to your discipline, please see the details listed below for that field

Content

General Admission Requirements.....	3
Proof of Language Skills.....	3
The Entrance Examination for Conducting, Composition and Sound Direction	3
The Entrance Examination for Instrumental Playing.....	4
Assessment of the Entrance Examination.....	5
List of works for instrumental performance	5
Repertoire Flute	5
Repertoire Oboe.....	5
Repertoire Clarinet.....	6
Repertoire Bassoon	6
Repertoire Horn.....	7
Repertoire Trumpet.....	7
Repertoire Trombone.....	8
Repertoire Percussion	8
Repertoire Piano.....	8
Repertoire Violin	9
Repertoire Viola.....	9
Repertoire Violoncello.....	10
Repertoire Doublebass.....	10
Benefits and Contents of the Course	11
Contact and Information	12

General Admission Requirements

- See § 4 of the Entrance Examination Regulations of the University of Music and Performing Arts
- Admittance to the Master's Degree course requires a completed course of study at a music academy or comparable university in Germany or abroad with a major in instrumental performance (Bachelor's degree, diploma, church music certification or state examination in music pedagogy) or a comparable degree.

Proof of Language Skills

Admission to the Master's Degree course requires proficiency in English or German. If the candidate is not a native speaker of German or English, one of the following language certificates is considered sufficient proof of proficiency:

Proficiency in German:

- a) TestDaF Level 3 or
- b) Certificate B1 (GER) or
- c) DSH Examination, Level I or
- d) Deutsches Sprachdiplom der KMK, Level 1.

Proficiency in English:

- a) Certificate B1
- b) IELTS Exam 3.5-4.5
- c) Cambridge Exam: PET
- d) TOEIC:
 - Listening 275-399
 - Reading 275-384
 - Speaking 120-159
 - Writing 120-149
- e) TOEFL iBT: 57
- f) UNICERT: I

The Entrance Examination for Conducting, Composition and Sound Direction

The entrance examination takes place in two rounds. The application materials and recordings submitted are part of Round 1. **Only those who pass the first round will be invited to Round 2.**

The jury for specialization in question will inform the candidates whether they have passed or failed the first round.

Depending on the chosen specialization, the following examination content and regulations apply:

Entrance Examination, Round 1

(a) Conducting:

The application materials submitted must include in addition to the general requirements two video recordings (only links to common web-based streaming platforms such as YouTube, Vimeo or similar

are acceptable. Please note that links from online transfer services and other data formats are not permissible). The videos must show the candidate conducting two different works; one of these must be a work written in the 20th or 21st century. The links must be submitted in a pdf document.

(b) Composition:

The application materials must include in addition to the general requirements two scores as pdf-files. These may be written for any instrumentation or ensemble size.

(c) Sound Direction:

The application materials must include in addition to the general requirements a project description (concept and implementation plan for a project, including a draft sound design and the sound direction and/or live electronics) as pdf-file.

Entrance Examination, Round 2

(a) Conducting:

Only those who pass the first round will be invited to Round 2. The invitation to conduct before a panel of examiners live in Frankfurt (expected 3. May 2021, subject to change), will include the work to be prepared for the conducting examination. In addition, each candidate will be sent an excerpt of a score the day before the audition, to be prepared at short notice. This excerpt must also be conducted during the examination. The examination takes place before an interdisciplinary panel of examiners and will last about 20 minutes.

(b) Composition:

Only those who pass the first round will be invited to Round 2. The second round consists of a video recording of a 15-minute presentation – without cuts or edits – of a work or project, which must be submitted by 15. April. This will be followed by an online interview with the interdisciplinary examination panel lasting 15 to 20 minutes (expected 24. April 2021, subject to change).

(c) Sound Direction:

Only those who pass the first round will be invited to Round 2. The second round consists of a video recording of a 15-minute presentation – without cuts or edits – of a work or project, which must be submitted by 15. April. This will be followed by an online interview with the interdisciplinary examination panel lasting 15 to 20 minutes (expected 24. April 2021, subject to change).

The Entrance Examination for Instrumental Playing

With the application for the master's degree course, an audition programme consisting of three works or partial works in 3 VIDEOS must be submitted by 30. March 2021. The works must be recorded in their entirety, unedited and without cuts. The works or partial works should be submitted as three individual files. The microphones should be positioned so as to ensure good sound quality. The video recordings should be made from one fixed camera perspective. The hands and face of the musician must be fully visible at all times. Technically, a sufficient level of resolution to ensure clear, undistorted images must be used.

- The three works must be chosen from the instrument-specific list of works below.
- The three video files must be labelled as follows (please note that the instrument name should be in English):

INSTRUMENT_LASTNAME_FIRSTNAME_COMPOSER_WORK

- Technically, the three video recordings must be submitted exclusively as links to common web-based streaming platforms such as Vimeo, YouTube or similar. Web transfer services are not acceptable.
- The three links must be submitted in a PDF document which must also specify the chosen programme and contain the affidavit that the recordings were not edited or altered in any way after the recording was made. Non-compliance will lead to exclusion from the application process.

Assessment of the Entrance Examination

The individual sections of the examination will be evaluated with “pass” or “fail” marks.

List of works for instrumental performance

Repertoire Flute

1. One work from the list:

W.A. Mozart: one early Sonata
 Johann Sebastian Bach: Solo Sonata
 Carl Philipp Emanuel Bach: Solo Sonata

2. Two works from the list:

Heinz Holliger: (t)air(e) (1980-83)
 Tōru Takemitsu: Voice (1971)
 Brian Ferneyhough: Cassandra’s dream song (2002)
 Edgard Varèse: Density 21.5 (1936, rev. 1946)
 Pierre Boulez: Mémorial (... explosante-fixe ... Orignel) (1985/1993)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Oboe

1. One work from the list:

Johannes Sebastian Bach: one concerto for Oboe, Strings and Basso-Continuo
 Carl Philipp Emanuel Bach: one concerto for Oboe, Strings and Basso-Continuo
 Wolfgang Amadeus Mozart: Oboe Concerto K. 314

2. One work from the list:

Luciano Berio: Sequenza VII (1969)
 Isang Yun: Piri (1971)
 Heinz Holliger: any solo work

3. One work from the list:

Jörg Birkenkötter: Bel Canto (2013/14)
 Christian Pedro Vásquez Miranda: Microscopía for Oboe (2011)

Mark Andre: iv 5 (2012)
Samir Odeh-Tamimi: Barkal for Oboe solo (2011)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Clarinet

1. One work from the list:

Robert Schumann: Fantasiestücke op. 73 (1849)
Claude Debussy: Première Rhapsodie (1910)

2. One work from the list:

Igor Stravinsky: Three pieces for clarinet solo (1919)
Olivier Messiaen: Abîme des oiseaux (Dritter Satz aus Quatuor pour la fin du temps) (1941)
Pierre Boulez: Domaines (1968/69)

3. One work from the list: (Clarinet or Bass Clarinet):

Clarinet:

Helmut Lachenmann: Dal niente (Interieur III) (1970)
Luciano Berio: Sequenza IXa (1980)
Franco Donatoni: Clair (1980)
Jörg Widmann: Fantasie (1993)
Bruno Mantovani: Bug (1999)

Bass Clarinet:

Pascal Dusapin: Itou (1985)
Michael Jarrell: Assonance II (1989)
David Lang: press release (1992)
Johannes Maria Staud: Black Moon (1998)
Elliott Carter: Steep steps (2001)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Bassoon

1. One work from the list:

Georg Philipp Telemann: Sonata in f-moll, movement 1 and 2 (1728)
Johann Sebastian Bach: Partita BWV 1013, version for bassoon by William Waterhouse, Corrente, movement 2 (1720)

2. One work from the list:

Isang Yun: Monolog (bar 1 to bar 33) (1983/84)
Karlheinz Stockhausen: In Freundschaft (bar 1 to the end of cadenza on page 2) (1977)
Elliott Carter: Retracing (2002)

3. One work from the list:

Olga Neuwirth: torsion (bar 1 to including Void 2 on page 7) (2003/05)
Heinz Holliger: KLAUS-UR – 3 Stücke für Fagott (movement 1 and 2) (2001-02)
Edison Denisov: Sonata for Solo Bassoon (movement 2 OR 3) (1997)
Karlheinz Stockhausen: In Freundschaft (1977)
Luciano Berio: Sequenza XII (bar 1 to including page 2) (1997)
Marcus Antonius Wesselmann: Solo 10 (bar 1 to including page 3) (2006)
Dai Fujikura: Following (2013)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Horn

1. One work from the list:

Wolfgang Amadeus Mozart: Horn Concerto Nr. 2 (Es-Dur, KV 417) or Nr. 4 (Es-Dur, KV 495) (1783/1786)
Richard Strauss: Horn Concerto Nr. 1 (Es-Dur, op.11) or Nr. 2 (Es-Dur, op. 132) (1. Satz) (1883/1943)
Robert Schumann: Adagio and Allegro op. 70 (1849)

2. Two work from the list:

Esa-Pekka Salonen: Concert étude (2000)
Heinz Holliger: Cynddaredd – Brenddwyd (Fury – Dream) (2001, rev. 2004)
Michael Jarrell: Assonance IVb (2009)
Jörg Widmann: Air (2005)
Peter Maxwell Davies: Sea Eagle (choose any two movements) (1982)
Olivier Messiaen: Appel interstellaire (from „Des Canyons aux étoiles“) (1971)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Trumpet

1. One work from the list:

Joseph Haydn: Trumpet Concerto in E-flat-major (1. Satz) (1796)
Johann Nepomuk Hummel: Trumpet Concerto in E-flat-major (1. Satz) (1803)
Oskar Böhme: Trumpet Concerto in f-minor Op. 18 (1st movement) (1899)

2. One work from the list:

Paul Hindemith: Sonata for Trumpet and Piano (1st movement) (1939)
Nikos Skalkottas: Concertino (1940-43)

3. One work from the list:

Luciano Berio: Sequenza X (1984)
Hans Werner Henze: Sonatina (1976)
Giacinto Scelsi: Quattro Pezzi per tromba solo (1956)
Edison Denisov: Solo für Trompete (1972)
Alexander Wustin: Zwei Stücke (1980)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Trombone

1. First movement of a concerto by Laundry Gröndahl, Ferdinand David or Henri Tomasi

2. One work from the list:

Luciano Berio: Sequenza V (1966)
Giacinto Scelsi: Tre pezzi per Trombone (1956)
Frank Martin: Ballade (without piano) (1938)

3. One work from the list:

Nicolaus A. Huber: Presente (1979)
Iannis Xenakis: Keren (1986)
Arnulf Herrmann: ROOR (2005)
Johannes Maria Staud: Esquisse retouchée (Incipit 2) (2001/02) (bar 1 - 97)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Percussion

All these works have to be prepared:

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: Fagment V for Marimba (2009)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Piano

1. Ludwig van Beethoven: first movement of any piano sonata

2. One work from the list:

Béla Bartók: any bigger solo work
Igor Stravinsky: any bigger solo work
Paul Hindemith: any bigger solo work
Pierre Boulez: any bigger solo work
Karlheinz Stockhausen: any bigger solo work

3. One work from the list:

György Ligeti: any etude
Unsuk Chin: any etude
Pascal Dusapin: any etude

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Violin

1. Johann Sebastian Bach: Last two movements or Fugue from any solo sonata

2. One work from the list:

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 Ysaÿe: Solo Sonate Nr. 3 (Ballade) (1923)

3. One work 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)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Viola

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 (Prestissimo consordino)

3. One work 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)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Violoncello

1. Johann Sebastian Bach: Suite 4, 5 or 6, Preludium and one dance movement

2. One work 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: Ay, there's the rub (2001)
Iannis Xenakis: Kottos (1977)
Luciano Berio: Sequenza XIV (2002)

3. One work from the list (to be sent via email on request):
Pierre Boulez: Dérive II (von Ziffer 156 bis 163)
Gérard Grisey: Vortex Temporum (von Ziffer 38 bis 58, Seiten 1-3)
Hanspeter Kyburz: Réseaux (von Takt 165 bis 254, Seiten 4 und 5)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

Repertoire Doublebass

1. any dance movement of a Bach cello suite

2. Serge Prokofiev, Quintet Op. 39, Movement 5 (1924) (to be sent via E-mail upon request):
- 2 bars before "57" to "59"
- 3 bars after "62" to 2 bars before "64"

3. One work from the list:
Luciano Berio: Sequenza XIVb (arr. S. Scodanibbio) (2004)
Elliott Carter: Figment III (2007)
Franco Donatoni: LEM, 1. Teil (1983)
Jacob Druckman: Valentine (1969)
Vincent Persichetti: Parable XVII op.131 (1974)
Stefano Scodanibbio: Sei Studi (movement 1 and 4 OR 1 and 5) (1981/83)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works, if the candidate requests this when submitting his or her application.

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

Conductors: The student conductors will take part in the Ensemble Modern 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 Ensemble Modern repertoire the Ensemble Modern 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.

Contact and Information

IEMA

Christiane Engelbrecht

E-Mail: engelbrecht@ensemble-modern.com

Homepage: www.internationale-em-akademie.de

HfMDK

Prof. Orm Finnendahl

E-Mail: orm.finnendahl@selma.hfmdk-frankfurt.de

Homepage: www.hfmdk-frankfurt.de

HfMDK - Studierendensekretariat

Susanne Etzin

E-Mail: susanne.etzin@hfmdk-frankfurt.de

Hochschule für Musik und Darstellende Kunst Frankfurt am Main

Eschersheimer Landstr. 29-39

60322 Frankfurt am Main

The logo for HfMDK, consisting of the letters 'HfMDK' in a stylized, bold, sans-serif font.

Internationale
Ensemble
Modern
Akademie

