

**Master's Degree Programme Announcement**  
**International Ensemble Modern Academy – Master's Degree Course at the Frankfurt am Main**  
**University of Music and Performing Arts 2019/20**

Supported through stipends of the International Ensemble Modern Academy

**General Remarks**

The University for Music and Performing Arts Frankfurt am Main (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 after audition invitations are sent. The course will run from 1. October 2019 to 30. September 2020. Events (rehearsals and concerts) of the IEMA may also take place during semester holidays.

**The deadline for applications is 11. February 2019** (receipt of application by the University!). 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 “Eignungsprüfung IEMA / Entrance Examination IEMA”. Proof of this wire transfer must be included with the application.

**Live Audition**

Only those who pass the first round (submitted recordings) will be invited to Round 2, which consists of live auditions / presentations **on 3. and 4. April 2019** at the Frankfurt am Main University of Music and the Performing Arts.

**Application**

By the end of the application deadline, applicants must have submitted the following documents to the Frankfurt am Main University of Music and Performing Arts:

- A printed and signed version of the online application form
- A Curriculum Vitae with a photograph
- A letter stating motivation
- 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
- For Round 1: Sound and (if applicable) video recordings (preferably links to web-based streaming platforms (YouTube, SoundCloud or similar); digital media (USB, CD or similar) are also acceptable. Please note that links from online transfer services and other data formats are not permissible) documenting the candidate's current level of accomplishment
- Proof of language competencies (see below)
- For the second round of the auditions for instrumentalists, an audition programme must be submitted being selected from the specific list of works (see below).

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## **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**

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, which consists of personal auditions / presentations on 3. and 4. April 2019** at the Frankfurt am Main University of Music and the Performing Arts.

The jury for the instrument or specialization in question will inform the candidates whether they have passed or failed the first round three weeks before the date of Round 2.

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

#### **Entrance Examination, Round 1**

##### *(a) Instrumental Performance:*

In addition to the application and a letter of motivation, each candidate must submit a programme consisting of three works selected by the candidate from the list of works for the instrument in question (see below). Furthermore, an audio recording documenting the level of achievement must be included.

The audio recording ((preferably links to web-based streaming platforms (YouTube, SoundCloud or similar); digital media (USB, CD or similar) are also acceptable. Please note that links from online transfer services and other data formats are not permissible)) must contain at least two different works; one of these must be a work written in the 20<sup>th</sup> or 21<sup>st</sup> century. The maximum instrumentation allowed is a duet. The works documenting the level of accomplishment via audio or video recording may be identical with the works submitted for the audition programme, but do not have to be.

##### *(b) Conducting:*

The application materials submitted must include not only a letter of motivation, but also a video recording ((preferably links to web-based streaming platforms (YouTube, SoundCloud or similar); digital media (USB, CD or similar) are also acceptable. Please note that links from online transfer services and other data formats are not permissible)). The video must show the candidate conducting at least two different works; one of these must be a work written in the 20<sup>th</sup> or 21<sup>st</sup> century.

##### *(c) Composition:*

The application for the master's degree course must include not only a letter of motivation, but also two scores. These may be written for any instrumentation or ensemble size.

*(d) Sound Direction:*

The application for the master's degree course must include not only a letter of motivation, but also a project description (concept and implementation plan for a project, including a draft sound design and the sound direction and/or live electronics).

## **Entrance Examination, Round 2**

*(a) Instrumental Performance:*

The audition for those majoring in instrumental performance has a first and a second section. The jury will decide immediately after the first section who passes to the second section. Only those who have passed the first section will be admitted to the second.

First Section:

The first section takes place before an instrument-specific panel of examiners. It will last about ten minutes. Candidates will play all the pieces on the programme they have submitted in the order of their choice. The panel may shorten the performance of individual pieces.

Second Section:

The second section takes place before an interdisciplinary panel of examiners. It will last about ten minutes. The panel will choose the work or works it will hear from the programme submitted. The panel may shorten the performance of individual pieces.

*(b) Conducting:*

The invitation to conduct before a panel of examiners 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.

*(c) Composition:*

The invitation to present one of the composer's own works will include the information which technical aids the candidate will have at his or her disposal. The presentation of the work and subsequent conversation takes place before an interdisciplinary panel of examiners. It will last 20-30 minutes.

*(d) Sound Directing:*

The invitation to present the candidate's own project will include the information which technical aids the candidate will have at his or her disposal. The presentation of the work and subsequent conversation takes place before an interdisciplinary panel of examiners. It will last 20-30 minutes.

## **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 ... Originel) (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: Oboenkonzert KV 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 für 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 Strawinsky: 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 Bassclarinet):

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)

Bassclarinet:

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: Trompetenkonzert in Es-Dur (1. Satz) (1796)  
Johann Nepomuk Hummel: Trompetenkonzert in Es-Dur (1. Satz) (1803)  
Oskar Böhme: Trompetenkonzert in f-Moll op. 18 (1. Satz) (1899)

2. One work from the list:

Paul Hindemith: Sonate für Trompete und Klavier (1. Satz) (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: Figment 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 Ein Kopfsatz einer Klaviersonate

2. One work from the list:

- Béla Bartók: any bigger solo work
- Igor Strawinsky: 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 Etüde
- Unsuk Chin: any Etüde

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 Ysaye: 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: 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

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 email):
  - 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)

Hans Werner Henze: Serenade (1949)

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 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 stipend 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.

## Contact and Information

### IEMA

Christiane Engelbrecht

E-Mail: [engelbrecht@ensemble-modern.com](mailto:engelbrecht@ensemble-modern.com)

Internet: [www.internationale-em-akademie.de](http://www.internationale-em-akademie.de)

<https://www.internationale-em-akademie.de/en/apply-now>

### HfMDK

Prof. Orm Finnendahl

E-Mail: [orm.finnendahl@selma.hfmdk-frankfurt.de](mailto:orm.finnendahl@selma.hfmdk-frankfurt.de)

Internet: [www.hfmdk-frankfurt.de](http://www.hfmdk-frankfurt.de)

<https://www.hfmdk-frankfurt.info/en/university/the-departments/department-2-teaching-degrees-academic-studies-and-composition/international-ensemble-modern-academy-iema/>

**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 "Internationale Ensemble Modern Akademie"

Eschersheimer Landstr. 29-39

60322 Frankfurt am Main



Internationale  
Ensemble  
Modern  
Akademie

