

## **Annex II: SCHOOL OF MUSIC, CUHK-SHENZHEN 2025 MASTER OF ARTS ENTRY REQUIREMENT**

### **SCHOOL OF MUSIC, CUHK-SHENZHEN**

#### **2025 MASTER OF ARTS IN MUSIC PERFORMANCE ENTRY REQUIREMENT**

##### **Vocal/Opera (Bel Canto)**

###### Examination Requirement and Procedure

###### I. Examination Requirements:

###### i. Audition repertoire: six selections

- (i) Two Chinese selections: one art song and one opera aria or one of your own original compositions.
- (ii) Four non-Chinese (foreign) selections: two western opera arias and two foreign art songs.

Notes: Foreign songs should contain at least three foreign languages and should be sung in the original language. Opera excerpts must be sung in the original key.

ii. Sight-reading: To examine the candidate's sight-reading skills, the candidate will draw a selection to be read on the day of the examination.

###### II. Examination Procedure:

This examination is divided into two rounds.

###### i. First Round (Pre-screening): video-recordings for pre-screening.

###### Pre-screening Requirements:

(i) There are two selections to be sung in this round. Candidates choose two selections from the required audition repertoire sung from memory.

(ii) Upload two selections in total: one Chinese song and one non-Chinese (foreign) song.

(iii) Uploading method: The time of the pre-screening round and relevant rules will be communicated by e-mail in advance.

ii. Second Round (Audition & Interview): Candidates who pass the pre-screening round will be invited to participate in a live audition, sight-reading and an interview on site.

###### Audition Requirements:

(i) There are four selections to be sung in this round. Candidates and examiners choose two songs separately from the required audition repertoire sung from memory.

(ii) Repertoire sung in the live audition may include the selections uploaded for the pre-screening.

(iii) It is at the examiners discretion whether to hear a selection in its entirety or only in partial.

(iv) The candidate should bring his/her own piano accompanist. In special circumstances, a piano accompanist can be arranged on site without prior rehearsal.

Interview: The interview will be conducted in both Chinese and English.

##### **Piano**

###### Examination Requirement and Procedure:

This examination is divided into two rounds.

###### I. First Round (Pre-screening): video-recordings for pre-screening.

###### Pre-screening Repertoire:

###### i. One etude

###### ii. One complete Sonata from the Classical period

iii. One Romantic piece

Pre-screening Requirements:

- i. The time of the pre-screening round and relevant rules will be communicated by e-mail in advance.
- ii. The total duration of the Prescreening videos shall be at least 20 minutes. The repertoire from the pre-screening round may be repeated during the live audition.

II. Second Round (Audition & Interview): Candidates who pass the pre-screening round will be invited to participate in a live audition and an interview on site.

Audition Repertoire:

- i. Two etudes, one by Chopin (excluding Op. 10 No. 3&6, and Op. 25 No. 2&7), and the other by another composer.
- ii. One polyphonic piece.
- iii. One complete Sonata from the Classical period (choose from Haydn, Mozart, Beethoven)
- iv. One Romantic piece (Repertoire length: at least 7 minutes).
- v. One piece from Impressionism.
- vi. One piece from the 20th century.

Audition Requirements:

- i. The total duration of the repertoire shall be at least 50 minutes.
- ii. All works must be performed from memory.
- iii. Part or all of the repertoire will be selected by the Panel of Examiners during the test.

Interview: The interview will be conducted in both Chinese and English.

### **Conducting (Orchestral Conducting)**

Examination Requirement and Procedure: Audition & Interview

Conducting auditions require two parts.

First part: Written Exam

- i. Theory Test: A general exam about music theory, including harmony, counterpoint, musical structure, instrumentation and orchestration etc.
- ii. Score Reading: fundamental skills of music reading, including full score sight-reading and ear training.

Second Part: Conducting and Instrument Audition

- i. Conducting 2 works with different styles: one from A and the other from B.

A.

- Beethoven Symphony No. 4 in B Flat Major (complete);
- Brahms Variations on a theme by Haydn (complete);

B.

- Orff Carmina Burana No.6 "Dance";
- Stravinsky 'Petrouchka' Third Tableau from mark 62-69 "The Moor's Room".

- ii. Instrument Performance

Candidates are required to perform two pieces with contrast in styles:

- 1) The first piece must be a polyphonic work, for instance the Bach's inventions, fugues, or any works that include weighty polyphonic composition.
- 2) The other piece should be in classical or romantic style, without limits of duration or genre. All instruments including piano and voice can be chosen. Chinese traditional instruments can be exempted from the stylistic limit.

Note: The conducting part in the audition will be performed by dual pianos on orchestral reduction.

Interview: The interview will be conducted in both Chinese and English.

### Orchestral Instruments

Examination Requirement and Procedure: Audition & Interview

Requirements:

- i. Audition: For orchestral instruments, part or all of the repertoire will be selected by the Panel of Examiners during the test.
- ii. Interview: The interview will be conducted in both Chinese and English.

Violin	<ol style="list-style-type: none"><li>i. Sonatas 1 and 2 selected from Six Sonatas and Suites for Violin without accompaniment by Bach;</li><li>ii. One piece from Paganini 24 Capriccio;</li><li>iii. Select one of the following pieces:<ol style="list-style-type: none"><li>(i) The first, or the Second and the Third movements of the major Concerto.</li><li>(ii) A virtuoso concert piece. From the following composers: Sarasate, Wieniawski, Ravel, Saint-Saens, Bazzini, Paganini, and Ernest.</li></ol></li></ol> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
Viola	<ol style="list-style-type: none"><li>i. Prelude and Sarabande from any one of Bach's Cello Suites;</li><li>ii. A slow and a fast movement from any one of Reger's 3 Suites for Solo Cello;</li><li>iii. First or Second and Third movement from the Viola Concerto by Bartok or Walton, or DerSchwanendreher by Hindemith, or the Suite Hébraïque by Bloch (The cadenza part, if any, must be played).</li></ol> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
Cello	<ol style="list-style-type: none"><li>i. Prelude and the Sarabande from one of Bach's Cello Suite No. 4, No. 5, or No. 6 (both movements should be selected from the same suite);</li><li>ii. One piece from Piatti Caprice - 12;</li><li>iii. Select one of the following pieces (the First movement):<ol style="list-style-type: none"><li>(i) Haydn - Cello Concerto No. 1</li><li>(ii) Haydn - Cello Concerto No. 2</li><li>(iii) Dvorák - Cello Concerto</li><li>(iv) Schumann - Cello Concerto</li><li>(v) Shostakovich - Cello Concerto No. 1</li></ol></li></ol> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
Double Bass	<ol style="list-style-type: none"><li>i. One piece of capriccio composed or arranged for solo double bass;</li><li>ii. Prelude and the Sarabande from any one of the random polyphonic suites;</li><li>iii. One major Concerto or Sonata.</li></ol> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>

Harp	<ul style="list-style-type: none"> <li>i. One piece from the Baroque period.</li> <li>ii. One major Sonata, Concerto, Suite, Variation, etc.</li> <li>iii. One harp Concerto by Debussy, Ravel, or Mozart.</li> </ul> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
Flute	<ul style="list-style-type: none"> <li>i. First and Second movements of G or D Major Mozart Flute Concerto(with Cadenza)</li> <li>ii. One movement from a major concerto or sonata from the non-Baroque and Classical periods</li> </ul> <p>No less than 20 minutes in total.</p> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
Clarinetto	<ul style="list-style-type: none"> <li>i. Mozart Clarinet Concerto in A Major K622 (First movement).</li> <li>ii. One complete major piece from different periods and styles (including concerto or sonata).</li> </ul> <p>No less than 20 minutes in total.</p> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
Oboe	<ul style="list-style-type: none"> <li>i. Mozart Oboe Concerto in C, KV 314, First and Second movement.</li> <li>ii. One of the following pieces: <ul style="list-style-type: none"> <li>(i) Strauss, Oboe Concerto in D, TrV 292, First movement</li> <li>(ii) Bach Sonata in g-Moll, BWV 1030, First movement</li> <li>(iii) Schumann, 3 Romances, Op. 94</li> <li>(iv) Ponchielli, Capriccio for Oboe and Piano</li> <li>(v) Kaliwoda, Morceau de Salon</li> <li>(vi) Pasculli, Concerto for Oboe, "la Favotira"</li> <li>(vii) Pasculli, Gran Concerto for Oboe, " I Vespri Sicilliani"</li> <li>(viii) Britten, any three movements of Six Metamorphoses Op. 49</li> <li>(ix) G. Silverstrini, Etudes for Oboe, I &amp; VI</li> </ul> </li> </ul> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
Bassoon	<ul style="list-style-type: none"> <li>i. First and Second movements from either Mozart Bassoon Concerto in B-flat major K. 191/186e, or Weber Bassoon concerto in F major Op.75.</li> <li>ii. A contrasting solo piece from another period. (Entire piece or selection of movements).</li> <li>iii. Select 1 etude from Ludwig Milde 50 Concert Studies, op.26</li> </ul> <p>Approximately 20 minutes in total.</p> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
Saxophone	<ul style="list-style-type: none"> <li>i. One Fantasia from Telemann, Twelve Fantasias for Flute without Bass, TWV 40:2-13.</li> </ul>

	<p>ii. Ibert, Concertino de Camera (First movement);</p> <p>iii. One movement from any standard repertoire (concerto or sonata).</p> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
French Horn	<p>i. Choose either Mozart Horn Concerto No. 2 or 4, and be prepared for complete three movements (no cadenza);</p> <p>ii. Choose one piece from Strauss Horn Concerto No. 1 or 2 or Gliere Horn Concerto (only First movement); Neuling's "Bagatelle" or Dukas' "Villanelle" or Bozza's "En Foret" (Complete Piece).</p> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
Trumpet	<p>i. First and Second movements of Haydn Trumpet Concerto in E-Flat Major.</p> <p>ii. One contrasting piece of candidates' own choice (the contrasting piece should be of an appropriate standard for consideration at masters level and should showcase the technical skill and musical personality).</p> <p>iii. Theo Charlier: Etude No. 2, "Du Style" from 36 Etudes Transcendantes.</p> <p>*One of the pieces above must be performed on a B-flat Trumpet.</p> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
Trombone	<p>Tenor Trombone</p> <p>i. Choose one of the following solos:</p> <p>(i) David, Concertino First movement</p> <p>(ii) Grøndhal, Concerto First movement</p> <p>(iii) Guilmant, Morceau Symphonique (complete)</p> <p>(iv) Bozza, Ballade (complete)</p> <p>ii. Choose one additional solo/concerto movement of a contrasting style of your own choice</p> <p>iii. Choose one etude from the following:</p> <p>Bordogni/Rochut - Melodious Etudes, Book 3 (Choose one from nos. 91-120)</p> <p>Bass Trombone</p> <p>i. Choose one of the following solos:</p> <p>(i) Lebedev, Concerto in One Movement (complete)</p> <p>(ii) Sachse, Bass Trombone Concerto First and Second movements</p> <p>(iii) McCarty, Sonata First and Second movements</p> <p>(iv) Bozza, New Orleans</p> <p>ii. Choose one additional solo/concerto movement of contrasting style, of your own choice</p> <p>iii. Choose one etude from the following:</p> <p>Bordogni/Ostrander - Melodious Etudes</p>

	Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.
Tuba	<p>i. One complete major concerto or solo from the standard repertoire</p> <p>ii Two etudes from the following studies in contrasting styles:  (i) Blazhevich 70 Studies  (ii) Bordogni 43 Bel Canto Studies  (iii) Kopprasch 60 Selected Studies  (iv) Snedecor Low Etudes for Tuba</p> <p>Notes: The candidates should bring their own piano accompanist. In special circumstances, a piano accompanist can be arranged on-site without prior rehearsal.</p>
Percussion	<p>Percussion auditions require two parts.  The first part of the solo performance requires three solo pieces. Candidate's own choice of repertoire maximum 10 minutes.</p> <p>i. Marimba ii. Snare Drum iii. Timpani</p> <p>The second part of the audition requires candidates to prepare three orchestral excerpts, and it is the candidates' own choice of which instruments to perform but must be on three different instruments.  (Candidates only allow to choose one keyboard percussion instrument as one orchestral excerpt).</p> <p>i. Glockenspiel ii. Vibraphone iii. Xylophone iv. Snare Drum v. Timpani vi. Cymbals  vii. Tambourine viii. Triangle ix. Castanet</p>

## Music Composition and Theory

### Examination Requirement and Procedure

#### Examination Procedure:

This examination is divided into two rounds.

I. First Round (Pre-screening): Two original compositions for pre-screening. The scores for these two compositions should be uploaded as PDFs under the "Supplementary Information" section, "Other Supporting Files" category.

#### Pre-screening Requirements:

Applicants must submit two original compositions, using either Chinese or foreign instruments. Each composition must have a duration of more than five minutes. Applicants should ensure that at least one of these compositions is either an orchestral or chamber music piece.

II. Second Round (Written Examination & Interview): Candidates who pass the pre-screening round will be invited to participate in a written examination and an interview on site.

Music Composition and Theory examinations require two parts.

#### First Part: Music Composition Theory

- To assess the candidate's basic knowledge concerning harmony, counterpoint, musical structure, and orchestration in a written examination.

#### Second Part: Composition

- To compose a string quartet work with complete exposition as per the given musical material during the on-the-spot examination.

Interview: The interview will be conducted in both Chinese and English.