

# guide

## to undergraduate and graduate programmes

**Ignacy Jan Paderewski  
Academy of Music in Poznań**

ul. Święty Marcin 87, 61-808 Poznań  
Phone (operator) 61 856 89 44, fax 61 853 66 76  
e-mail [amuz@amuz.edu.pl](mailto:amuz@amuz.edu.pl)

**[www.amuz.edu.pl](http://www.amuz.edu.pl)**

**Academic year  
2024/2025**

Poznań 2024



The Ignacy Jan Paderewski  
Academy of Music  
in Poznań

# TABLE OF CONTENTS

About the Academy .....	3
Academy Faculties and Administration .....	4
Officers of the Academy .....	5
Courses .....	6
Admission requirements .....	13
Contact us .....	18

## Programme-Specific Requirements – Entrance Exams:

Composition and Music Theory .....	20
Conducting .....	23
Vocal Studies .....	27
Instrumental Studies .....	30
Historically Informed Performance .....	35
Jazz and Stage Music .....	37



# IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ

**The Academy of Music in Poznań boasts a 100-year old teaching tradition, excellent teaching staff and a beautiful modern concert hall, Aula Nova, which conforms to European standards.**

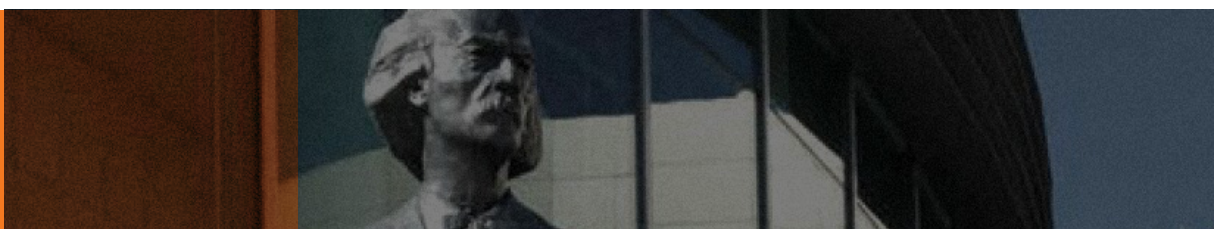
Also, the Foundation at the Ignacy Jan Paderewski Academy of Music in Poznań readily supports any student or staff in their artistic endeavours, research projects and organizational efforts.

Academy students engage in a range of artistic initiatives world-wide. The Academy takes part in the European Student Exchange Programme Erasmus+.

The Academy was awarded the highest ranking A-category for musical arts under the national research evaluation scheme.

The Poznań Academy is the only Polish university to offer:

- Courses on Historically Informed Performance at the Institute of Instrumental Studies.
- Courses in Artistic Luthiery at the Institute of String Instruments.
- Courses in Music Journalism and Electroacoustic Composition (first cycle studies welcome applicants with no prior qualification in music) at the Institute of Composition and Music Theory.
- School of Musical Theatre, whose graduates are eligible to take the internationally recognised Performance Arts Awards (PAA) certificate.



# ACADEMY FACULTIES ARE:

## 01

---

**The Faculty of Composition,  
Conducting, Vocal Studies,  
Music Theory and Artistic  
Education**

**which comprises:**

Institute of Composition and Music Theory  
Institute of Conducting  
Institute of Conducting  
Institute of Artistic Education

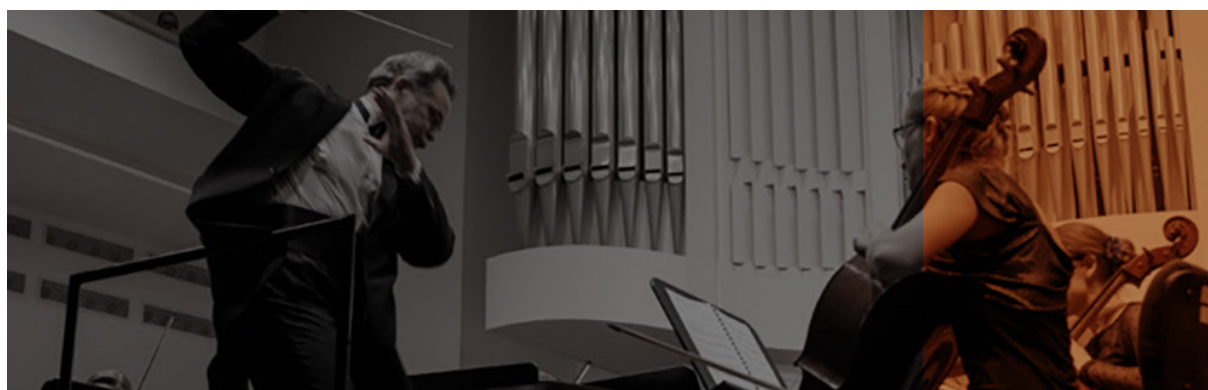
## 02

---

**Faculty of Instrumental Studies,  
Historically Informed  
Performance, Jazz and Stage  
Music**

**which comprises:**

Institute of Instrumental Studies  
Institute of String Instruments  
Institute of Jazz and Stage Music



# OFFICERS OF THE ACADEMY



## **Rector**

Professor Hanna Kostrzewska



## **Vice rector for Artistic Affairs, Research and International Contacts**

Professor Sławomir Kamiński



## **Vice rector for Student Affairs and Teaching**

Professor Szymon Musioł



## **Vice rector for Research Projects, Public Relations and Evaluation Practices**

Professor Mikołaj Rykowski



## **Dean of the Faculty of Composition, Conducting, Vocal Studies, Music Theory and Artistic Education**

Professor Kinga Ceynowa



## **Dean of the Faculty of Instrumental Studies, Historically Informed Performance, and Jazz and Stage Music**

Professor Krzysztof Sowiński



# COURSES & MAJORS

## The Faculty of Composition, Conducting, Vocal Studies, Music Theory and Artistic Education

offers courses in the following areas of instruction:

### 01

#### Composition and Music Theory

##### courses:

##### Composition

3-year full-time first cycle studies

2-year full-time second cycle studies

##### Composition – specialism: Film and Theatre Music Composition

2-year full-time second cycle studies

##### Composition – specialism: Composing for the New Media

2-year full-time second cycle studies

##### Electroacoustic Composition

3-year full-time first cycle studies (no grounding in music required)

##### Music Theory

3-year full-time first cycle studies

2-year full-time second cycle studies

##### Music Journalism

3-year full-time first cycle studies (no grounding in music required)

##### Eurythmy

3-year full-time first cycle studies

##### Eurythmy with Elements of Therapy

2-year full-time second cycle studies

# 02

---

## Conducting

### courses:

#### **Orchestral Conducting**

3-year full-time first cycle studies

#### **Choral Conducting**

3-year full-time first cycle studies

2-year full-time second cycle studies

#### **Wind/Brass Orchestra Conducting**

3-year full-time first cycle studies

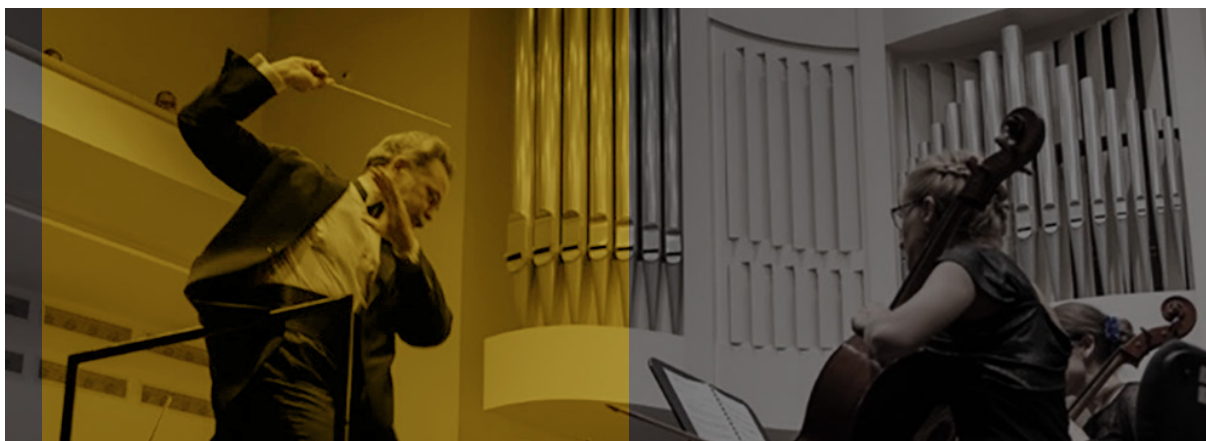
2-year full-time second cycle studies

#### **Orchestral and Operatic Conducting**

2-year full-time second cycle studies

#### **Vocal Ensemble Practice**

2-year full-time second cycle studies





# 03

## Vocal Studies

### courses:

#### Solo Singing

4-year full-time first cycle studies  
2-year full-time second cycle studies

#### Musical Theatre Singing

4-year full-time first cycle studies

# 04

## Artistic Education for Music

### courses:

#### Music Education

3-year full-time first cycle studies

#### Artistic Projects in Music Education

2-year full-time second cycle studies

#### Sacred Music

3-year full-time first cycle studies  
2-year full-time second cycle studies

#### Managing School Bands

3-year full-time first cycle studies  
2-year full-time second cycle studies



## Faculty of Instrumental Studies, Historically Informed Performance, Jazz and Stage Music

offers courses in the following areas of instruction:

# 01

## Institute of Instrumental Studies

**courses:**

**Piano**

**Organ**

**Accordion**

**Flute**

**Oboe**

**Euphonium**

**Trombone**

**Violin**

**Cello**

**Harp**

**Guitar**

3-year full-time first cycle studies

2-year full-time second cycle studies

**Clarinet**

**Bassoon**

**Saxophone**

**French horn**

**Trumpet**

**Tuba**

**Percussion**

**Viola**

**Double bass**

**Lever harp**

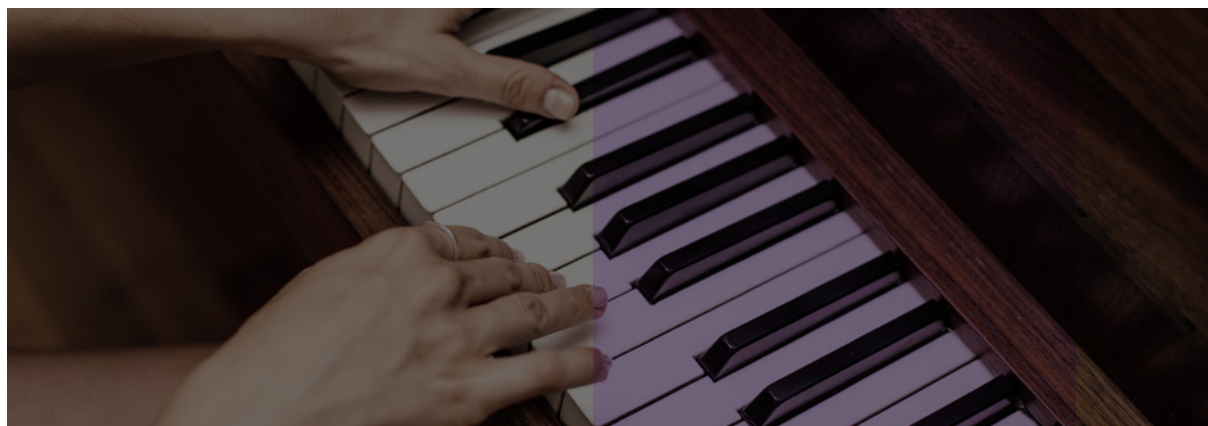
### **Orchestral Musician**

2-year full-time second cycle studies

### **Artistic Luthiery**

4-year full-time first cycle studies (no grounding in music required)

2-year full-time second cycle studies



# 02

## Historical Performance Techniques

### courses:

**Harpsichord**

**Traverso flute**

**Historical oboe**

**Historical clarinet**

**Historical guitar**

**Historical viola**

**Viola da gamba**

**Viennese bass**

**Natural horn**

**Cornett / zink**

3-year full-time first cycle studies

2-year full-time second cycle studies

**Clavichord**

**Recorder**

**Historical bassoon**

**Lute**

**Historical violin**

**Historical cello**

**Violone**

**Natural trumpet**

**Historical trombone**

# 03

## Jazz and Stage Music

### courses:

**Jazz piano**

**Jazz drums**

**Jazz bass guitar**

**Jazz double bass**

**Jazz vocal studies**

**Jazz trumpet**

3-year full-time first cycle studies

2-year full-time second cycle studies

**Jazz guitar**

**Jazz saxophone**

**Jazz trombone**

**Jazz clarinet**

**Composition And Arrangement**

**Jazz accordion**

**Jazz violin**

3-year full-time first cycle studies

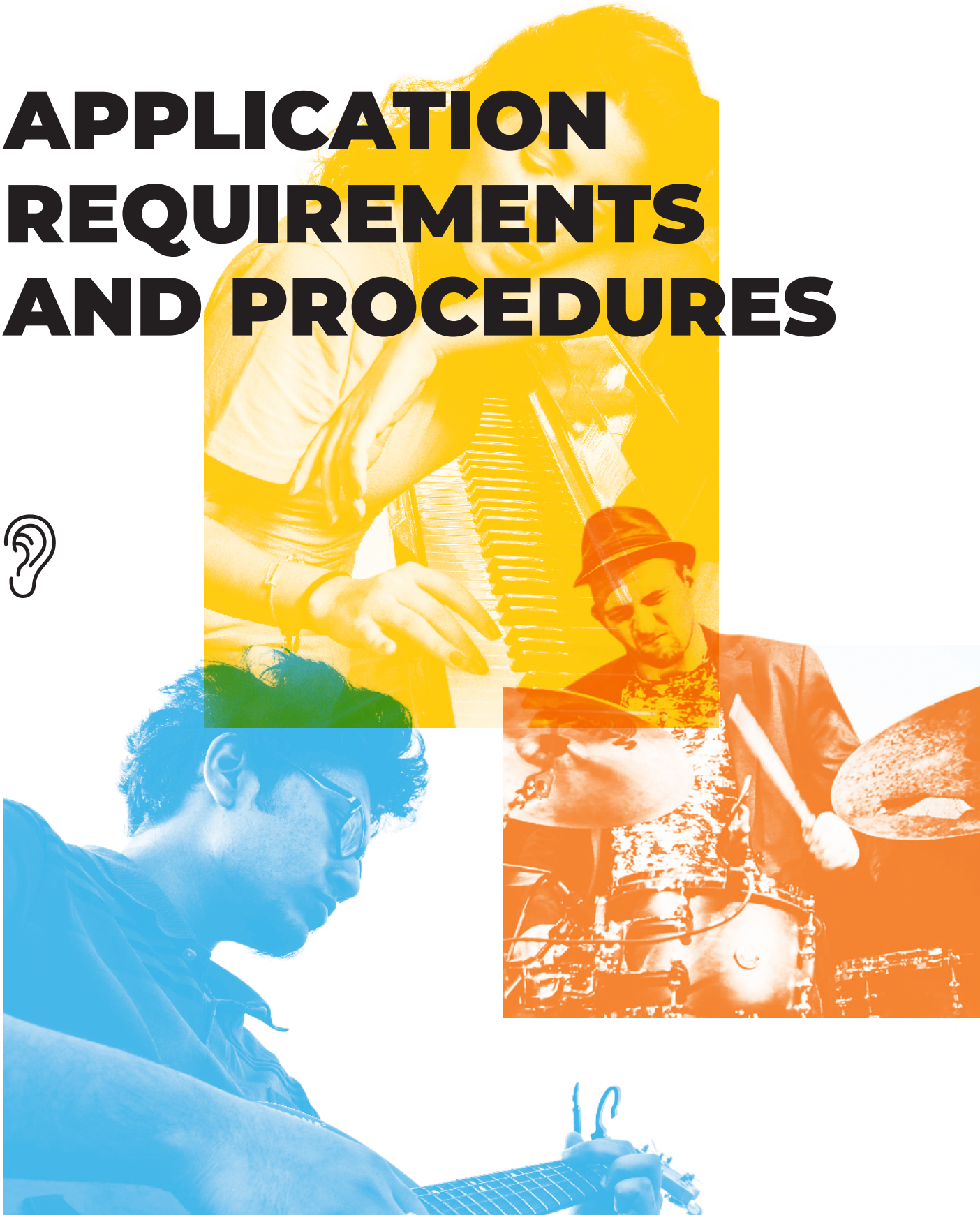


**The Academy of Music in Poznań offers the following courses also in English:**

Course / Specialism	cycle	
	first / undergraduate	second / graduate
COMPOSITION	V	V
COMPOSITION / COMPOSING FOR SCREEN AND STAGE		V
COMPOSITION / COMPOSING FOR THE NEW MEDIA		V
ELECTROACOUSTIC COMPOSITION	V	
CONDUCTING / ORCHESTRAL CONDUCTING	V	
CONDUCTING / CHORAL CONDUCTING	V	V
CONDUCTING / ORCHESTRAL AND OPERATIC CONDUCTING		V
VOCAL STUDIES (all specialisms)	V	V
INSTRUMENTAL STUDIES (all specialisms)	V	V
HISTORICALLY INFORMED PERFORMANCE (all specialisms)	V	V
JAZZ AND STAGE MUSIC (all specialisms)	V	V

**Mind you!** There is a tuition fee due for courses held in English.

# APPLICATION REQUIREMENTS AND PROCEDURES



# General requirements

1. Entrance exams to all courses rely on pre-screening and/or auditions. Detailed admission procedures are regulated in the Terms and Conditions of Admission Procedures for First and Second Cycle Studies at Ignacy Jan Paderewski Academy of Music available at the Academy's website.
2. To register, Applicants are required to present scans of all prescribed documents. If successfully qualified for admission, applicants will be asked to submit the original documents and a photo signed on the back, sized 35 x 45 mm (digital and printout photos must be equivalent).
3. All applications must be accompanied by an application fee specified by the Minister of Science and Higher Education payable to Akademia Muzyczna im. Ignacego Jana Paderewskiego w Poznaniu, Santander Bank Polska S.A., pl. Wolności 15, VI Oddz. w Poznaniu, bank account No. PL 66109013620000000036017907.
4. The application fee is nonrefundable.
5. Each specialism under a course or courses requires a separate application including a set of documents and forms, and additional application fees. Students cannot enrol in two specialism under a single course simultaneously. Should applicants be admitted to two specialism under a single course they will be asked to select only one specialty.

## Online Application

### **All applicants are required to register and apply online as follows:**

1. Online application system is available at:  
<https://e-dziekanat.amuz.edu.pl/e-rekrutacja/> – for studies conducted in Polish and  
<https://e-dziekanat.amuz.edu.pl/e-rekrutacja-eng/> – for studies conducted in English.
2. To register and apply applicants are asked to fill in and confirm an application form, and read and accept the clause on personal data processing; next, they select faculty, major course and specialism. A scan of a signed application form and of all other required documents (see Required Documents) must be submitted in hard copy by the prescribed deadline.
3. Applicants must submit a digital photo, which will be used in their electronic student card (ELS) or its mobile equivalent mLegitymacja.
4. Digital photos must conform to regulations specified for public documents.
5. Application photos must comply with the following requirements:
  - a) max. size 640 x 480 pixel in either .jpg, .tif or .bmp format
  - b) Digital and printout photos submitted must be equivalent.
  - c) photo file name and format must comply with the following standard: <Family name>\_<Given name>.[jpg, tif, bmp], for example: Smith\_John.jpg; Smith\_Jane.tif; Smith\_John.bmp. File formats other than listed in point 5a) are unacceptable.
6. Online registration is considered complete if and only if the applicants have entered all relevant data. Applicants are held liable for any errors, omissions or false information provided in the online application form.
7. The Academy does not assume responsibility for applicant's inability to register due to Internet network failures or periodical server overloads. In such cases applicants are advised to contact the Secretary of the Academic Admissions Committee in person.

## Undergraduate Courses

1. All application is held online. The online application will be available on 4 May 2024 and is due by 2 June 2024 at 23.59 CEST.
2. Entrance exams will be held from 19 to 21 June 2024. Exact time and date will be specified for each course and communicated via e-mail by 12 June 2024.

**Mind you!** Winners of the artistic competition Olimpiada Artystyczna for the category of the musical arts (hereafter referred to as Winners) are privileged in the admission process for the academic year following the year they were awarded the title and are exempt from procedures stated in point 2 above.

Winners gain university admission and are exempt from entrance exams for a course in Composition and Music Theory, specialism: musical journalism.

Applicants seeking admission as Winners are required to submit a confirmation of the awarded title at least a day before entrance exams begin.

Finalist who reached the central stage must seek university admission following the general admission procedure.

### Application documents for undergraduate courses include:

1. A scan of a signed application form printout, generated once the online application is complete.
2. The original and a copy of the certificate of academic qualification or – in case of foreign applicants or Polish applicants who obtained their certificate of academic qualification outside Poland – an equivalent translated into Polish (by a sworn translator from the list of sworn translators of the Ministry of Justice of the Republic of Poland). Applicants who are yet to receive the certificate of academic qualification may submit any document that confirms they have applied for such a qualification.
3. Original and a copy of the secondary school graduation certificate.
4. Applicants who graduated from a music school of the 1st or 2nd degree are required to provide the graduation certificate.
5. Proof of payment for the entrance exam, amount of 150.00 PLN.
6. If audition works are to be performed with accompaniment, applicants are required to submit a paper copy of the scores for the accompanist or accompanist section, as well as a digital copy of the score e-mailed to [rekrutacja@amuz.edu.pl](mailto:rekrutacja@amuz.edu.pl) at least a week before the entrance exam.
7. Exam selections (applies to all courses and specialisms).

**Mind you!** Applicants may be asked to perform only selected works from the applicant's exam selections or parts of thereof.

8. Applicants for whom Polish or English is not a native language are required to demonstrate the level of their language proficiency:
  - applicants for undergraduate programmes conducted in Polish are required to show a minimum of B1 level in Polish
  - applicants for graduate programmes conducted in English are required to demonstrate a minimum of B2 level in English.

**Mind you!** Applicants who cannot confirm their language proficiency in Polish will be asked to demonstrate their language skills and verified by the Academy.

Exams in Polish language proficiency will be held on:

- 18 June 2024 for undergraduate courses

## Graduate courses

1. Application is online only. The online application will be available on 4 May 2024 and is due by 2 June 2024 at 23.59 CEST.
2. Entrance exams will be held 24-26 June 2024. Exact time and date will be specified for each course and communicated via e-mail by 12 June 2024.

## Application documents for graduate courses include:

1. A scan of a signed application form printout, generated once the online application is complete.
2. First or second cycle studies diploma or a uniform master's programme diploma, including a copy. If you cannot provide a diploma yet, submit any applicable formal confirmation. Foreign applicants or Polish applicants who obtained their academic qualification outside Poland must submit an equivalent confirmation and a transcript of records translated into Polish (by a sworn translator from the list of sworn translators of the Ministry of Justice of the Republic of Poland). A diploma or a formal recognition of a foreign diploma must entitle the applicant to apply for second cycle studies within the country that issued the document.
3. Applicants who graduated from a music school of the 1st or 2nd degree are required to provide graduation certificate.
4. Proof of payment for the entrance exam, amount of 150.00 PLN.
5. If audition works are to be performed with accompaniment, applicants are required to submit a paper copy of the scores for the accompanist or accompanist section as well as a digital copy of the score e-mailed to [rekrutacja@amuz.edu.pl](mailto:rekrutacja@amuz.edu.pl) at least a week before the entrance exam.
6. Exam selections (applies to all courses and specialisms).

**Mind you!** Applicants may be asked to perform only selected works of applicant's exam selections or parts of thereof.



7. Applicants for whom Polish or English is not a native language are required to demonstrate the level of their language proficiency:
- applicants for graduate programmes conducted in Polish are required to show a minimum of B1 level in Polish
  - applicants for graduate programmes conducted in English are required to demonstrate a minimum of B2 level in English.

**Mind you!** Applicants who cannot confirm their language proficiency in Polish will be asked to demonstrate their language skills and verified by the Academy.

Exams in Polish language proficiency will be held on:

- 26 June 2024 for graduate courses.



# For detailed information contact:

**The Office of  
the Institute of Conducting, the Institute of Composition and Music Theory,  
the Institute of Artistic Education, room 114**

phone (+48) 61 856 89 32

Jagoda Musiał, MA  
email: jmusial@amuz.edu.pl

**office hours:  
Mon – Fri 12.00 pm – 2.00 pm**

**The Office of  
the Institute of Instrumental Studies, the Institute of String Instruments, the Institute of  
Jazz and Stage Music, room 111**

phone: (+48) 61 856 89 33

Magdalena Kalek, MA  
e-mail: mkalek@amuz.edu.pl

Roksana Skieresz, MA  
e-mail: rskieresz@amuz.edu.pl

**office hours:  
Mon – Fri 12.00 pm – 2.00 pm**

**The Office of the Institute of Vocal Studies, room 209**

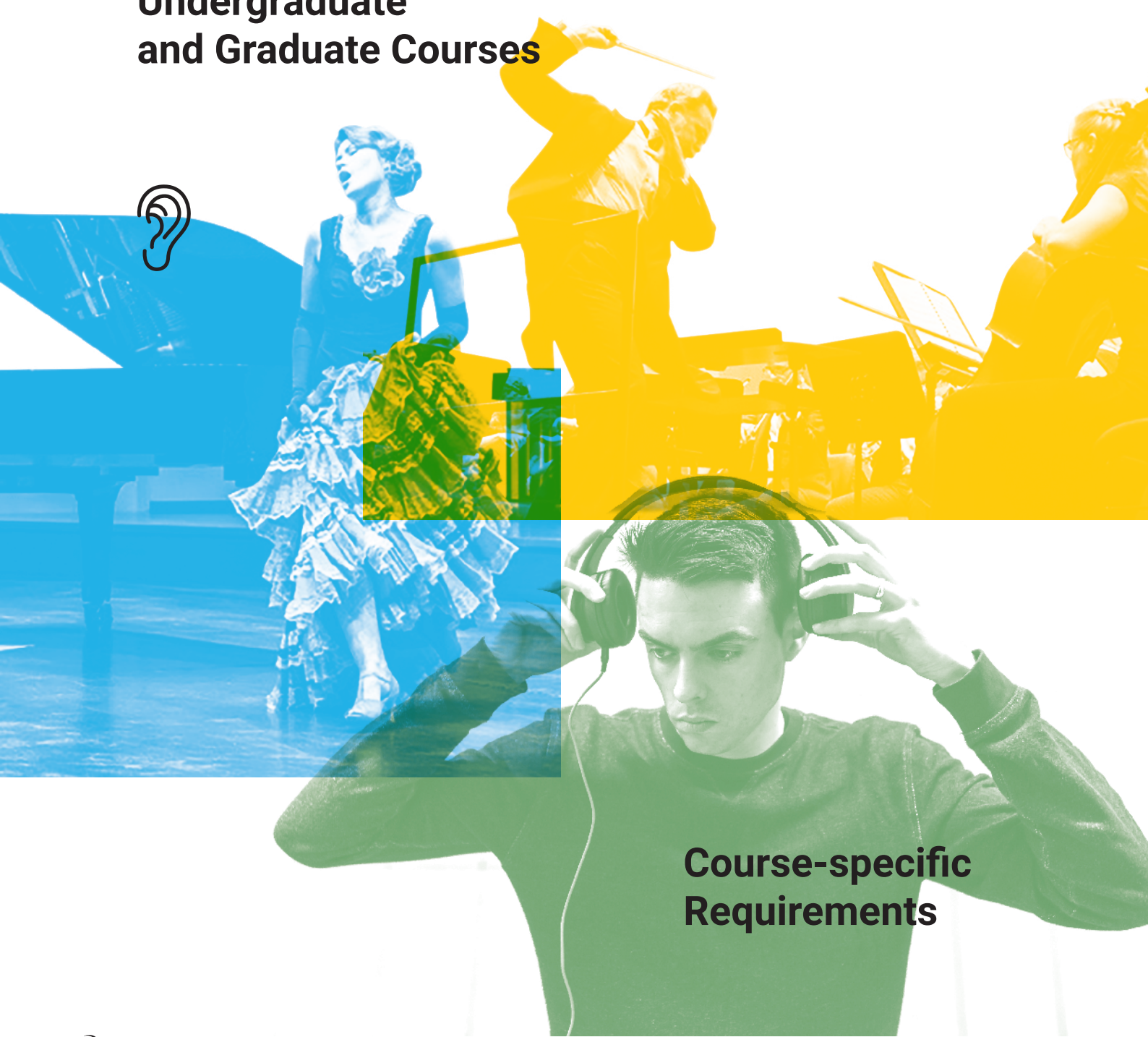
phone (+48) 61 856 89 34

Dagmara Pawelska-Rogal, MA  
e-mail: dpawelska@amuz.edu.pl

**office hours:  
Mon – Fri 12.00 pm – 2.00 pm**

# APPLICATION REQUIREMENTS AND PROCEDURES

Undergraduate  
and Graduate Courses



Course-specific  
Requirements



# COMPOSITION AND MUSIC THEORY

**Composition**  
**Electroacoustic Composition**

# COURSE: COMPOSITION AND MUSIC THEORY



## Composition

### Undergraduate courses

#### Stage 1

Applicants must submit at least two own compositions written for an instrumentation of their choice. The score sheet may be handwritten or printed out. Compositions must be written out neatly and elaborately. Applicants may use electroacoustic effects to showcase their compositions.

#### Stage 2

Ear Training assessment.

### Graduate courses

#### Stage 1

Applicants will be asked to submit a score (handwritten or printed out) for at least 3 compositions of different instrumentation, including one for more than 12 instruments. Applicants may use electroacoustic effects to showcase their compositions.

#### Stage 2

##### Composition and Composition – specialism: Composing for Screen and Stage

An interview on topics related to the chosen area of study, such as creative aptitude and/or fundamentals of a composer's musicianship.

Assessment in harmony Applicants who graduated from first cycle studies on Composition or Music Theory are exempt from the test on harmony.

#### Stage 2

##### Composition – specialism: Composing for the New Media

An interview on topics related to the chosen area of study, such as creative aptitude and/or fundamentals of a composer's musicianship.

Practical Assessment.

### Exam procedure

Applicants are given 2 sample tracks pre-prepared by the electroacoustic faculty staff to create a 2-3 minute composition.

Duration: 2 hours.

Evaluation criteria: purposeful and creative use of the toolkit as well as composition's artistic value and aesthetics.

The exam is held in a single room, all applicants work independently on their own computers and headphones; the Academy will provide headphones for in-exam use if needed.

Applicants may utilise electronic tools of their choosing (plug-ins, patches and alike).

Final output subject to evaluation: entire project + rendered stereo version.

Once the exam committee members are familiarised with each composition, applicants are interviewed for details.

---

## Electroacoustic composition

### Undergraduate courses

#### Stage 1

Applicants are asked to submit a portfolio due by 2 June 2024. The portfolio must include a cover letter and a 15-minute selection of own electronic, electroacoustic and/or audiovisual works. Each composition must be presented in full (fragments will not be considered) and must be the individual work of the applicant (collaborations will not be considered).

Applicants are required to submit their portfolio via online sharing platform such as Google Drive or equivalent, download and multiple access must be enabled from 2 June to 31 October 2024. Link to portfolio must be included in the application documents.

#### Stage 2

Listening aptitude test.





# COURSE: CONDUCTING

**Orchestral Conducting**  
**Orchestral and Operatic Conducting**  
**Choral Conducting**  
**Wind/Brass Orchestra Conducting**

# COURSE: CONDUCTING

## Orchestral Conducting

### Undergraduate courses

#### Stage 1

Conducting assessment: showcase two parts of a classical or Romantic symphony (of varied character)

Applicants will be asked to demonstrate their piano playing skills (a work of their choosing).

#### Stage 2

Ear Training assessment. / Listening aptitude test.

**Mind you!** Applicants must submit exam selections and piano reductions (four hands or two pianos) as part of their application documents.

---

## Orchestral and Operatic Conducting

### Graduate courses

#### Stage 1

Conducting assessment: applicants must showcase two works selected respectively from Set 1 and Set 2 below.

#### SET 1

L. van Beethoven – *Symphony No. 5*

L. van Beethoven – *Symphony No. 3*

W.A. Mozart – *Jupiter Symphony*

#### SET 2

P. Czajkowski – *Symphony No. 5*

J. Brahms – *Symphony No. 1*

M. Karłowicz – *Odwieczne pieśni*, Op. 10  
(*Eternal Songs*)

#### Stage 2

Score reading assessment.

A test on general music knowledge.

Applicants who advance will be asked for an interview on topics related to the chosen area of study.

**Mind you!** Applicants must submit exam selections as part of their application documents.





---

## Choral Conducting

### Undergraduate courses

#### Stage 1

Conducting assessment: showcase two polyphonic compositions of contrasting character for a mixed and equal voice choir.

Singing assessment: two songs of contrasting character, including one accompanied.

Applicants will be asked to demonstrate their piano playing skills (a work of their choosing).

#### Stage 2

Ear Training assessment. / Listening aptitude test.

**Mind you!** Applicants must submit exam selections as part of their application documents.

### Graduate courses

#### Stage 1

Conducting assessment: showcase two polyphonic compositions of contrasting character for a mixed choir (one composition may be accompanied on piano or organ).

Singing assessment: two songs of contrasting character, including one with accompaniment.

#### Stage 2

Score reading assessment.

A test on general music knowledge.

Applicants who advance will be asked for an interview on topics related to the chosen area of study.

**Mind you!** Applicants must submit exam selections and score as part of their application documents.

---

## Wind/Brass Orchestra Conducting

### Undergraduate courses

#### Stage 1

Conducting assessment: showcase two compositions of contrasting character: a marching style (e.g. A. Holzmann – Blaze Away) – applicants may use a baton or mace; cantilena style (e.g. The Young Amadeus, arr.) J. de Haan).  
Practical assessment: brass or wind instrument playing skills  
Applicants will be asked to demonstrate their piano playing skills (a work of their choosing).

#### Stage 2

Ear Training assessment. / Listening aptitude test.

**Mind you!** Applicants must submit exam selections and piano reductions (four hands or two pianos) as part of their application documents.



## Graduate courses

### Stage 1

Conducting assessment: three composition of contrasting character: marching style (for example F. von Suppe – overture march from Light Cavalry), a programmatic or illustrative composition for a wind orchestra (for example. J. de Haan – Oregon) and a symphonic, choral or instrumental composition transcribed for a wind orchestra (for example D. Shostakovich – Watz No. 2). Practical assessment: brass or wind instrument playing skills.

### Stage 2

Score reading assessment.

A test on general music knowledge.

Applicants who advance will be asked for an interview on topics related to the chosen area of study.

**Mind you!** Applicants must submit exam selections and piano reductions (four hands or two pianos) as part of their application documents.





# COURSE: VOCAL STUDIES

**Solo Singing**  
**Musical Theatre Singing**

# COURSE: VOCAL STUDIES

## Solo Singing

### Undergraduate courses

Applicants are requested to prepare 4 works, songs or arias of their choosing, including one in Polish.

#### Stage 1

Solo singing assessment: applicants perform two songs of their choosing, including one in Polish.

#### Stage 2

Solo singing assessment: applicants perform two selections.

Acting assessment: applicants are asked to recite two poems, a classical and a contemporary piece, and a fragment in prose; acting aptitude test (comfortable sportswear and footwear required).

Movement aptitude test (comfortable sportswear and sports footwear required).

Listening skills and aptitude test (musical aptitude test – listening, rhythm, musical memory).

A phoniatic examination of speech and hearing organs conducted in a specialised clinic recognised by the Academy. The application fee / entrance exam fee does not cover the cost of the phoniatic examination.

### Graduate courses

Applicants are requested to prepare 4 works, two songs or two arias. Applicants are requested to submit a health evaluation statement on speech organs by a phoniatic professional.

#### Stage 1

Solo singing assessment: applicants perform two arias and two songs.

#### Stage 2

Applicants who advance will be asked for an interview on topics related to the chosen area of study.



---

## Musical Theatre Singing

### Undergraduate courses

Applicants are requested to prepare 4 works.  
The selections must include one musical theatre aria.

#### Stage 1

Musical theatre singing assessment: applicants perform two songs of their choosing, including one in Polish.

#### Stage 2

Solo musical theatre singing assessment: applicants perform two pre-prepared songs.

Acting assessment: applicants are asked to recite two poems, a classical and a contemporary piece, and a fragment in prose; acting aptitude test (comfortable sportswear and footwear required).

Movement aptitude test (comfortable sportswear and sports footwear required).

Listening skills and aptitude test (musical aptitude test – listening, rhythm, musical memory).

A phoniatic examination of speech and hearing organs conducted in a specialised clinic recognised by the Academy.

The application fee / entrance exam fee does not cover the cost of the phoniatic examination.

**Mind you!** Institute of Vocal Studies will accept applicants with no prior formal vocal or musical qualification, provided they demonstrate exceptional voice qualities.





# **COURSE: INSTRUMENTAL STUDIES**

## **Instrumental Instruction:**

**piano, organ, accordion, flute, oboe, clarinet, bassoon, saxophone,  
euphonium, horn, trumpet, trombone, tuba, percussion  
instruments, violin, viola, cello, double bass, harp, lever harp, guitar**

**Orchestral Musician**

**Artistic Luthiery**

# COURSE: INSTRUMENTAL STUDIES

## Instrument Instruction

### Undergraduate courses (including courses conducted in English)

#### Stage 1

Practical assessment: applicants will be asked to demonstrate their playing skills on an instrument of choice. For audition repertoire see below (expected level of proficiency is equivalent to second degree music school graduates).

Sight-reading scores.

Quick study piece: applicants will be asked to prepare and perform a previously unrehearsed work to assess impromptu practical performance and music-reading skills.

#### piano

- J.S. Bach – Prelude and fugue from *Das wohltemperierte Klavier*, vol. 1, BWV 846-869, vol. 2, BWV 870-893
- a Classical or Romantic sonata
- two etudes presenting technical proficiency and versatility
- works by F. Chopin except for: Etudes from Op. 10 and 25, and *Trois nouvelles études* in F minor, A fl at major, D fl at major, concertos and chamber pieces
- own-choice selection (published before 1970)

#### organ

- J.S. Bach – any two contrasting movements from one of his trio sonatas, BWV 525-530
- a prelude and fugue or a toccata and fugue by J.S. Bach OR a prelude / toccata by D. Buxtehude or N. Bruhns,
- a selection from the Romantic or Neoromantic period (C. Franck, F. Mendelssohn-Bartholdy, M. Reger, A.G. Ritter, J.G. Rheinberger, M. Reger, M. Surzyński, F. Nowowiejski and others)

#### accordion

- selections of contrasting styles, including original and transposed works. In terms of technical proficiency of the selection, second degree musical school level of difficulty is expected.

#### percussion

- two etudes for snare drum, including one using rudimentary technique
- a selection for xylophone (solo or with accompaniment)
- a selection for timpani (solo or with accompaniment)
- a selection for vibraphone (using four-mallet technique)
- a selection for marimba (using four-mallet technique)

#### Wind instruments

Applicants are asked to perform selections of own choosing, a maximum of 20 minutes and showcasing a variety of musical styles and forms. Applicants may use notation sheets during the audition.

**violin**

- two contrasting movements from one of J.S. Bach's *Sonatas* or *Partitas*
- a caprice for solo violin
- 1st or 2nd and 3rd movement from a violin concerto

**viola**

- two contrasting movements from one of J.S. Bach's or M. Reger's *Suites* or *Sonatas*
- a caprice for viola solo
- 1st or 2nd and 3rd movement from a viola concerto

**cello**

- two contrasting movements from J.S. Bach's *Suites*
- an etude or caprice
- a movement of concerto or sonata for cello
- any one selection

**double bass**

- an etude or caprice or two contrasting movements chosen from H. Fryba's or J.S. Bach's *Suites*
- a sonata (two contrasting movements)
- 1st or 2nd and 3rd movement from a concerto

**guitar**

- a selection from the Renaissance or Baroque period (in case of cyclic pieces – 3 contrasting movements)
- etude showcasing any guitar technique (18th – 20th century music)
- a sonata or variations
- a contemporary piece published before 1980

**harp**

- a concert etude (19th or 20th century)
- a composition from the Baroque period
- a sonata or variations (19th or 20th century)
- any other 19th or 20th century work

**lever harp**

- a composition originally written for the lever harp in the 20th century (by any composer)
- a sonata form from the Classical period (transcription)
- a transcription of a Baroque music work
- a composition (miniatures arranged in a cycle are also acceptable) up to 10 minutes long

**Stage 2****All courses**

Listening aptitude test.

**Graduate courses****Stage 1**

Practical assessment: applicants are requested to perform a 30-45 minute repertoire.

Audition repertoire for each specialism:

**piano**

Applicants are asked to perform a stylistically diversified program, including works written in at least two different periods.





## **Wind instruments**

Applicants are asked to perform selections of own choosing, a maximum of 20 minutes and showcasing a variety of musical styles and forms. Applicants may use notation sheets during the audition.

### **organ**

- a Baroque period work
- a complete Romantic or contemporary form

### **accordion**

- Applicants are asked to perform a selection of different styles, including original and transposed works. In terms of technical proficiency of the selection, undergraduate level of difficulty is expected.

### **percussion**

- two works, including one using a rudimentary technique
- a selection for timpani
- a selection for vibraphone using four-mallet technique
- a selection for marimba using four-mallet technique
- applicants will be asked to demonstrate their skills in sight playing on any of the percussion instruments listed above

### **violin**

- a caprice for solo violin
- 1st or 2nd and 3rd movement from a violin concerto
- a selection for violin, solo or with piano

### **viola**

- a caprice for viola solo
- 1st or 2nd and 3rd movement from a viola concerto
- a selection for viola, solo or with piano

### **cello**

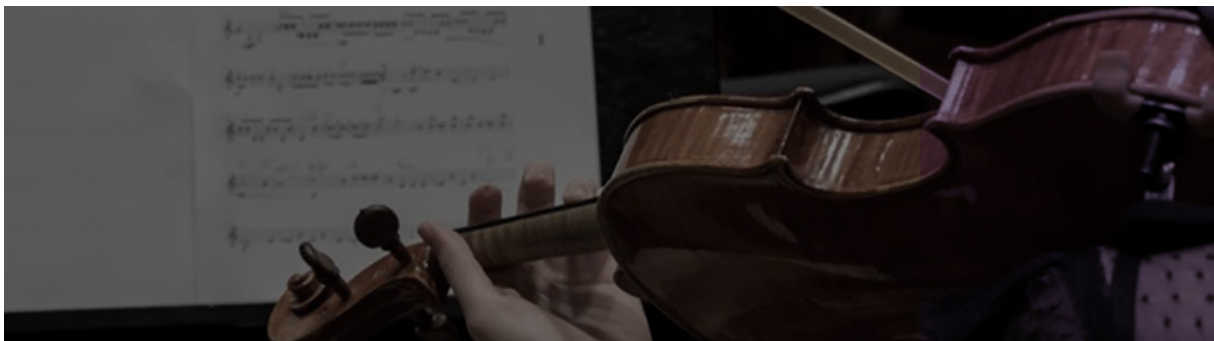
- an etude or caprice
- two contrasting movements from J.S. Bach's *Suites*
- a first movement of a concerto for cello

### **double bass**

- an etude or caprice or two contrasting movements chosen from H. Fryba's or J.S. Bach's *Suites*
- sonata (two contrasting movements)
- 1st or 2nd and 3rd movement from a concerto

### **guitar, harp**

Applicants are asked to perform a stylistically diversified program, including works written in at least two different periods, which contains an extended musical form.



## Stage 2

Applicants who advance will be asked for an interview on topics related to the chosen area of study.

---

## Orchestral Musician

### Graduate courses

#### Stage 1

1. Applicants perform solo repertoire
  - **Violin:** a caprice for solo violin, and 1st or 2nd and 3rd movement from a violin concerto
  - **Viola:** caprice for viola solo, and 1st or 2nd and 3rd movement from a viola concerto
  - **Cello:** a caprice or etude for cello solo, and 1st or 2nd and 3rd movement from a cello concerto
  - **Double bass:** a caprice or etude for double bass solo, and 1st or 2nd and 3rd movement from a double bass concerto
  - **Wind instruments:** solo repertoire with piano, including a variety of styles and more than a 20-minute long performance
  - **Percussion instruments:** solo repertoire, including a variety of styles and more than a 20-minute long performance
2. Applicants will be asked to perform 4 contrasting orchestral excerpts specific for the instrument of their choice.

#### Stage 2

Applicants who advance will be asked for an interview on topics related to the chosen area of study.

---

## Artistic Luthiery

### Undergraduate courses

#### Stage 1

Applicants will be asked to showcase a musical instrument or a part of a musical instrument, or other wood works, drawings or graphics.

Additionally, applicants will be asked to build a part of a string instrument and deliver an observational drawing.

Applicants will be asked to perform a musical selection on an instrument of their choice.

#### Stage 2

Listening aptitude test.

### Graduate courses

#### Stage 1

Applicants will be asked to submit for evaluation at least one independent build musical instrument.

#### Stage 2

Applicants who advance will be asked for an interview on topics related to the chosen area of study.





# **COURSE: HISTORICALLY INFORMED PERFORMANCE**

**Instrument instruction:**

**harpsichord, clavichord, traverso, recorder, historical oboe,  
historical bassoon, historical clarinet, lute, historical guitar,  
historical violin, historical viola, historical cello, viola da gamba,  
violone, Viennese bass, natural trumpet, natural horn,  
historical trombone, cornett/zink**

# COURSE: HISTORICALLY INFORMED PERFORMANCE

## Instrument Instruction

### Undergraduate courses

#### Stage 1

Practical assessment: applicants will be asked to demonstrate their playing skills on an instrument of choice. For audition repertoire see below (expected level of proficiency is equivalent to secondary music school graduates).

Sight-reading scores.

Quick study piece: applicants will be asked to prepare and perform a previously unrehearsed work to assess impromptu practical performance and music-reading skills.

#### Audition repertoire for each specialism:

##### Harpsichord:

Applicants are asked to perform selections of own choosing, showcasing at least two different musical styles and including a polyphonic work.

Assessment audition may be performed on piano, harpsichord or organ.

##### historical instruments:

Applicants are asked to perform selections of own choosing, showcasing at least two different musical styles and including a solo instrument work.

#### Stage 2

##### All courses

Listening aptitude test.

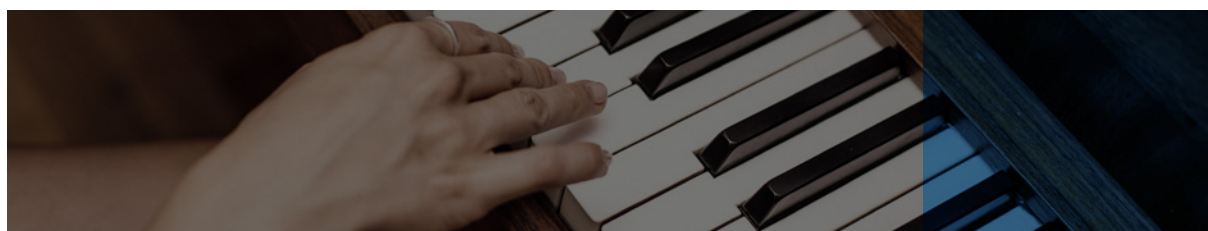
### Graduate courses

#### Stage 1

Applicants are asked to perform a 30-40 minute long, stylistically diversified program, including works written in at least two different periods.

#### Stage 2

Applicants who advance will be asked for an interview on topics related to the chosen area of study.





# **COURSE: JAZZ AND STAGE MUSIC**

## **Instrument Instruction:**

**jazz piano, jazz trumpet, jazz percussion, jazz guitar, bass guitar,  
jazz violin, jazz saxophone, jazz double bass, jazz trombone,  
jazz clarinet, jazz accordion**

## **Composition and Arrangement**

**Jazz Singing Practices**

# COURSES: JAZZ AND STAGE MUSIC

## Instrument instruction

### Undergraduate courses taught in English

#### Stage 1

Practical assessment: Applicants will be asked to perform the prescribed repertoire on an instrument of their choice.

Applicants will be asked to demonstrate their skills in sight playing and improvisation based on prescribed harmonic successions.

Quick study piece: applicants will be asked to prepare and perform a previously unrehearsed work to assess impromptu practical performance and music-reading skills.

#### Audition repertoire for each specialism:

##### all instruments, excluding percussion:

- two classical works
- three jazz works, including one blues or rhythm changes

##### percussion:

- two works, including one using a rudimentary technique
- a work for a melodic/pitched percussion instrument
- three jazz works, including contrastive stylistics

#### Stage 2

Listening aptitude test (ear training).

### Graduate courses

#### Stage 1

Practical assessment: Applicants will be asked to perform the repertoire on an instrument of their choice. The selections must include:

- a transcribed improvisation available in recording OR a jazz etude (recording and transcribed music sheet must be submitted to the exam committee)
- a standard selected from the prescribed repertoire (see below) in own arrangement
- a jazz ballad
- a fast swing piece
- a work in the Latin, rock, fusion or funky style.

**Mind you!** For works in category c), d) and e), applicants may use works listed below in Prescribed repertoire. Applicants may perform own compositions provided they adhere to the stylistic requirements listed above.



Additionally:

- percussion players will be asked to perform a work for a melodic/pitched percussion instrument
- Applicants will be required to demonstrate their sight-reading and improvisational skills too.

Prescribed repertoire

- M. Davis – *Joshua*
- M. Davis – *Blue in Green*
- M. Davis – *So What?*
- C. Porter – *What Is This Thing Called Love*
- B. Kaper – *On Green Dolphin Street*
- B. Kaper – *Invitation*
- K. Barron – *Voyage*
- T. Monk – *In a Walked Bud*
- T. Monk – *Round Midnight*
- T. Monk – *I Mean You*
- T. Monk – *Epistrophy*
- J. Henderson – *Inner Urge*
- J. Henderson – *Recorda-Me*
- H. Hancock – *Maiden Voyage*
- H. Hancock – *Dolphin Dance*
- H. Hancock – *Eye of a Hurricane*
- W. Shorter – *Footprints*
- W. Shorter – *Black Nile*
- A.C. Jobim – *How Insensitive*
- A.C. Jobim – *No More Blues*

### Stage 2

Applicants who advance will be asked for an interview on topics related to the chosen area of study.



---

## Composition and Arrangement

### Undergraduate courses

#### Stage 1

Applicants will be required to present scores of their compositions or arrangement. Also, applicants will take a test on jazz harmony and history of jazz (styles, exponents etc.) Applicants will be asked to demonstrate their playing skills on an instrument of their choice; selections must include a classical work and a jazz-styled or related-style work) Practical assessment: applicants are asked to create an impression using specified notated harmonic successions, and perform the composition on a piano (melody with accompaniment).

#### Stage 2

Listening aptitude test.

### Graduate courses

#### Stage 1

Applicants will be asked to present four scores in contrastive styles: jazz music or related genres. At least three selections must be written independently by the applicant. Arrangements must include a minimum of 10 musicians, including:

- a composition for a classic big band
- a composition with symphonic orchestra (selected instruments for each section: string, woodwind and brass, percussion).

Applicants will be asked to demonstrate their playing skills on an instrument of their choice; selection must include two jazz-styled or related-style works.

#### Stage 1

Applicants who advance will be asked for an interview on topics related to the chosen area of study.

## Jazz Vocal Studies

### Undergraduate courses

#### Stage 1

Listening aptitude test. Applicants will be required to demonstrate their aural aptitude and understanding of musical principles.

#### Stage 2

Solo singing assessment: applicants will be asked to perform three stylistically diversified songs, including at least one in Polish and one in English, and a blues work.

Quick study piece: applicants will be asked to prepare and perform a previously unrehearsed work to assess impromptu practical performance and sight singing skills.

Applicants are asked to recite fragments of poetry or prose.

### Graduate courses

#### Stage 1

Solo singing assessment: applicants will be asked to perform a stylistically diversified repertoire, including:

- a) a composition in Polish (or English – for applicants seeking admission to programmes taught in English)
- b) a fast swing piece
- c) a jazz ballad
- d) a blues piece
- e) a work in the jazz-rock, soul or Latin-American style
- f) a fragment in prose or a poem, about 1 minute long.

**Mind you!** For categories b), c), d) and e) at least one work must be performed in English.

Listening aptitude test (musical listening aptitude – listening, rhythm, musical memory and fundamentals of harmony).

#### Stage 2

Applicants who advance will be asked for an interview on topics related to the chosen area of study.

**Mind you!** Applicants cannot use digital or digitalised backing tracks.

