

## Master's degree Programme Conducting M.Mus. (DGM)

Information on our online application, application documents, deadlines and fees can be found on the [Application page](#).

This translation is a service of the HMTMH. The German original is the binding description of the entrance examination/audition.

The entrance audition and admission examination is divided into two rounds:

1. digital pre-selection (video),
2. live entrance audition and admission examination at the HMTMH.

After the first round of the entrance audition/examination (digital pre-selection) you will be informed whether you:

- will be invited to the live entrance audition/examination
- or
- have not passed the entrance audition/examination.

Major in opera correpetition: The entrance examination does not include digital pre-selection and takes place live at the HMTM.

### Technical information:

Upload your videos to a streaming platform of your choice following the guidelines below:

- The first video should start with a short welcome text (preferably in German, English is accepted) with your name, date of birth and intended major.
- It is important that you are easy to see and hear while presenting your programme.
- Each work must be recorded live and without interruption (image and sound simultaneously). The recording quality does not have to be professional.
- The recordings of the submitted works must not be edited afterwards and must be available uncut. Editing is possible between the works.
- The videos for the intended major should not exceed a maximum file size of 500 MB.
- The videos must be accessible without a password and streamable without downloading the files.

Please submit one or more links to the videos via our online portal APP.

Note on data protection:

The links you submit will only be viewed for the purpose of the application process and only by those involved in it.

## Requirements for the entrance audition and admission examination

### Round 1 (pre-selection by video)

#### **Major: orchestral conducting:**

Frontal video recording (whole body) of the conducting of the following works:

- Ludwig van Beethoven, Egmont Overture op. 84
- Igor Stravinsky, from 'Histoire du Soldat': No 1 'Marche du Soldat' (Publisher: Chester, CF 55726)

Applicants are free to choose whether to conduct an ensemble/orchestra, with piano, or to a recording.

Piano: Video recording of two works from different periods (advanced difficulty). If piano is not your main instrument, an additional recording of a work on your main instrument is admissible.

#### **Major: choir and ensemble conducting:**

Singing: Video recording of two freely chosen works of different periods with or without accompaniment (singing and playing the piano at the same time is not recommended).

Piano: Video recording of two moderately difficult works from different periods (advanced difficulty). If piano is not your main instrument, an additional recording of a work on your main instrument is admissible.

Conducting: frontal video recording (whole body) of conducting the following works:

- Johann Sebastian Bach: Motet "Jesu, meine Freude" BWV 227, from it: "Trotz dem alten Drachen"
- Maurice Duruflé: Requiem op. 9, Nr. 8 „Libera me“ (Version for large orchestra)

It is up to the applicants whether someone (e.g. piano) will accompany the conducting, whether the conducting will be done without sound, i.e. only in the imagination, or whether the conducting will be done to a recording.

### Round 2 (Live Entrance Examination)

#### **Major: orchestral conducting**

First part of the examination (approx. 20min.)

Conducting with piano: Brahms, Symphony No. 3, 1st movement

Minor subject piano (advanced level): three moderately difficult works or movements from different periods are to be prepared. The candidate can additionally present another work on another instrument or by singing.

Sight-reading: various passages from piano reductions and scores.

Conducting-specific ear training (oral, advanced level).

Second part of the examination (approx. 20min.) – only after passing the first part of the examination:

Conducting with orchestra: Magic Flute overture and Freischützouvertüre

If extraordinary circumstances (e.g. covid) prevent the presence of an orchestra, this part will be examined with piano.

#### **Major: Choral and Ensemble Conducting**

First part of the examination (approx. 20 min.):

- Sight-reading Scores: Vocal music Old and New Clefs, orchestral score
- Sight-reading piano reductions: e.g. Mendelssohn: Elias
- Ear training (oral): advanced level, recognition of intervals, triads and tetrads and modulation paths.

- Rehearsal methodology: Colloquium on a prepared a cappella work. The aim is to explain how the work is rehearsed and what difficulties might arise, as well as to answer general questions about the piece; a vocal/instrumental ensemble may be available.

Second part of the examination (approx. 15 min.): (only after passing the first part of the examination) Rehearsal of a choral work announced 2 weeks before the entrance examination.

Third part of the examination (approx. 10-15 min.): (only after passing the second part of the examination) Rehearsal of an orchestral work: Brahms: Symphony Nr. 3, 2nd. Movement

If ensemble rehearsals are not possible due to external conditions (Corona pandemic), examination parts 2 and 3 will be replaced by a **colloquium** on the prepared works, during which you will explain how the work could be rehearsed and what difficulties might arise. General questions about the pieces will also be asked.

**Criteria:**

- Musical and conducting talent
- Clearly recognisable artistic vision
- Technical brilliance of the conducting
- Competent appearance (presence)
- Good hearing
- Proficiency in regards to music theory, score playing and piano reduction playing

**Major: opera correpetition:**

First part of the examination:

Prepared piano performance of a freely chosen work

Second part of the examination:

Theater-like piano performance (singing and playing) of two prepared opera excerpts:

-W.A. Mozart "Le Nozze di Figaro" finale Act 2 (Bärenreiter No. 16) from "Esci omai garzon malnato" to Antonio's entrance.

-R. Strauss "Der Rosenkavalier" Beginning of Act 1 to No. 26

Third part of the examination:

Sight-reading moderately difficult passages from different operas

If you have any questions regarding the requirements of the entrance examination or the degree programme in general, please contact the programme spokesperson Prof. Frank Löhrr (e-mail: <mailto:frank.loehr@hmtm-hannover.de>).

**Assessment:**

A point system of 1-15 points is being applied (check out the admission regulations on the program's web page [Study programmes](#)). Achieving at least 7 points in the 1st round (digital) entitles the candidate to take part in the 2nd round (live entrance examination).