

Faculty of Vocalism and Acting
Recruitment 2020/2021

field of study: **Vocalism**
second cycle studies (full-time)

Date of the exams:

specialization – solo singing: 7–8 September 2020

specialization – musical: 10–11 September 2020

contact to the Faculty Recruitment Commission: rekrutacja3@amuz.gda.pl

specialization: solo singing

Submitting of a detailed examination programme (singing and acting) in advance together with all documents is required.

I stage: Singing exam

Part I: on the basis of submitted recordings
(deadline for submission: 31 August 2020)

Separate files presenting individual pieces prepared for the exam and a file with the candidate's self-presentation should be submitted.

1. The self-presentation should include the following information:
 - name and surname,
 - the recruitment number,
 - age (completed years),
 - the name of the town where the candidate comes from or currently lives,
 - information about the candidate's musical education.
2. Recordings of pieces sent in separate files should contain:
 - information about the presented programme (name and surname of the composer and the title of the work – in the case of opera arias, please indicate the character performing the aria, the title of the opera and the number of the act from which the aria comes)

Programme requirements:

- a Baroque aria (opera or oratorio),
- a composition from the Vienna Classical period,
- a song from the Romantic period,

- a contemporary composition from the second half of the 20th century,
- a piece chosen by the candidate.

The recordings can be recorded with piano accompaniment or background music. It is mandatory to learn the repertoire by heart.

Technical requirements:

- audio-video files should be sent in one of the formats: 3G2, 3GP, ASF, HEVC, M2TS, M4V, MOV, MP4, MP4V, MTS, TS, WMV to a dedicated folder generated in the recruitment system; when uploading the files, please give your name,
- **please do not send files larger than 250 MB,**
- the recordings must show the whole figure of the candidate,
- It is possible to use a camera, a smartphone, a tablet, a computer etc. to do the recording,
- the room where the recording is made should be well lit,
- Assembly and editing of recordings during the presentation of individual pieces of the exam is not allowed, but it is advisable to send individual pieces in separate files,
- the candidate shall be responsible for the final shape and quality of the recording,

Part II: Examination at the Academy after qualification by the Examination Board.

The candidate shall personally perform the repertoire items indicated by the Board (each candidate will be informed of the date of his/her exam).

Before taking the exam a valid certificate from a phoniatic doctor about the lack of contraindications to intense voice effort must be submitted.

The Academy provides accompanists, in which case sheet music must be submitted after qualifying for Part II of the exam.

II stage: Acting predisposition test (*at the Academy*)

1. interpretation of a chosen poem and a prose monologue (the Examination Board reserves the right to request an acting improvisation based on the prepared texts),
2. performing an acting etude with the use of an opera aria prepared by the candidate.

Programme requirements:

- the proposed poem authors: A. Fredro, C.K. Norwid, J. Hartwig, A. Zagajewski, A. Achmatowa, K.K. Baczyński,
- the proposed prose authors: H. Balzac, I. Singer, T. Mann, G.G. Marquez, F. Dostojewski.

The Academy provides accompanists, in which case sheet music must be submitted after qualifying for Part II of the exam.

III stage: Interview (*at the Academy*)

The candidate prepares a 10-minute speech on one of the topics.

The Board, after having heard the speech, shall ask a question on another subject selected from the catalogue below.

Catalogue of topics for an interview:

1. Opera as a stage work – the requirements for the entire vocal and acting technique of an opera singer. The director's requirements in the context of music management.
2. The Italian opera theatre of the Baroque era – characteristics, exemplification, references and continuations.
3. *Bel canto* – the main representatives: authors of opera works and the most outstanding stage creators at the turn of the 19th and 20th century.
4. Krzysztof Penderecki – his operatic works and place in the history of the development of this genre over the second half of the 20th century.
5. Stanisław Moniuszko – a classification of the voices of his opera heroes in reference to Rudolf Kloiber's Catalogue.
6. *Verismo* operatic tradition – characterization of the genre – origins, exemplification, references and continuations. Great performers creating the history of the opera of the 20th century.
7. Polish vocal school – history and continuity of tradition.
8. Vocal schools: German, French, Russian – the most outstanding works, their characteristics and great representatives.

specialization: musical

Submitting of a detailed examination programme (singing and acting) in advance together with all documents is required.

I stage: Singing exam

*Part I: on the basis of submitted recordings
(deadline for submission: 31 August 2020)*

Separate files presenting individual pieces prepared for the exam and a file with the candidate's self-presentation should be submitted.

1. The self-presentation should include the following information:
 - name and surname,
 - the recruitment number,
 - age (completed years),
 - the name of the town where the candidate comes from or currently lives,
 - information about the candidate's musical education.

2. Recordings of pieces sent in separate files should contain:
 - information about the presented programme (name and surname of the composer and the title of the work – in the case of musical songs, please indicate the character performing the song the title of the musical from which the song comes).

Programme requirements:

- Five musical songs from different periods of the musical history, contrasting in terms of style and expression (original key must be used).

The recordings can be recorded with piano accompaniment or background music. It is mandatory to learn the repertoire by heart.

Technical requirements:

- audio-video files should be sent in one of the formats: 3G2, 3GP, ASF, HEVC, M2TS, M4V, MOV, MP4, MP4V, MTS, TS, WMV to a dedicated folder generated in the recruitment system; when uploading the files, please give your name,
- **please do not send files larger than 250 MB,**
- the recordings must show the whole figure of the candidate,
- it is possible to use a camera, a smartphone, a tablet, a computer etc. to do the recording,
- the room where the recording is made should be well lit,
- assembly and editing of recordings during the presentation of individual pieces of the exam is not allowed, but it is advisable to send individual pieces in separate files,
- the candidate shall be responsible for the final shape and quality of the recording,

Part II: Examination at the Academy after qualification by the Examination Board.

The candidate shall personally perform the repertoire items indicated by the Board (each candidate will be informed of the date of his/her exam).

Before taking the exam a valid certificate from a phoniatic doctor about the lack of contraindications to intense voice effort must be submitted.

The Academy provides accompanists, in which case sheet music or mp3 format background music must be submitted after qualifying for Part II of the exam.

II stage: Dancing and acting predispositions test (*at the Academy*)

Before taking the exam a valid certificate from an orthopaedic surgeon about the lack of contraindications to intensive physical activities must be submitted.

1. Dancing exam (*at the Academy*)
 - performing a choreography set by the Examination Board;
 - performing the candidate's own choreography prepared to a musical piece from a musical, of minimum duration of 90 seconds. Pieces coming from the original musical choreography shall be accepted. (workout clothes, soft shoes and submitting background music in the mp3 format are required).

2. Acting exam:

- the candidate is required to memorize and interpret two dialogue characters and adapt the text according to the candidate's sex,
- the candidate is required to perform an acting etude with the use of a musical song prepared by the candidate with the accompanist.

The Academy provides accompanists, in which case sheet music must be submitted after qualifying for Part II of the exam.

Dialogue:

Text based on "Waiting for Godot" by Samuel Beckett [example in Polish]

V: Więc znowu jesteś, a myślałem już, że odszedłeś na zawsze.

E: Ja też.

V: A więc znów razem. Trzeba by uczcić to jakoś. Tylko jak?

E: Nie wiem.

V: Gdy myślę tak o tym..... od lat..... zastanawiam się..... co by się z tobą stało..... gdyby nie ja.

E: Przestań wreszcie. Lepiej mi pomóż.

V: Co robisz?

E: Pomóż mi. Pomożesz mi, czy nie?

V: Chodź. Zimno się robi.

E: Pamiętasz dzień, gdy rzuciłem się do Rodanu. Wyłowiliś mnie wtedy.

V: Nie wracajmy do tego. Chodź.

E: Zaczekaj. Zastanawiam się czasem, czy nie byłoby lepiej, gdyby każdy został sam, sam ze sobą. Nie jesteśmy stworzeni do tej samej drogi.

V: Jeśli uważasz, że tak byłoby lepiej, się rozstać.

E: Teraz już nie warto.

V: Fakt, teraz już nie warto.

E: To co, idziemy?

V: Chodźmy.

Scene partners are to be drawn after stage I of the entrance examination (Solo Singing Examination).

The presented scene will be the basis for the acting tasks assigned by the Examination Board.

III stage: Interview (at the Academy)

The candidate prepares a 10-minute speech on one of the topics.

The Board, after having heard the speech, shall ask a question on another subject selected from the catalogue below.

Catalogue of topics for an interview:

1. *Patter song, eleven o'clock number, I am/I want song* – types of songs in musicals – characteristics and exemplification throughout the history of the musical.
2. The classical emission in a musical – characteristics and exemplification throughout the history of the musical.
3. Jason Robert Brown – the profile of the composer and the characteristics of his work – references, exemplification and continuations.

4. Disney and musical – the place of Disney corporation's work in the history of musical and musical theatre.
5. Lin Manuel Miranda – the profile of the composer and the characteristics of his work – references, exemplification and continuations.
6. Musical v. Cinema and Television – the relationship and interaction between forms of entertainment in American culture.
7. Pasek and Paul – the profiles of the artists and the characteristics of their work – references, exemplification and continuations.
8. Ethel Merman – characteristics of theatrical creativity and influence on the development of vocalism in musical theatre.