

prospectus

for the academic year 2020/2021



aMuz

Akademia Muzyczna
im. Stanisława Moniuszki
w Gdańsku

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Organisational structure

Faculty I - Conducting, Composition and Music Theory

Main field of study	Specialization	Forms of study
Conducting	orchestral and opera conducting	Full-time studies 3-year first cycle studies 2-year second cycle studies
Composition and Music Theory	composition	Full-time studies 3-year first cycle studies 2-year second cycle studies 4 semesters, paid course
Composition and Music Theory	Postgraduate composition studies music theory	Full-time studies 3-year first cycle studies 2-year second cycle studies 3 semesters, paid course
	Postgraduate studies in music theory	

Faculty II - Instrumental Studies

Main field of study	Specialization	Forms of study
Instrumental Course	instrumental performance: <ul style="list-style-type: none"> • piano • organ • harpsichord • accordion • violin, viola, cello, double bass • guitar • harp • flute, oboe, clarinet, bass clarinet, saxophone, bassoon, trumpet, horn, trombone, tuba • percussion 	Full-time studies 3-year first cycle studies 2-year second cycle studies
Instrumental Course	instrumental pedagogy: <ul style="list-style-type: none"> • piano • organ • harpsichord • accordion • violin, viola, cello, double bass • guitar • harp • flute, oboe, clarinet, bass clarinet, saxophone, bassoon, trumpet, horn, trombone, tuba • percussion 	Part-time paid studies 3-year first cycle studies 2-year second cycle studies
Instrumental Course	Postgraduate studies in the field of instrumental studies	4 semesters, paid course
	Postgraduate studies early music	3 semesters, paid course

Faculty III - Vocalism and Acting

Main field of study	Specialization	Forms of study
Vocal Performance	solo singing	Full-time studies 4-year first cycle studies 2-year second cycle studies
Vocal Performance	musical	Full-time studies 4-year first cycle studies Full-time studies 2-year second cycle studies

Faculty IV - Choir Conducting, Church Music, Arts Education, Eurhythmics and Jazz

Main field of study	Specialization	Forms of study
Arts Education in Music	choral conducting	Full-time studies 3-year first cycle studies 2-year second cycle studies
Arts Education in Music	music education integrated with English	Full-time studies 3-year first cycle studies
Arts Education in Music	eurhythmics	Full-time studies 3-year first cycle studies 2-year second cycle studies
Arts Education in Music	church music	Full-time studies 3-year first cycle studies 2-year second cycle studies
Arts Education in Music	cultural animation with components of art therapy	2-year second cycle studies
Jazz and Stage Music	jazz vocalism	Full-time studies 3-year first cycle studies 2-year second cycle studies Part-time studies 3-year first cycle studies
Jazz and Stage Music	jazz instrumental studies <ul style="list-style-type: none"> • piano • guitar • double bass/ bass guitar • percussion • trombone • saxophone • trumpet • accordion 	Full-time studies 3-year first cycle studies 2-year second cycle studies Part-time studies 3-year first cycle studies
Jazz and Stage Music	jazz composition and arrangement	Full-time studies 3-year first cycle studies 2-year second cycle studies Part-time studies 3-year first cycle studies

General information about degree programmes

The Academy of Music in Gdańsk aims to educate highly qualified musicians: instrumentalists, singers, composers, music theorists, conductors, music art educators, music teachers, eurhythmics teachers, tutors for vocal-instrumental ensembles and organizers of

musical life. The graduates receive a diploma of graduation and a Master of Arts degree. The Academy of Music in Gdańsk is an active member of the European Union's Erasmus+ education programme. This allows the students, from the second year of studies onwards, to study for a maximum of two semesters - during their studies - at one of over sixty partner universities in Austria, Belgium, Bulgaria, Croatia, the Czech Republic, Denmark, Estonia, Finland, France, Greece, The Netherlands, Lithuania, Latvia, Germany, Romania, Slovakia, Slovenia, Sweden, Turkey, Italy and the United Kingdom. Teachers' exchange within the same programme allows students to participate in classes that enhance and enrich their education. The list of partner universities is getting bigger every year.

Faculty I - Conducting, Composition and Music Theory

The Faculty of **CONDUCTING, COMPOSITION and MUSIC THEORY** educates in two fields of study:

- Conducting - in the *orchestral and opera conducting specialization*,
- Composition and music theory - in the specialization of *composition* and in the specialization of *music theory*.

The first cycle studies in the field of Conducting, in the specialization of orchestral and opera conducting, educate conductors of symphony orchestras, chamber orchestras and vocal-instrumental ensembles. The studies prepare the graduates for music-related work in cultural institutions, the media and for broadly understood animation of culture in the society. After graduating from the first cycle Pedagogical Studies, the graduate is prepared for teaching work leading music ensembles in primary music schools and teaching general music subjects in mainstream primary and secondary schools.

The graduate is also prepared to undertake the second cycle studies.

The second cycle studies in the field of Conducting in the specialization of *orchestral and opera conducting* educate conductors of symphonic and opera orchestras. The graduate has the qualifications of a musician-artist in the broadly understood creative occupation of a conductor and the necessary musical knowledge allowing for:

- conducting rehearsals and concert performances with symphonic, chamber and opera orchestras, as well as with a vocal-instrumental ensembles and choirs;
- creating individual and unique interpretation of musical works;
- independent leadership of artistic institutions - operas, philharmonics and ensembles financed by local government units;
- shaping the artistic repertoire in these institutions;
- defining the development strategy for the broadly understood musical culture of a region or a city.

After graduating from the second cycle Pedagogical Studies, the graduate is prepared for teaching work consisting in leading music ensembles in primary and secondary music schools and teaching general music subjects in mainstream schools at all levels and in music academies.

The graduate is also prepared to undertake the third cycle studies.

First cycle studies in the field of Composition and Music Theory, in the specialization of *composition* prepare for:

- independent artistic work in the field of music creation,
- work in institutions for popularisation of culture,
- teaching work - after graduating in Pedagogical Studies - in the field of composition in primary music education and general music related subjects in mainstream primary and secondary schools.

The graduate is prepared to undertake the second cycle studies.

The second cycle studies in the field of Composition and Music Theory, in the specialization of *composition* prepare for:

- independent artistic work in the field of broadly understood music creation;
- research and journalistic work;
- work in institutions for the popularisation of culture;
- teaching composition in primary and secondary music schools and teaching general music subjects in mainstream schools at all levels and in all Faculties of music academies, teachers' colleges and universities.

The graduate is also prepared to undertake the third cycle studies.

The first cycle studies in the field of Composition and Music Theory, in the specialization of *music theory* prepare for:

- artistic, editorial and journalistic work;
- work in institutions for the popularisation of culture;
- teaching work - after graduating in Pedagogical Studies - in the field of general music-related subjects and music theory in primary music education and in mainstream primary and secondary schools.

The graduate is also prepared to undertake the second cycle studies.

The second cycle studies in the field of Composition and Music Theory, in the specialization of *music theory* further develop the graduate's preparation for:

- research, editorial and artistic work;
- working as a public speaker/lecturer, journalist and an organizer of musical life;
- teaching work - after completing the Pedagogical Studies - in the field of music theory and general music-related subjects in primary and secondary music schools, in mainstream schools at all levels and in all faculties of musical academies, teachers' colleges and universities.

The graduate is also prepared to undertake the third cycle studies.

Faculty II - Instrumental Studies

The first-cycle studies – Instrumental Course with the specialization of *instrumental performance* take 3 years (6 semesters) to complete. They require the students to be musically qualified at the level covered by the primary and secondary music school curriculum. The graduate receives a diploma of graduation and a Bachelor of Arts degree. The studies prepare for concert activity as an orchestra musician, a soloist and a chamber musician. The diploma of completion of the first cycle studies together with the certificate of completion of the Pedagogical Studies entitles the graduate to teach in primary music schools. The graduate is prepared to undertake second cycle studies.

The second cycle Master's degree studies at the Instrumental Studies Faculty, in the specialization of *instrumental performance* take 2 years (4 semesters) to complete. The graduate receives a diploma of graduation and a Master of Arts degree. The studies develop and improve the graduate's preparation for working as a musician in the role of a soloist, a chamber musician and an orchestra musician. The diploma of completion of the second cycle studies together with the certificate of completion of the Pedagogical Studies entitles the graduate to teach in primary and secondary music schools. The graduate is also prepared to undertake the third cycle studies.

Specialization in *instrumental pedagogy* - part-time studies train main-instrument teachers for music schools.

The first cycle studies in the field of Instrumental Studies, in the specialization of

instrumental pedagogy, educate main-instrument teachers for primary music schools in accordance with the standards for teachers' education. Classes are held on two consecutive days (Saturday and Sunday) every two weeks.

The second cycle studies in the field of Instrumental Studies, in the specialization of *instrumental pedagogy*, educate main-instrument teachers for primary and secondary music schools in accordance with the requirements of the Minister of Culture and National Heritage. Classes are held on two consecutive days (Saturday and Sunday) every two weeks.

Faculty III - Vocalism and Acting

Studies at the **VOCALISM and ACTING** Faculty in the specialization of *solo singing*, prepare singers for concert performances (oratorio, cantata, song) and for work in opera theatres. Studies in the specialization of *musical* train the students towards working in musical theatres. The graduation diploma of the Vocalism and Acting Faculty together with the certificate of completion of the Pedagogical Studies qualifies the graduate to carry out teaching work.

The first cycle studies in the field of Vocal Performance - specialization: *solo singing*

The goal of the first cycle of studies in the specialization of *solo singing* is educating a musician possessing the necessary knowledge and skills to perform the vocalist's profession. The study programme is structured to maximise the development of vocal skills, musical knowledge and general arts knowledge.

During solo singing and vocal ensemble classes, the student has an opportunity to develop their vocalist skills, as well as study the main musical styles and interpretation canons. Group singing skills are also developed. Education in acting and dance gives the graduates the skills to work on the so-called stage-part development. According to the programme's goals, the graduate should be able to work independently on vocal, musical and stage presentation of smaller solo parts in both operatic and oratory works. The studies prepare the graduates to work as soloists and members of a vocal ensemble. The completion of the first cycle studies gives the graduates the intellectual, vocal and artistic potential to undertake the complementary second cycle studies.

The second cycle studies in the field of Vocal Performance - specialization: *solo singing*

The programme of the second cycle studies in the field of vocal performance, solo singing specialization, is a continuation of the processes began during the first cycle studies. The classes cover work undertaken to further develop students' vocal skills, taking into account their individual predispositions and inclinations towards a specific narrower specialization (early music, opera or oratorio). The graduate should be a comprehensively educated musician-vocalist, equipped with advanced theoretical knowledge and practical skills enabling them to carry out independent artistic activity. The goal of the programme to educate a soloist trained to undertake concert and stage work in cooperation with vocal, opera and oratorio ensembles. The graduate has the potential to acquire the necessary skills and specialist knowledge required to undertake the supplementary third-cycle (doctoral) studies.

The first cycle studies in the field of Vocal Performance - specialization: *musical*

The study plan is a reflection of the multidisciplinary character of the *musical* specialization. During the first cycle studies the students develop their vocal, acting and dance skills to an equal degree. The graduate should have vocal, acting and dancing skills developed to the extent enabling them to independently play parts in musicals. A strong

emphasis is put on the development of the ability to simultaneously use the combination of all the listed skills in stage performance creation. A graduate should be prepared to work both as a soloist and as a member of a team in theatres specializing in musicals.

The second cycle studies in the field of Vocal Performance - specialization: *musical*

The second cycle studies in the vocal performance, specialization *musical* aim to consolidate and broaden the student's skills in singing, dancing and acting. The studies also aim to develop the student's knowledge of styles, aesthetics and performance traditions applicable to the contemporary musical theatre.

Faculty IV - Choir Conducting, Church Music, Arts Education, Eurhythmics and Jazz

Studies at the Faculty of **CHOIR CONDUCTING, CHURCH MUSIC, ARTS EDUCATION, EURHYTHMICS AND JAZZ** offer education in the following specializations:

Choir conducting

Choir Conducting aims to educate highly qualified future conductors. Graduates of the specialization find employment in professional musical institutions, in music academies, at universities and at university-level teachers' colleges, in primary and secondary music schools, in mainstream and vocational education as well as in amateur music activities.

Music education integrated with English language

A graduate with this specialization has the skills of a qualified musician and a teacher in the field of music education and animation as well as theoretical and practical knowledge required to teach music and music-related subjects in primary music education, in mainstream education at pre-school and school level, music classes in kindergartens and institutions offering extra-curricular activities, and to lead vocal, instrumental and vocal-instrumental amateur ensembles. A graduate is also qualified to lead music activities in cultural institutions and the animation of music culture in the society. Moreover, the graduates with this specialization are educated to teach and lead the activities mentioned above in English, with a particular training in delivering music education integrated with elements of English at the pre-school and early-school stages (grades 1-3 of primary school).

Cultural animation with components of art therapy

Cultural animation with components of art therapy (second cycle studies) - a graduate with this specialization should have knowledge and skills required to lead activities in the field of popularisation of culture and the use of art therapy in education.

Eurhythmics

Eurhythmics prepares students for teaching subject related to this specialization, at the same time ensuring that they are prepared to teach general music-related subjects. Graduates specializing in eurhythmics are sought by institutions that run eurhythmics classes: music academies, secondary music schools, post-secondary vocational colleges, as well as universities educating teachers: universities, university-level teachers' colleges, physical education academies, teacher training colleges. Eurhythmics graduates also work at drama and film schools as well as singers/actors' colleges. Specialists in this field are employed by primary music and ballet schools, mainstream primary schools, special schools and educational centres, therapy centres and institutions offering music and movement activities: cultural centres, other educational facilities; community drama, ballet and music centres.

Church music

Church music studies prepare students for work as organists, cantors and choirmasters.

Jazz and stage music

Jazz and stage music studies educate musicians in the field of jazz, stage and popular entertainment music. The specialization of "Leading vocal ensembles in popular music" within the specialization of vocal performance at the first-degree level, also trains students for the role of a conductor and band leader.

Studies for persons who are not Polish citizens

The Stanisław Moniuszko Academy of Music in Gdańsk accepts candidates from abroad at its bachelor's, master's and doctoral programmes; full-time and part-time studies as well as other types of courses.

Candidates from abroad with Polish heritage applying for a scholarship from the Government of the Republic of Poland for the first or second cycle full-time studies should submit the application to the Faculty of Artistic Education and Cultural Education of the Ministry of Culture and National Heritage in Warsaw via appropriate consular offices.

The rules for taking up and completing studies are regulated by the Act of 20 July 2018 *Law on Higher Education and Science*.

Persons of Polish descent who undertake paid studies in the Polish language are entitled to a 30% discount.



Information on recruitment 2020/2021

The recruitment process involves submitting documents and the assessment of professional and artistic aptitude in the form of competitive examinations.

Entrance examinations for all Faculties of the Academy of Music in Gdańsk are held between

- 22 June 2020 and 29 June 2020.

The entrance examinations for the first year of studies take the form of competitive exams (including auditions). A candidate should demonstrate artistic aptitude and an appropriate level of preparation for undertaking higher education studies. Login in the online registration of candidates for studies is possible between 11 May 2020 and 17 June 2020.

Conditions for taking entrance examination

applies to first and second cycle studies

1. Filling in and submitting by electronic means till 17 June 2020 of the recruitment form available at the website of the Academy at the following address: www.amuz.gda.pl.

2. Making a payment by 18 June 2020 (as evidenced by the date the bank account is credited with the amount) of the entrance examination fee in the amount of PLN 150 to the Academy account number generated in the recruitment system (payment title: candidate's first name and surname, faculty, main field of study and specialization, with the postscript "egzamin wstępny" (entrance examination) annotation. The fee for the second and subsequent field of study or specialization is PLN 85. The fee paid is non-refundable should the candidate resign from taking the entrance examinations.

3. Candidates are required to deliver till 15 June 2020 either by hand-delivery or by regular mail sheet music and CDs required at particular faculties (detailed requirements are listed in this prospectus).

4. The candidate must bring to the examination: printed and signed recruitment form, an ID and its copy certified by the Academy or by a notary public, a relevant medical certificate (applies to Faculty III – specializations: *solo singing* and musical and Faculty IV – specializations: *jazz vocalism, eurhythmics*), the examination programme and the repertoire list from the last two years (applies to Faculty II).

The candidates who successfully passed the entrance examinations are required to deliver the following documents by 6 July 2020:

- a copy of the maturity certificate (secondary school graduation certificate giving access to university studies) certified by the Academy or by a notary public (applies to candidates for admission into first cycle studies),
- 2 photographs (35 mm x 45 mm),
- first cycle studies diploma certified by the Academy or by a notary public, or a certificate of completion of the first cycle studies and successfully passing diploma examinations and required diploma recitals (applies to candidates for admission into second cycle studies).

The candidates for admission into the second cycle studies who delivered a certificate of completion of studies and successfully passing diploma examinations by 6 July 2020 are required to deliver a copy of the first cycle studies diploma certified by the Academy or by a notary public to a relevant Dean's Office by 4 September 2020.

Entrance examinations (22-26 June 2020)

Faculty I – Conducting, Composition and Music Theory

<p>Faculty of Conducting, Composition and Music Theory</p>	<p>Field of study: Conducting</p>	<p>1st stage:</p> <ul style="list-style-type: none"> conducting the prepared piece and an interview with the candidate
<p><i>First cycle studies (full-time)</i></p>	<p>Specialization: orchestral and opera conducting</p>	<hr/> <p>sheet music for the prepared piece (for accompanists) must be submitted till 15 June 2020</p> <hr/>
<ul style="list-style-type: none"> ear training – a written exam (two-voice tonal dictation, performed on the piano) and an oral exam (testing hearing predispositions in the scope high-pitch hearing, musical memory, harmonics hearing) 		
<p>2nd stage:</p> <ul style="list-style-type: none"> piano or another instrument performance (three stylistically diverse pieces need to be prepared – playing from memory is not obligatory) 		
<p>Holders of a secondary music school diploma are exempted from the instrument performance exam</p>		
<p>Faculty of Conducting, Composition and Music Theory</p>	<p>Field of study: Conducting</p>	<p>A. For graduates of the first cycle studies in the scope of orchestral and opera conducting:</p>
<p><i>Second cycle studies (full-time)</i></p>	<p>Specialization: orchestral and opera conducting</p>	<ul style="list-style-type: none"> conducting two stylistically diverse pieces and an interview with the candidate
<hr/> <p>sheet music for the prepared piece (for accompanists) must be submitted till 15 June 2020</p> <hr/>		
<p>B. For graduates in other fields of study:</p> <ul style="list-style-type: none"> conducting two stylistically diverse pieces and an interview with the candidate 		
<hr/> <p>sheet music for the prepared piece (for accompanists) must be submitted till 15 June 2020</p> <hr/>		
<ul style="list-style-type: none"> score reading ear training – a written exam (two-voice tonal dictation, performed on the piano) and an oral exam (testing hearing predispositions in the scope high-pitch hearing, musical memory, harmonics hearing) 		
<p>Faculty of Conducting, Composition and Music Theory</p>	<p>Field of study: Composition and Music Theory</p>	<p>1st stage:</p> <ul style="list-style-type: none"> presenting three compositional works and an interview with the candidate (it is recommended to
<p><i>First cycle studies (full-time)</i></p>	<p>Specialization:</p>	

composition

submit recordings or computer simulations of the presented scores)

- ear training – a written exam (two-voice tonal dictation, performed on the piano) and an oral exam (testing hearing predispositions in the scope high-pitch hearing, musical memory, harmonics hearing)

2nd stage:

- piano or another instrument performance (three stylistically diverse pieces need to be prepared – playing from memory is not obligatory)

Holders of a secondary music school diploma are exempted from the instrument performance exam

**Faculty of Conducting,
Composition and Music Theory**

Second cycle studies (full-time)

Field of study:
Composition
and Music Theory

Specialization:
composition

A. For graduates of first cycle studies in the scope of composition:

- presenting three compositional works for various performance rosters (including one for an extended ensemble) and an interview with the candidate (it is recommended to submit recordings or computer simulations of the presented scores)

B. For graduates in other fields of study:

- presenting three compositional works for various performance rosters (including one for an extended ensemble) and an interview with the candidate (it is recommended to submit recordings or computer simulations of the presented scores)
- ear training – a written exam (two-voice tonal dictation, performed on the piano) and an oral exam (testing hearing predispositions in the scope high-pitch hearing, musical memory, harmonics hearing)

**Faculty of Conducting,
Composition and Music Theory**

First cycle studies (full-time)

Field of study:
Composition
and Music Theory

Specialization:
music theory

1st stage:

- ear training – a written exam (two-voice tonal dictation, performed on the piano) and an oral exam (testing hearing predispositions in the scope high-pitch hearing, musical memory, harmonics hearing)
- musical forms – a written exam and an interview with the candidate

2nd stage:

- piano or another instrument performance (three stylistically diverse pieces need to be prepared – playing from memory is not obligatory)

Holders of a secondary music school diploma are exempted from the instrument performance exam

Faculty of Conducting,
 Composition and Music Theory

Second cycle studies (full-time)

Field of study:
 Composition
 and Music Theory

Specialization:
 music theory

A. For graduates of first cycle studies in the scope of theory:

- discussing two publications from the obligatory reading list*

B. For graduates in other fields of study:

- discussing two publications from the obligatory reading list*
- analysis of a musical work – a written exam and an interview with the candidate
- ear training – a written exam (two-voice tonal dictation, performed on the piano) and an oral exam (testing hearing predispositions in the scope high-pitch hearing, musical memory, harmonics hearing)

* Obligatory reading list:

1. Dahlhaus Carl, Eggebrecht Hans H., *Co to jest muzyka?*, Warszawa 1992.
2. Fubini Enrico, *Historia estetyki muzycznej*, Kraków 2002.
3. Gołąb Maciej, *Spór o granice poznania dzieła muzycznego*, Wrocław 2003.
4. Jabłoński Maciej, *Muzyka jako znak. Wokół semiotyki muzyki Eero Tarastiego*, Poznań 1999.
5. Jarzębska Alicja, *Z dziejów myśli o muzyce. Wybrane zagadnienia teorii i analizy muzyki tonalnej i posttonalnej*, Kraków 2002.
6. *Kompozytorzy polscy 1918-2000*, collective work ed. Marek Podhajski, vol.1, *Eseje*, Gdańsk 2005.
7. Kostka Violetta, *Tadeusz Zygfryd Kassern. Indywidualne odmiany stylów muzycznych XX wieku*, Poznań 2011.
8. Kozłowska-Lewna Alicja, *Innowacyjna strategia kształcenia słuchu muzycznego u dzieci w wieku wczesnoszkolnym*, Gdańsk 2006.
9. Meyer Leonard B., *Emocja i znaczenie w muzyce*, Kraków 1974.
10. Piotrowska Maria, *Neoklasycyzm w muzyce XX wieku*, Warszawa 1982.
11. Podhajski Marek, „*Nowy system muzyki*” X. *Jana Jarmusiewicza w perspektywie polskich prac z harmonii XIX wieku*, Gdańsk 1992.
12. Popinigis Danuta, *Muzyka Andrzeja Hakenbergera*, Gdańsk 1997.
13. Skowron Zbigniew, *Teoria i estetyka awangardy muzycznej drugiej połowy XX wieku*, Warszawa 1989.
14. Skupin Renata, *Poetyka muzyki orkiestrowej Giacinto Scelsiego. Dzieło a duchowość kompozytora – między Wschodem a Zachodem*, Kraków 2008.
15. Szlagowska Danuta, *Repertuar muzyczny z XVII-wiecznych rękopisów gdańskich*, Gdańsk 2005.
16. Tomaszewski Mieczysław, *Interpretacja integralna dzieła muzycznego. Rekonesans*, Kraków 2000.
17. Tomaszewski Mieczysław, *O muzyce polskiej w perspektywie intertekstualnej. Studia i szkice*, Kraków 2005.

Faculty II – Instrumental Studies

<p>Faculty of Instrumental Studies <i>First cycle studies (full-time)</i></p>	<p>Field of study: Instrumental Studies</p> <p>Specialization: instrumental performance</p>	<p>1st stage:</p> <ul style="list-style-type: none"> an exam in the main instrument performance (playing from memory of the prepared pieces from the diploma programme of the second degree music school – not applicable to organists and harpsichordists /programme requirements are specified in the annex / <hr/> <p>The Academy provides accompanists, in which case sheet music must be submitted till 15 June 2020</p>
<p>Faculty of Instrumental Studies <i>Second cycle studies (full-time)</i></p>	<p>Field of study: Instrumental Studies</p> <p>Specialization: instrumental performance</p>	<p>1st stage:</p> <ul style="list-style-type: none"> an exam in the main instrument performance (programme requirements specified in the annex) <hr/> <p>The Academy provides accompanists, in which case sheet music must be submitted till 15 June 2020</p>
<p>Faculty of Instrumental Studies <i>First cycle studies (part-time)</i></p>	<p>Field of study: Instrumental Studies</p> <p>Specialization: instrumental pedagogy</p>	<p>1st stage:</p> <ul style="list-style-type: none"> an exam in the main instrument performance (playing from memory of the prepared pieces from the diploma programme of the second degree music school – not applicable to organists and harpsichordists /programme requirements are specified in the annex / <hr/> <p>The Academy provides accompanists, in which case sheet music must be submitted till 15 June 2020.</p>
<p>Faculty of Instrumental Studies <i>Second cycle studies (part-time)</i></p>	<p>Field of study: Instrumental Studies</p> <p>Specialization: instrumental pedagogy</p>	<p>1st stage:</p> <ul style="list-style-type: none"> an exam in the main instrument performance (programme requirements specified in the annex)

The Academy provides accompanists, in which case sheet music must be submitted till 15 June 2020.

Faculty III – Vocalism and Acting

Faculty of Vocalism and Acting

Field of study: Vocalism

First cycle studies
4 years (full-time)

Specialization:
solo singing

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

1st stage: Vocal predisposition test

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

- a programme selected by the candidate to show the voice capabilities of the candidate (duration of up to 12 minutes, the candidate chooses one piece in the case of several repertoire proposals whereas the second piece is chosen by the Examination Board)
- performing from memory is obligatory

The Academy provides accompanists, in which case sheet music must be submitted till 15 June 2020.

2nd stage: Acting predisposition test

- diction test; memory preparation of a poem and a piece of prose and performing small improvised acting tasks based on the prepared texts
- movement predisposition test

2nd stage: Musical hearing test and a test of general knowledge of the topics related to the selected field of study

Faculty of Vocalism and Acting

Field of study: Vocalism

Second cycle studies
2 years (full-time)

Specialization:
solo singing

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

1st stage:
Singing exam

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

- programme:
 - 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 Academy provides accompanists, in which case sheet music must be submitted till 15 June 2020.

2nd stage:

Acting exam

- 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), (a list of recommended authors is specified in the annex)
- performing an acting etude with the use of an opera aria prepared by the candidate (the Academy provides an accompanist, in which case sheet music must be submitted till 15 June 2020)

2nd stage: An interview

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

1st stage: Vocal predisposition test

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

- programme
 - a musical song (original tonal scale of the song is obligatory),
 - a Polish song of high artistic value (a Polish composer and a Polish author of the lyrics), a song from the world repertoire
- playing from memory is obligatory; the Academy provides an accompanist, in which case sheet music must be submitted in advance
- songs and musical songs can be also performed with the use of background music in the mp3 format submitted in advance

2nd stage: Movement and acting predisposition test

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

- preparing 2 dance pieces – 2 x 1 min.

Faculty of Vocalism and Acting

Field of study:
Vocalism

*First cycle studies
4 years (full-time)*

Specialization:
musical

- diversified in terms of style or character (preferred techniques – classical dance, jazz, modern dance Pieces coming from the original musical choreography shall be accepted. Folk dance techniques, hip hop, ballroom dance or other modern dance styles are excluded)
- improvisation to the indicated music (workout clothes, soft shoes and submitting background music in the mp3 format are required)
- diction test; memory preparation of two poems (classical and contemporary) and two pieces of prose (classical and contemporary) and performing small improvised acting tasks based on the prepared texts (a list of recommended authors is specified I the annex)

2nd stage:

Musical hearing test and a test of general knowledge of the topics related to the selected field of study

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

1st stage:

Singing exam

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

- Programme:
Five musical songs from different periods of the musical history, contrasting in terms of style and expression (original mode must be used). The Examination Board reserves the right to select the repertoire.
- The programme must be performed from memory; the Academy provides an accompanist – submitting sheet music two weeks in advance is required
- Musical songs can be also performed with the use of background music in the mp3 format submitted in advance.

2nd stage:

Dancing and acting exam

Before taking the exam a valid certificate from an orthopaedic surgeon about the

Faculty of Vocalism and Acting

Field of study:
Vocalism

***Second cycle studies
2 years (full-time)***

Specialization:
musical

lack of contraindications to intensive physical activities must be submitted.

- Performing the candidate's own choreography prepared to a musical piece from a musical, 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)
- Performing exercises/choreography set by the Examination Board.
- Preparing (memorizing) and interpretation of a dialogue (detailed information in the annex)
- Performing an acting etude with the use of a musical song prepared by the candidate (the Academy provides an accompanist, in which case sheet music must be submitted two weeks in advance)

3rd stage: An interview

Faculty IV – Choral Conducting, Church Music, Arts Education, Eurhythmics and Jazz

**Choral Conducting, Church Music,
Arts Education,
Eurhythmics and Jazz**

First cycle studies (full-time)

Field of study:
Arts Education in Music

Specialization:
choral conducting

1st stage:

- Ear training: a written exam – tonal two-voice dictation realized on the piano. In the event of failing, the oral examination is required: knowledge of scales, intervals, chords (triads and D7) and rhythmic groups in quadruple and octuple metres.
- Performing on the main instrument of the prepared programme – 3 stylistically diverse pieces

The Academy provides an accompanist, in which case sheet music must be submitted till 20 June 2020.

2nd stage:

- Conducting from memory two pieces for a choir in different tempo and metre

The Academy provides an accompanist, in which case sheet music must be submitted till 15 June 2020.

- Performing two piano pieces – a technical piece and a Baroque or a Classical piece (not applicable to pianists, playing from memory is not required)
- Vocal predisposition test

First cycle studies (full-time)

Specialization:
Music Education

1st stage:

- Ear training: a written exam – tonal

	<p>Integrated with English</p> <p>Specialization: church music</p>	<p>two-voice dictation realized on the piano. In the event of failing, the oral examination is required: knowledge of scales, intervals, chords (triads and D7) and rhythmic groups in quadruple and octuple metres.</p> <ul style="list-style-type: none"> Performing on the main instrument of the prepared programme – 3 stylistically diverse pieces <hr/> <p>The Academy provides an accompanist, in which case sheet music must be submitted till 15 June 2020.</p> <hr/> <p>2nd stage:</p> <ul style="list-style-type: none"> Performing two piano pieces – a technical piece and a Baroque or Classical piece (not applicable to pianists, playing from memory is not required) <p>Vocal predisposition test</p> <p><u>Music education integrated with English – Maturity exam in English (elementary level) is required</u></p>
<p>First cycle studies (full-time)</p>	<p>Specialization: Eurhythmics</p>	<p>1st stage:</p> <ul style="list-style-type: none"> Eurhythmics Piano improvisation <hr/> <p>A valid certificate from an orthopaedic surgeon about the lack of contraindications to intensive physical activities must be submitted on the day of the exam.</p> <hr/> <p>2nd stage:</p> <ul style="list-style-type: none"> Ear training: a written exam – tonal two-voice dictation realized on the piano. In the event of failing, the oral examination is required: knowledge of scales, intervals, chords (triads and D7) and rhythmic groups in quadruple and octuple metres. Piano – 2 stylistically diverse pieces
<p>Faculty of Choral Conducting, Church Music, Arts Education, Eurhythmics and Jazz</p> <p>First cycle studies (full-time)</p>	<p>Field of study: Jazz and Stage music</p> <p>Specialization: jazz vocalism</p>	<p>1st stage:</p> <ul style="list-style-type: none"> Singing (performing a jazz standard in English, a Polish piece, a piece chosen by the candidate) <hr/> <p>The Academy does not provide an accompanist. The programme can be performed with an accompanying ensemble, candidate's own accompanist or audio CD; in the event of poor quality of background music, the Examination Board reserves the right to request a cappella performance</p>

On the day of the exam a valid certificate from a phoniatic doctor about the lack of contraindications to performing the profession of a vocalist must be submitted

2nd stage:

- Ear training: an oral exam – hearing predisposition test:
 - pitch height perception, harmony perception (recreating two-note chords, three-note chords and four-note chords),
 - testing the musical memory (remembering and writing down a motif),
 - examining rhythmic skills.

Candidates with music background – writing down a motif on a blackboard. Additional points for the knowledge of musical notation.

Reciting from memory of a piece of prose or a poem (up to 3 minutes)

First cycle studies (full-time)

Specialization:
jazz instrumental studies

1st stage:

- Performing on the instrument (performing with improvisation of three stylistically diverse jazz standards)

The Academy does not provide an accompanist. The programme can be performed with an accompanying ensemble, candidate's own accompanist or an audio CD;

2nd stage:

- Ear training: an oral exam – hearing predisposition test:
 - testing the musical memory (remembering and writing down a motif),
 - recognizing the intervals, chords (triads and D7),
 - the knowledge of rhythmic groups in quadruple meters.

Candidates without music background:

- testing pitch height perception, harmony perception (recreating two-note chords, three-note chords and four-note chords),
- testing musical memory (remembering and singing a motif),
- examining rhythmic skills.

Additional points for the knowledge of musical notation.

First cycle studies (full-time)

Specialization:
composition
and arrangement

1st stage:

- Presenting three compositional works of diverse texture to the Examination Board

Computer simulation or an audio CD

with compositional works are recommended

2nd stage:

- Ear training: an oral exam – hearing predisposition test:
 - testing the musical memory (remembering and writing down a motif),
 - recognizing the intervals, chords (triads and D7),
 - the knowledge of rhythmic groups in quadruple meters
- Composing a short impression for voice and piano based on the set harmonic functions
- Performing on the instrument – performing a classical music piece, improvising on the basis of jazz standards

**Faculty of Choral Conducting,
Church Music, Arts Education,
Eurhythmics and Jazz**

First cycle studies (part-time)

Field of study:
Jazz and stage music

Specialization:
jazz vocalism

1st stage:

- Singing (performing a jazz standard in English, a Polish piece, a piece chosen by the candidate)
-

The Academy does not provide an accompanist. The programme can be performed with an accompanying ensemble, candidate's own accompanist or audio CD;

in the event of poor quality of background music, the Examination Board reserves the right to request a cappella performance

On the day of the exam a valid certificate from a phoniatic doctor about the lack of contraindications to performing the profession of a vocalist must be submitted

2nd stage:

- ear training: an oral exam –hearing predisposition test
- reciting from memory of a piece of prose or a poem (up to 3 minutes)

1st stage:

- Performing on the instrument (performing with improvisation of three stylistically diverse jazz standards)
-

The Academy does not provide an accompanist. The programme can be performed with an accompanying ensemble, candidate's own accompanist or an audio CD

2nd stage:

First cycle studies (part-time)

Specialization:
jazz instrumental studies

First cycle studies (part-time)	Specialization: composition and arrangement	<ul style="list-style-type: none"> • ear training: an oral exam – hearing predisposition test <p>1st stage:</p> <ul style="list-style-type: none"> • Presenting three compositional works of diverse texture to the Examination Board <hr/> <p>Computer simulation or an audio CD with compositional works are recommended</p> <hr/>
Second cycle studies (full-time)	Field of study: Arts education in music	<p>1st stage:</p> <ul style="list-style-type: none"> • Conducting two stylistically diverse pieces from memory <hr/> <p>The Academy provides an accompanist, in which case sheet music must be submitted till 15 June 2020.</p> <hr/> <ul style="list-style-type: none"> • Conducting – sight reading of a fragment of the choral music piece indicated by the Examination Board <p>2nd stage:</p> <ul style="list-style-type: none"> • A knowledge test about the score of the prepared choral music piece (one of the two pieces performed earlier during the exam in conducting – in the 1st stage of the exam) • Performing the score on the piano • Singing the voice from the score indicated by the Examination Board supplemented by the remaining voices on the piano.
Faculty of Choral Conducting, Church Music, Arts Education, Eurhythmics and Jazz	Field of study: Arts education in music	<p>1st stage:</p> <ul style="list-style-type: none"> • Conducting two stylistically diverse pieces from memory <hr/> <p>The Academy provides an accompanist, in which case sheet music must be submitted till 15 June 2020.</p> <hr/> <ul style="list-style-type: none"> • Conducting – sight reading of a fragment of the choral music piece indicated by the Examination Board <p>2nd stage:</p> <ul style="list-style-type: none"> • A knowledge test about the score of the prepared choral music piece (one of the two pieces performed earlier during the exam in conducting – in the 1st stage of the exam) • Performing the score on the piano • Singing the voice from the score indicated by the Examination Board supplemented by the remaining voices on the piano.
Second cycle studies (full-time)	Specialization: choral conducting	<p>1st stage:</p> <ul style="list-style-type: none"> • Organ – performing 3 pieces (polyphonic, choral elaborations, a piece chosen by the candidate) <p>2nd stage:</p> <ul style="list-style-type: none"> • Harmony in practice • Harmonizing two church songs on the basis of the Siedlecki songbook (one song prepared by the candidate and one song indicated by the Examination Board) • Singing of the harmonized songs
Faculty of Choral Conducting, Church Music, Arts Education, Eurhythmics and Jazz	Field of study: Arts Education in Music	<p>1st stage:</p> <ul style="list-style-type: none"> • Organ – performing 3 pieces (polyphonic, choral elaborations, a piece chosen by the candidate) <p>2nd stage:</p> <ul style="list-style-type: none"> • Harmony in practice • Harmonizing two church songs on the basis of the Siedlecki songbook (one song prepared by the candidate and one song indicated by the Examination Board) • Singing of the harmonized songs
Second cycle studies (full-time)	Specialization: church music	<p>1st stage:</p> <ul style="list-style-type: none"> • Organ – performing 3 pieces (polyphonic, choral elaborations, a piece chosen by the candidate) <p>2nd stage:</p> <ul style="list-style-type: none"> • Harmony in practice • Harmonizing two church songs on the basis of the Siedlecki songbook (one song prepared by the candidate and one song indicated by the Examination Board) • Singing of the harmonized songs
Second cycle studies (full-time)	Specialization: eurhythmics	<p>1st stage:</p> <ul style="list-style-type: none"> • Eurhythmics • Improvisation

		<p>A valid certificate from an orthopaedic surgeon about the lack of contraindications to intensive physical activities must be submitted on the day of the exam.</p>
		<p>2nd stage:</p> <ul style="list-style-type: none"> • Methodology of teaching eurhythmics (a written exam)
Second cycle studies (full-time)	Specialization: Cultural Animation with Components of Art Therapy	<p>1st stage:</p> <ul style="list-style-type: none"> • Voice emission • Accompaniment to a school song – singing with the candidate’s own piano accompaniment of a school song (one song prepared by the candidate and sight singing of one song) <p>2nd stage:</p> <ul style="list-style-type: none"> • Methodology and theory of musical education (a written exam)
Faculty of Choral Conducting, Church Music, Arts Education, Eurhythmics and Jazz	Field of study: Jazz and stage music	<p>1st stage:</p> <ul style="list-style-type: none"> • Singing (performing a jazz standard in English, a Polish piece, a piece chosen by the candidate) <p>Improvisation skills test</p>
Second cycle studies (full-time)	Specialization: jazz vocalism	<p>The Academy does not provide an accompanist. The programme can be performed with an accompanying ensemble, candidate’s own accompanist or an audio CD; in the event of poor quality of background music, the Examination Board reserves the right to request a cappella performance</p> <p>A valid certificate from a phoniatic doctor about the lack of contraindications to performing the profession of a vocalist must be submitted on the day of the exam</p> <p>2nd stage:</p> <ul style="list-style-type: none"> • Checking the pitch matching skills – sightsinging a tonal one-voice exercise (tuning fork available), solfege or by letter names. Preparation time: about 5 minutes.
Second cycle studies (full-time)	Specialization: jazz instrumental studies	<p>1st stage:</p> <ul style="list-style-type: none"> • Performing on the instrument (performing with improvisation of three stylistically diverse jazz standards) <p>The Academy does not provide an accompanist. The programme can be performed with an accompanying ensemble, candidate’s own accompanist or an audio CD</p> <p>2nd stage:</p> <ul style="list-style-type: none"> • Ear training: a written exam – a tonal

Second cycle studies (full-time)	Specialization: composition and arrangement	<p>two-voice dictation realized on the piano, oral – testing aural predispositions.</p> <p>1st stage:</p> <ul style="list-style-type: none"> Presenting three compositional works of diverse texture to the Examination Board <hr/> <p>Computer simulation or an audio CD with compositional works are recommended</p> <hr/> <p>2nd stage:</p> <ul style="list-style-type: none"> Ear training: a written exam – a tonal two-voice dictation realized on the piano, oral – testing aural predispositions.
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Appendix to entrance examinations

Faculty I – Conducting, Composition and Music Theory

Curriculum requirements for the entrance examination in conducting

Prepare one part of a multi-part piece or a separate piece for a chamber or symphony orchestra.

Requirements for the entrance examination in composition

Each of the pieces performed is to be prepared in three copies and submitted till 8 June 2020.

Entrance examination requirements for the instrument

If you choose an instrument that requires piano accompaniment, the sheet music for the accompanist is to be submitted till 8 June 2020.

Material for analysis (examination in music forms – first cycle studies):

- In the scope of periodic forms (7 pieces): F. Chopin, Mazurkas: op. 6 no 1, op. 7 no 2, op. 17 no 1, op. 17 no 2, op. 17 no 4, op. 24 no 4, op. 33 no 2,
- In the scope of the rondo form (3 pieces): L. van Beethoven: Sonata op. 13, parts II and III, F. Chopin: analysis of Rondo op. 1 in C minor,
- In the scope of fugue (6 works): J. S. Bach: *Das Wohltemperierte Klavier* vol. I, Fugue: d, F, f, g, a, B,
- In the scope of the sonata form (4 works): L. van Beethoven: Sonatas op. 2 no 2 part I, op. 2 no 3 part I, op. 10 no 2 part I, op. 53 part I.

Material for analysis (examination in music forms – second cycle studies):

Periodic forms, rondo, polyphonic forms, the sonata form.

Faculty II – Instrumental studies

First cycle full-time studies

Curriculum requirements for first cycle studies entrance examination

The Examination Board reserves the right to interrupt the examination and to select

the pieces to be performed.

The difficulty level of the instrumental performance is defined by the scope of secondary school of music diploma examination.

Piano (the programme is to be performed from memory):

1. J. S. Bach – Prelude and Fugue from “Das Wohltemperierte Klavier” or another composition containing the fugue form,
2. sonata (Haydn, Mozart, Beethoven, Clementi, Schubert), in which one of the parts is a sonata allegro form,
3. 2 etudes, including (obligatory) 1 etude by Frederic Chopin,
4. a piece or pieces by Frederic Chopin of total duration 7 minutes minimum.

The Examination Board will assess the level of technical and interpretation difficulties of the programme performed as well as the quality of the performance.

Violin (the programme is to be performed from memory):

1. two contrasting parts of one of the sonatas or partitas for solo violin by J. S. Bach or another solo violin form (or Ciaccona from Il Partita in D minor by J. S. Bach),
2. one optional caprice or etude for solo violin,
3. the first part or the second and the third parts of any optional concert.

Viola (the programme is to be performed from memory):

1. two contrasting parts of one of the solo sonatas or suites by J. S. Bach or M. Reger,
2. one optional caprice for solo viola,
3. the first part or the second and the third parts of any optional concert.

Cello (the programme is to be performed from memory):

1. prelude from any optional suite by J. S. Bach,
2. etude or caprice,
3. I or III part of any optional concert.

Double bass (the programme is to be performed from memory):

1. etude for solo double bass,
2. I or III part of a concert or 2 contrasting parts of a sonata,
3. any optional piece with piano.

Wind instruments (at least one piece is to be performed from memory):

1. a concert,
2. a cyclic piece (sonata, suite, variations),
3. any optional piece.

Bass clarinet:

The programme may be performed on the bass or soprano clarinet.

Saxophone:

1. a cyclic piece (suite, sonata, variations),
2. a concert with piano accompaniment,
3. any optional piece (preferably, a solo piece).

During the examination in sight reading and memory preparation of a piece within the time limit major and minor scales (legato, staccato), intervals, passages, chromatic and whole tone scales and two diversified etudes are required.

Percussion:

1. Performance of the programme prepared:
 - snare drum – obligatory piece: Bent Lylloff – Arhus Etude no 9 (*Etude for Snare Drum*), a piece based on rudimentary technique (J. S. Pratt, J. W. Schinstine and others),

- timpani – a solo piece with piano accompaniment,
 - marimba – a solo piece with piano accompaniment,
 - vibraphone – a solo piece with piano accompaniment,
 - percussion instruments set (optional): a solo piece of a part of a cyclic piece.
2. Memory preparation of a solo piece for marimba, xylophone or vibraphone within the time limit.
 3. Sight reading:
 - a piece for solo snare drum,
 - a piece for solo xylophone, marimba or vibraphone (two-mallet technique).
 4. Tremolo
 - on snare drum (crescendo and diminuendo),
 - on timpani (crescendo and diminuendo).
 5. Major and minor keys (methods), passages and chromatic scale.
 6. Timpani tuning (with a' given).

Guitar:

Optional programme in a variety of styles (from two or more periods) – lasting up to 40 minutes, including a concert etude and any optional cyclic form (sonata, suite, etc.) in whole or at least two contrasting parts.

Harp:

Programme Version I:

1. etude (e.g. by. Bochs, Pozzolli, Bach-Grandjany, Posse),
2. 2 different style compositions (e.g. Sonata Rossetti, Dussek, Krumpholtz),
3. a modern piece.

Program Version II:

1. a concert etude,
2. a Baroque piece,
3. one part of a sonata or a concert,
4. any optional piece.

Accordion:

1. a polyphonic piece,
2. a cyclic piece,
3. a virtuoso piece,
4. any optional piece.

The programme is to comprise original pieces for accordion and transcriptions (early music, etc.).

Organ /it is permissible to perform the programme on the piano and harpsichord/:

1. a pre-Bach piece,
2. one of the trio sonatas by J. S. Bach parts I and III (to be chosen by the Examination Board),
3. J. S. Bach – any optional prelude and fugue,
4. a Romantic period piece.

Harpsichord:

the programme may be performed on the harpsichord, piano or organs

Programme for harpsichord entrants:

1. any optional piece by J. S. Bach,
2. any optional piece by the French harpsichordists,
3. any optional piece.

The programme is to include performing a suite. The programme may be performed from memory or with notes.

Programme for piano entrants:

1. J. S. Bach – prelude and fugue,
2. a classical sonata – I part,
3. any optional piece.

The program is to be performed from memory.

Programme for organ entrants:

1. a pre-Bach piece,
2. one of the trio sonatas by J. S. Bach parts I and III (to be chosen by the Examination Board),
3. J. S. Bach – any optional prelude and fugue,
4. a Romantic period piece.

FACULTY II – Instrumental Studies

second cycle full-time degree programme

Curriculum requirements for second degree studies entrance examination

The Examination Board reserves the right to interrupt the examination and to select the pieces to be performed.

Piano (the programme is to be performed from memory):

1. 2 etudes (including (obligatory) at least one etude by Frederic Chopin, except op. 10 no 3,6, 9, op. 25 no 1,2,7,9 and melodic etudes),
2. sonata allegro from any piano sonata,
3. optional piece(s) - of total duration of circa 10 minutes.

Violin (the programme is to be performed from memory):

1. two contrasting parts of one of the sonatas or partitas for solo violin by J. S. Bach or another solo form (or Ciaccona from II Partita in D minor by J. S. Bach),
2. one optional caprice or etude for solo violin,
3. any optional virtuoso piece (alternatively, one-part virtuoso sonata for solo violin - performing part of a concert or sonata with piano is excluded).

Viola, cello, double bass (the programme is to be performed from memory):

1. I or II and III parts of a concert
2. caprice or etude

Wind instruments (at least one piece to be performed from memory):

1. two contrasting parts of a concert,
2. any optional piece.

Bass clarinet:

The programme may be performed on the bass clarinet or soprano clarinet.

Saxophone:

1. a cyclic piece (suite, sonata, variations),
2. any optional piece (preferably, a solo piece).

Percussion:

1. a piece for solo snare drum,
2. a piece for solo timpani or for timpani with other percussion instruments accompaniment,
3. a piece for solo marimba or for marimba and piano,
4. a piece for solo vibraphone or for vibraphone and piano or for multipercussion,
5. obligatory - a piece for multipercussion.

Guitar:

Optional programme in a variety of styles (from two or more periods) – lasting up to 40 minutes, including concert etude and any optional cyclic form (at least two contrasting parts).

Harp:

Programme Version I:

1. a concert for harp (e.g. Dittersdorf, Haendel, Boieldieu, Mozart),
2. 3 different style compositions (including one virtuoso piece),
3. a modern piece (composed after 1945),
4. 3 cadences of orchestral pieces (e.g. Donizetti “Lucia di Lammermoor”, Ravel “Tzigane”, Britten „Young Person’s Guide”).

Programme Version II:

1. a concert etude,
2. a sonata or a cyclic piece (variations, suite),
3. any optional piece,
4. a cadence.

Accordion:

A stylistically diverse program lasting up to 30 minutes, comprising a polyphonic form, a cyclic form and a virtuoso piece.

Organ:

1. one of the bigger preludes (toccatas/fantasies) and fugues by J. S. Bach,
2. a big chorale by J. S. Bach (excluding the Orgelbüchlein chorales) or a chorale (choral fantasy) by the North German School of composers,
3. a Romantic period form.

Harpsichord:

1. a piece by a 16th or 17th century composer (e.g. English virginals, J. J. Froberger, G. Frescobaldi),
2. a piece by a French composer,
3. any optional piece by J. S. Bach,
4. any optional piece.

FACULTY II – Instrumental studies

first cycle part-time degree programme

Curriculum requirements for first degree studies entrance examination

The Examination Board reserves the right to interrupt the examination and to select the

pieces to be performed.

The difficulty level of the instrumental performance is defined by the scope of secondary school of music diploma examination.

Piano (the programme is to be performed from memory):

1. J. S. Bach – Prelude and fugue from “Das Wohltemperierte Klavier” or another composition containing the fugue form,
2. a sonata (Haydn, Mozart, Beethoven, Clementi, Schubert), in which one of the parts is a sonata allegro form,
3. 2 chosen etudes with different technical requirements,
4. two stylistically different compositions for the piano.

Violin (the programme is to be performed from memory):

1. two contrasting parts of one of the sonatas or partitas for solo violin by J. S. Bach or another solo violin form (or Ciaccona from II Partita in D minor by J. S. Bach),
2. one optional caprice or etude for solo violin,
3. the first part or the second and the third parts of any optional concert.

Viola (the programme is to be performed from memory):

1. two contrasting parts of one of the solo sonatas or suites by J. S. Bach or M. Reger,
2. one optional caprice for solo viola,
3. the first part of any optional concert.

Cello (the programme is to be performed from memory):

1. prelude from any optional suite by J. S. Bach,
2. etude or caprice,
3. I or III part of a concert.

Double bass (the programme is to be performed from memory):

1. etude for solo double bass,
2. I or III part of a concert or 2 contrasting parts of a sonata,
3. any optional piece with piano.

Wind instruments (at least one piece is to be performed from memory):

1. a concert,
2. a cyclic piece (sonata, suite, variations),
3. any optional piece

Bass clarinet:

The programme may be performed on the bass clarinet or soprano clarinet.

Saxophone:

1. a cyclic piece (suite, sonata, variations),
2. a concert with piano accompaniment,
3. any optional piece (preferably, a solo piece).

During the examination in sight reading and memory preparation of a piece within the time limit major and minor scales (legato, staccato), intervals, passages, chromatic and whole tone scales and two diversified etudes are required.

Percussion:

1. Performance of the programme prepared:
 - snare drum – obligatory piece: Bent Lylloff – Arhus Etude no 9 (Etude for Snare Drum), a piece based on rudimentary technique (J. S. Pratt, J. W. Schinstine and others),
 - timpani – a solo piece with piano accompaniment,
 - marimba – a solo piece with piano accompaniment,
 - vibraphone – a solo piece with piano accompaniment,
 - percussion instruments set (optional): a solo piece or a part of a cyclic piece.
2. Memory preparation of a solo piece for marimba, xylophone or vibraphone within the time limit given.
3. Sight reading:
 - a piece for solo snare drum,
 - a piece for solo xylophone, marimba or vibraphone (two-mallet technique).
4. Tremolo:
 - on snare drum (crescendo and diminuendo),
 - on timpani (crescendo and diminuendo).
5. Major and minor keys (methods), passages and chromatic scale.
6. Timpani tuning (with a' given).

Guitar:

Optional programme in a variety of styles – lasting up to 20 minutes.

Harp:

Programme Version I:

1. etude (e.g. by. Bochs, Pozzulli, Bach-Grandjany, Posse),
2. 2 different style compositions (e.g. Sonata Rossetti, Dussek, Krumpholtz),
3. a modern piece.

Programme Version II:

1. a concert etude,
2. a Baroque piece,
3. one part of a sonata or a concert,
4. any optional piece.

Accordion:

Optional programme in a variety of styles consisting of 3 pieces of the total duration of 15 minutes.

Organ:

1. a pre-Bach piece,
2. one of the trio sonatas by J. S. Bach parts I and III (to be chosen by the Examination Board),
3. J. S. Bach - any optional prelude and fugue,
4. a Romantic period piece.

Harpsichord (the program may be performed with notes):

1. any optional piece by J. S. Bach,
2. any optional piece by French composers,

3. any optional sonata by D. Scarlatti,
4. any optional piece,
5. the programme is to include performing a suite.

FACULTY II – Instrumental studies

second cycle part-time degree programme

Curriculum requirements for second degree studies entrance examination

The Examination Board reserves the right to interrupt the examination and to select the pieces to be performed.

Piano (the programme is to be performed from memory):

1. 2 etudes (including (obligatory) at least one etude by F. Chopin),
2. a sonata allegro from any piano sonata,
3. optional piece(s) - of the total duration of circa 10 minutes.

Violin (the programme is to be performed from memory):

1. two contrasting parts of one of the sonatas or partitas for solo violin by J. S. Bach or another solo form (or Ciaccona from II Partita in D minor by J. S. Bach),
2. one optional caprice or etude for solo violin,
3. any optional piece (alternatively, one-part sonata for solo violin - it is excluded to perform a part of a sonata or concert with piano).

Viola, cello, double bass (the programme is to be performed from memory):

1. I or II and III parts of a concert,
2. a caprice or etude.

Wind instruments (at least one piece is to be performed from memory):

1. two contrasting parts of a concert,
2. any optional piece.

Bass clarinet:

The programme may be performed on the bass clarinet or soprano clarinet.

Saxophone:

1. a cyclic piece (suite, sonata, variations),
2. any optional piece (preferably, a solo piece).

Percussion:

1. a piece for solo snare drum,
2. a piece for solo timpani or for timpani and other percussion instruments,
3. a piece for solo marimba or for marimba and piano,
4. a piece for solo vibraphone or for vibraphone and piano or for vibraphone and multipercussion,
5. optional – a piece for multipercussion.

Guitar:

Optional programme in a variety of styles (from two or more periods) – lasting up to 40 minutes, including a concert etude and any optional cyclic form (at least two contrasting parts).

Harp:

Programme Version I:

1. a concert for harp (e.g. Dittersdorf, Haendel, Boieldieu, Mozart),
2. 3 different style pieces (including one virtuoso piece),
3. a modern piece (composed after 1945),
4. 3 cadences of orchestral pieces (e.g. Donizetti "Lucia di Lammermoor", Ravel "Tzigane", Britten "Young Person's Guide").

Programme Version II:

1. a concert etude,
2. a sonata or a cyclic piece (variations, suite),
3. any optional piece,
4. a cadence.

Accordion:

A stylistically diverse program lasting up to 30 minutes, comprising a polyphonic form, a cyclic form and a virtuoso piece.

Organ:

1. one of the bigger preludes (toccatas/fantasies) and fugues by J. S. Bach,
2. a big chorale by J. S. Bach (excluding the Orgelbüchlein chorales) or a chorale (choral fantasy) by the North German School of composers,
3. a Romantic period form.

Harpsichord:

1. a piece by a 16th or 17th century composer (e.g. English virginals, J. J. Froberger, G. Frescobaldi),
2. a piece by a French composer,
3. any optional piece by J. S. Bach,
4. any optional piece.

Faculty III – Vocalism and Acting

first cycle full-time degree programme, specialization: solo singing, musical

Curriculum requirements:

Acting predispositions test:

- recommended poets: J. Słowacki, A. Mickiewicz, K. I. Gałczyński, B. Leśmian, Cz. Miłosz, W. Shakespeare, S. Jesienin
- recommended writers: W. Reymont, T. Konwicki, W. Gombrowicz, B. Szulc, H. Ch. Andersen, A. Czechow

Hearing predispositions test - requirements:

1. Singing as "echoes" the notes played by the examiner at the piano.
2. Singing given melodic-rhythmic motifs and phrases and identifying the pitch (identifying the pitch by name or in approximation).
3. Completing the theme improvised by the examiner.
4. Identifying the pitch of the highest and the lowest voices in the harmonic progression.
5. Singing as "echoes" the notes of which the chords are built off.

6. Testing the sense of rhythm. The difficulty level of the above tasks is to be adjusted to the candidate's degree of preparation.

second cycle full-time degree programme, specialization: solo singing

Curriculum requirements:

Acting examination

- recommended poets: A. Fredro, C. K. Norwid, J. Hartwig, A. Zagajewski, A. Achmatowa, K. K. Baczyński
- recommended monologue in prose writers: H. Balzac, I. Singer, T. Mann, G. G. Marquez, F. Dostojewski

second cycle full-time degree programme, specialization: musical

Curriculum requirements:

Acting examination

- The candidate is required to memorize and interpret two dialogue characters from the scene presented on the Faculty of Vocalism and Acting website. The text is to be published after 1st March, 2020.
- Scene partners are to be drawn after stage I of the entrance examination (Solo Singing Examination).

The scene presented shall be a base for the acting tasks assigned by the Examination Board.

Interview

The candidate is to prepare a 10-minute long presentation on one of the topics published after 1st March, 2020 on the Faculty of Vocalism and Acting website. Having heard the candidate's presentation, the Examination Board is to ask a question on a different topic chosen from the catalogue mentioned above.

Pedagogical Studies

Head of Studies: prof. dr hab. Małgorzata Skorupa.

- For graduates of higher schools of music and musical academies (first and second cycle degree programmes, 4 semesters, paid),
- The certificate of Pedagogical Studies completion awards the holder with teaching credentials.

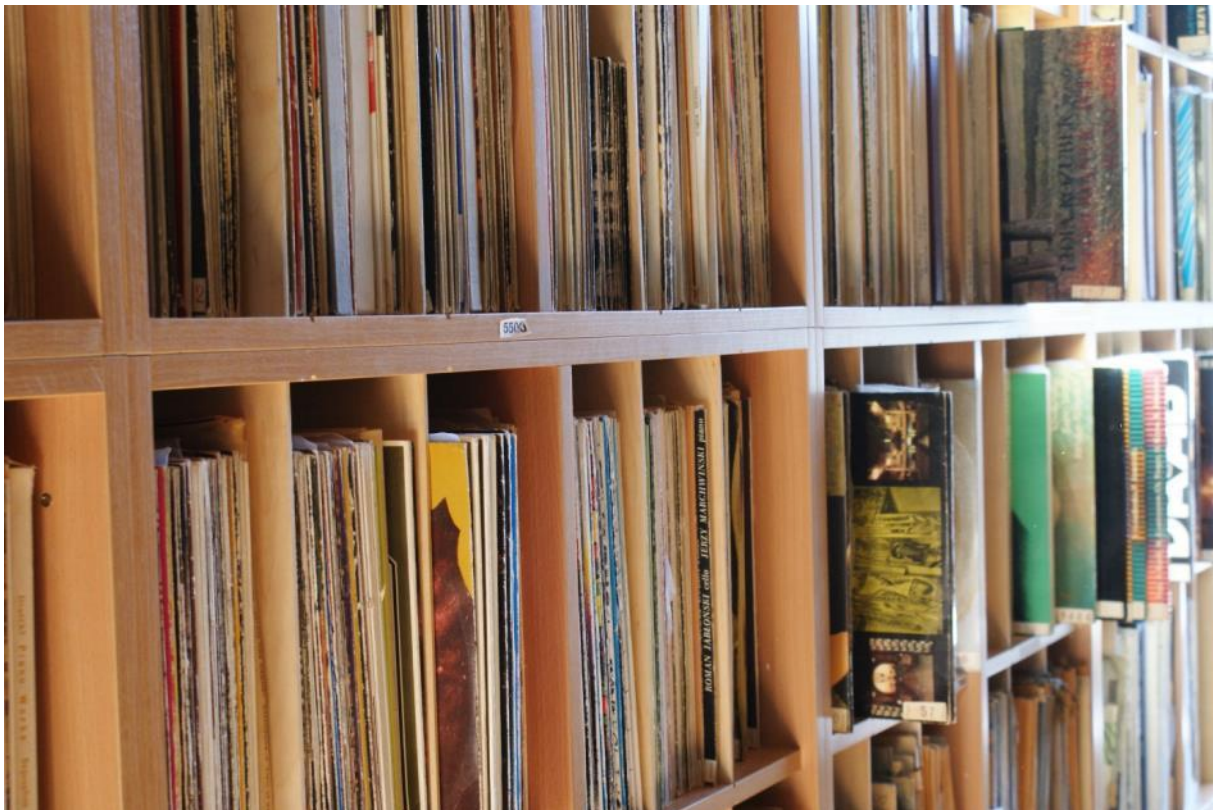
The goal of Pedagogical Studies is to supplement the knowledge obtained by higher schools of music graduates with a Bachelor's or Master's degree within the scope of principal subjects required for work in the teaching profession (4 semesters).

The graduates obtain certificates of Pedagogical Studies completion.

Conditions for admission: sequence of application decides.

Documents required:

- application for admission,
- a copy of diploma of higher education in music certified by the higher education institution or a notary public.



Post-graduate Programme

Post-graduate Programme in Composition

Organized by: Faculty of Conducting, Composition and Music Theory

The goal of the programme is to develop the candidate's compositional skills according to their level of proficiency and interests, extend their general knowledge of music as well as their knowledge of contemporary composing techniques; graduates in the field of Composition and Music Theory (specialization: composition) have the possibility to prepare for embarking on a doctorate in *composition and music theory* (in the scope of composition).

The programme is aimed at graduates of Polish higher education institutions with a Bachelor's or Master's degree (completion of studies with specialization in composition is not required) as well as at graduates of foreign higher education institutions with a Bachelor's or Master of arts degree, or their equivalents (Polish citizenship is not required). The language of instruction is Polish. Individual classes may be conducted in another language, upon agreement with the instructor. The programme is paid and lasts for four semesters.

Types of courses: core courses and elective courses, including individual classes, group seminars, collective lectures and annual composition concerts. The set of core courses comprises composition, practical instrument science, instrumentation and new music seminar. The set of elective courses offers the candidates to choose from courses like electronic music seminar, theatre and film music composition, jazz and popular music seminar, multimedia art seminar.

Conditions for admission: presentation of two compositions and an interview.

Rules of admission:

1. Filling in a recruitment form available on the Academy website: www.amuz.gda.pl and sending it by electronic means by 7th September, 2020.
2. Paying the entrance examination fee in the amount of PLN 150 to the Academy bank account generated by the recruitment system (title: the candidate's first name and surname, Faculty, field of study, specialization, with the postscript "egzamin wstępny – studia podyplomowe" (Eng. "entrance examination - post-graduate programme") till 7th September, 2020 (as per the date of the bank transfer). The fee paid is non-refundable should the candidate resign from taking the entrance examinations.

Documents required:

- application for admission,
- a copy of diploma of completing Bachelor's degree programme or Master's degree programme certified by the higher education institution or a notary public.
- proof of studies fee payment (after being qualified).

The examinations for post-graduate studies will take place on 23-25 September 2020.

Further information is provided by the *Dean's Office of the Faculty of Conducting, Composition and Music Theory*

telephone no. +48 58 30092 33, dziekanat1@amuz.gda.pl

Post-graduate Programme in Instrumental Studies

Organized by: Faculty of Instrumental Studies

Description: the programme aims at improving the candidate's skills in any instrumental specialization under the direction of a chosen instructor and at preparing the candidates to participate in competitions, its goal is to expand the candidate's repertoire and deepen the artistic sphere of instrumental performance.

The programme aims at instrumentalists who completed higher education in music with Master's degree in Poland or hold a diploma of a foreign higher education in music institution abroad.

Conditions for admission: a recital hearing - programme agreed upon with the Examination Board, depending on the instrumental specialization. THE EXAMINATION BOARD SHALL SELECT MUSICAL PIECES FROM AMONG THE PROGRAMME PROPOSED BY THE CANDIDATE, THE PROGRAMME SHALL LAST FOR CIRCA 45-60 MINUTES).

Rules of admission:

1. Filling in a recruitment form available on the Academy website: www.amuz.gda.pl and sending it by electronic means by 7 September 2020.
2. Paying the entrance examination fee in the amount of PLN 150 to the Academy bank account generated by the recruitment system (title: the candidate's first name and surname, Faculty, field of study, specialization, with the postscript "egzamin wstępny – studia podyplomowe" (Eng. "entrance examination - post-graduate programme") till 7 September 2020 (as per the date of the bank transfer). The fee paid is non-refundable should the candidate resign from taking the entrance examinations.

Documents required:

- application for admission,
- a copy of diploma of completing higher education certified by the higher education institution or a notary public,
- proof of the studies fee payment (after being qualified).

Number of semesters: 4 – the programme is paid.

The examinations for post-graduate studies will take place on 23-25 September 2020.

Further information is provided by: the *Dean's Office of the Faculty of Instrumental Studies*, telephone no. +48 58 30092 21.

Post-graduate Programme in Early Music

Organized by: Faculty of Instrumental Studies

Description: Post-graduate Programme in Early Music aims at performers and teachers who want to broaden their professional qualifications with knowledge of historically oriented performance.

The programme goal is to prepare the candidates to do artistic work, perform and do

research within the scope of early music and provide the students with theoretical knowledge of the 17th and 18th century performance practice as well as give the possibility for practical study of historical instruments.

The programme is aimed at graduates of first and second cycle degree programmes of all Faculties of higher education in music institutions and all Faculties of music universities.

The programme is paid and lasts for 3 semesters. It comprises both individual classes and group courses.

The graduates obtain certificates of post-graduate programme completion. In order to complete the programme the students are required to attend classes, to perform a diploma recital (45 minutes minimum) or to write a diploma thesis and perform one piece as well as to pass an oral examination concerning the repertoire performed or the diploma thesis presented.

Conditions for admission: interview.

Rules of admission:

1. Filling in a recruitment form available on the Academy website: www.amuz.gda.pl and sending it via electronic mail by 7th September, 2020.
2. Paying the entrance examination fee in the amount of PLN 150 to the Academy bank account generated by the recruitment system (title: the candidate's first name and surname, Faculty, field of study, specialization, with the postscript "egzamin wstępny – studia podyplomowe" (Eng."entrance examination - post-graduate programme") till 7 September 2020 (as per the date of the bank transfer). The fee paid is non-refundable should the candidate resign from taking the entrance examinations.

Documents required:

- application for admission,
- a copy of diploma of completing higher education certified by the higher education institution or a notary public.
- proof of the studies fee payment (after being qualified).

The examinations for post-graduate studies will take place on 23-25 September 2020.

Further information is provided by: the *Dean's Office of the Faculty of Instrumental Studies*, telephone no. +48 58 30092 21.

Rules of admission

1. The basis for admission to the first year of Bachelor's degree programme is maturity examination certificate and passing the entrance examination.
2. The entrance examinations for first and second cycle degree programmes consist of two or three (Faculty III) stages:
 - core subjects,
 - supplementary subjects.

All examinations are assessed on a scale of 1 - 25. In order to qualify for stage two, the candidate has to obtain the average of at least 18 points.

The candidate passes the entrance examination if they obtain at least 13 points from each subject at stage II (III) and their average point grade from all examinations is at least 15.

3. The entrance examination requirements for specific faculties and fields of study have been presented in the guidebook for the candidates.
4. The order of admission shall depend upon the total sum of points obtained at all stages of the entrance examination.
5. The basis for admission to the first year of Master's degree programme is holding a Bachelor's degree and passing the entrance examination.
6. The candidates shall pay the examination fee in the amount of PLN 150 to the Academy bank account generated by the recruitment system. The fee for the second and subsequent field of study or specialization is PLN 85. The fee paid is non-refundable should the candidate resign from taking the entrance examinations.
7. The Academy keeps electronic registration of the candidates.
8. The candidates who take their maturity examination in 2020 are obligated to express their consent - while filling in the maturity examination declaration - for the processing of their personal data in the National Maturity Examination Register. Using the National Maturity Examination Register will give the Academy access to the maturity examination results.
9. Foreign candidates from the E.U. or EFTA countries are subject to the same rules of the recruitment process as Polish candidates.
10. A foreigner may be exempted from the fees referred to in Article 79, section 1, subsection 2, 3 and 5 and Article 163, section 2 of the Act of 20 July 2018 - Law on Higher Education and Science, pursuant to the rules laid down in an agreement between Higher Education Institutions or an international agreement. Exemption from fees may also be granted on the basis of an administrative decision of the Rector and a decision of the Minister or a decision of the Director of NAWA with regard to its scholarship holders.
11. The fees referred to in Article 79, section 1, subsection 5 shall not be collected from:
 - 1) a foreigner - a citizen of a Member State of the European Union, the Swiss Confederation or a Member State of the European Free Trade Association (EFTA) - a party to the Agreement on the European Economic Area and their family members living on the territory of the Republic of Poland,
 - 2) a foreigner who has been granted a permanent residence permit or a long-term resident of the European Union,
 - 3) a foreigner who was granted a temporary residence permit in connection with the circumstances referred to in Article 159, paragraph 1, or Article 186, paragraph 1, subparagraph 3 or 4 of the Act of 12 December 2013 on foreigners,
 - 4) a foreigner who has the refugee status granted in the Republic of Poland or benefits from temporary protection or subsidiary protection on the territory of the Republic of Poland,
 - 5) a foreigner - a holder of a certificate certifying knowledge of the Polish language as a foreign language referred to in Article 11a(2) of the Act of 7 October 1999 on the Polish language at least at the level of language proficiency C1,
 - 6) the holder of the Polish Card or the person to whom the decision on the determination of Polish origin was issued,
 - 7) a foreigner who is a spouse, ascendant or descendant of a citizen of the Republic of Poland, residing in the territory of the Republic of Poland.
12. Information on the amount of fees for educational services provided at the Academy of Music in Gdańsk in the academic year 2020/2021 in accordance with Article 80, section 2 of the Act of 20 July 2018 - Law on Higher Education and Science will be placed on the Academy's website prior to the commencement of recruitment.

13. Foreign candidates must obtain a nostrification of the secondary school graduation certificate. This requirement does not apply to candidates who have obtained a secondary school leaving certificate in a country with which Poland has signed an agreement on the recognition of educational documents. An up-to-date list of such countries can be found on the website: www.nawa.gov.pl

The list of documents necessary to obtain nostrification:

- original of the certificate together with a photocopy, legalized and certified by the Polish embassy or consulate in the country where the certificate was issued,
- translation of the certificate into Polish by a sworn translator in Poland or at the Polish embassy,
- a certificate that the holder of this certificate can apply for admission to any type of university course in the country where the certificate is issued. The certificate may be issued by the education office, the ministry of education or the Polish embassy or consulate,
- nostrification of the secondary school graduation certificate can be obtained at the Education Authority, and the secondary school leaving exams at the artistic school - at the Ministry of Culture and National Heritage, Warsaw, 15/17 Krakowskie Przedmieście Street.

14. The candidates admitted to the Academy are obligated to enrol to the first year of studies within the time limit designated by the Academy (§22 Item 3 of the Regulations of I and II cycle degree programmes at the Academy of Music in Gdańsk). If the candidate resigns, their place on the admission list is automatically taken by the next person.

15. Part-time programme shall be open, if at least 5 people are admitted in the recruitment process.

16. If the limit of admissions to Bachelor's or Master's degree programmes has not been exhausted, the Academic Recruitment Commission decides to carry out additional recruitment process in September 2020.

Admission procedure

§ 1

1. The recruitment process is carried out by the Faculty Recruitment Commissions appointed by the Deans of the relevant Faculties of the Academy.
2. The Rector of the Academy appoints the Academy Recruitment Commission.
3. The Dean of the relevant Faculty or the Vice Dean appointed by the Dean acts as the Chairperson of the Academy Recruitment Commission.

§ 2

The tasks of the Faculty Recruitment Commission comprise:

1. collecting the candidates' documents,
2. notifying the candidates of the date of entrance examinations,
3. carrying out entrance examinations,
4. notifying the candidates of the entrance examinations results,
5. deciding whether the candidate should be admitted.

§ 3

The tasks of the Academy Recruitment Commission comprise:

1. verifying the appeals to the decisions by the Faculty Recruitment Commissions regarding their meeting formal requirements,
2. verifying whether the appeals are based on a claimed breach of admission conditions and procedures,
3. deciding whether to carry out an additional recruitment process in September if the limit of admissions has not been exhausted.

§ 4

1. A candidate may be issued a certificate stating the grades and the number of points obtained from particular examination subjects as well as the total sum of the points obtained as the result of the entrance examination.
2. After each stage of entrance examinations, the Faculty Recruitment Commission announces the list of the candidates qualified to the next stage, after the last stage of the examinations, the list of the candidates who have passed the entrance examination is announced.

§ 5

1. Admission limits for the first year of studies or the universal availability for particular Faculties are determined by the Senate.

§ 6

1. After the recruitment process has been finished by the Faculty Recruitment Commissions, the Commissions decide whether a candidate should be admitted.
2. The decision by the Faculty Recruitment Commission may be subject to appeal, within fourteen days from the date of delivering the decision mentioned in Item 1 above, to the Academy Recruitment Commission, appointed in accordance with the procedure specified in the Statutes of the Academy.
3. The appeal referred to in Item 2 above may only be based on a claimed breach of admission conditions and procedures determined in this guidebook.
4. Having considered the appeal lodged according to the procedure determined in Item 3 above, the Academy Recruitment Commission makes a decision. The decision shall be final.
5. The recruitment procedure results shall be open to the public.



Addresses and telephone numbers

AKADEMIA MUZYCZNA im. Stanisława Moniuszki, 80–743 Gdańsk, ul. Łąkowa 1-2, Poland | www.amuz.gda.pl

	telephone no.	e-mail address
Rector's Office	+48 58 30092 01	rektorat@amuz.gda.pl
Rector's Office Fax	+48 58 30092 10	
Vice Rector for organizational matters and school curriculum	+48 58 30092 03	rektorat@amuz.gda.pl
Vice Rector for artistic matters and foreign cooperation	+48 58 30092 03	rektorat@amuz.gda.pl
Vice Rector for student affairs	+48 58 30092 04	rektorat@amuz.gda.pl
Chancellor	+48 58 30092 05	b.theisebach@amuz.gda.pl
Quaestor	+48 58 30092 07	m.gruszczynska@amuz.gda.pl
Faculty I – Conducting, Composition and Music Theory		
Dean	+48 58 30092 31	r.skupin@amuz.gda.pl
Dean's Office	+48 58 30092 33	k.lapinska@amuz.gda.pl
Recruitment		rekrutacja1@amuz.gda.pl
Faculty II – Instrumental Studies		
Dean	+48 58 30092 20	e.rosinska@amuz.gda.pl
Dean's Office	+48 58 30092 21	k.czausz@amuz.gda.pl
Recruitment		rekrutacja2@amuz.gda.pl
Faculty III – Vocalism and Acting		
Dean	+48 58 30092 32	a.nanowski@amuz.gda.pl
Dean's Office	+48 58 30092 98	k.gorzynski@amuz.gda.pl
Recruitment		rekrutacja3@amuz.gda.pl
Faculty IV – Choral Conducting, Church Music, Arts Education, Eurhythmics and Jazz		
Dean	+48 58 30092 18	m.kierzkowski@amuz.gda.pl
Dean's Office	+48 58 30092 29	k.kulakowska@amuz.gda.pl
Recruitment		rekrutacja4@amuz.gda.pl
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