

Faculty of Conducting, Composition and Music Theory Recruitment 2020/2021

field of study: **Composition and Music Theory**
second cycle studies (full-time)

Date of the exams:

specialization – composition: 7-8 July 2020

specialization – music theory: 8-10 July 2020

recruitment procedure will be carried out remotely

contact to the Faculty Recruitment Commission: rekrutacja1@amuz.gda.pl

Technical requirements for remote exams:

- computer with Internet access and possibility of video conferencing (video and audio transmission);
- headphones;
- mobile phone with camera function/scanner application and the possibility of copying the photo to the computer (check the possibility of sending the photo/scan to the computer, then by e-mail);
- the necessary software:
 - a web browser (e-mail access),
 - **Zoom application (Client for Meetings)** – to download for free from the website: https://zoom.us/download#client_4meeting; for the purposes of online exams you must create an account in the Zoom, providing the same e-mail address as when registering in the recruitment system of the Stanislaw Moniuszko Academy of Music in Gdańsk, and only with this account should you participate in videoconferences during exams,
 - any **audio file player** (applies to the ear training test);
- **music paper, pencil/long pen, eraser** (applies to the ear training test);
- **audio-video files required in the recruitment procedure** 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.**

All examinations are scored on a scale of 1-25. The results of exams qualifying for further recruitment may not be less than 18 points.

COMPOSITION AND MUSIC THEORY

specialization: **composition**

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

- **field of study exam (7 July)** – presenting compositional works for various performance rosters (including one for an extended ensemble) and an interview with the candidate

Notes on the field of study exam

The candidate is required to present three own compositional works.

The scores together with the audio or the video recordings must be delivered by 30 June 2020 to the candidate's internet file generated in the recruitment system.

Scores in the form of a computer music notation (possibly a scan or a photograph of the readable manuscript) should be recorded in PDF format.

Both the recording of the performance of a work as well as its computer simulation are understood to be an audio/video recording. In special situations it is also allowed to present fragments of the work played on the piano (or on other instrument) in the form of an audio or video recording. The applicable formats are MP3 for audio and any format for video listed in the technical requirements.

In the case of one of the three presented compositions, the absence of a score (for electro-acoustic music) or a recording (for a work using unconventional performance means or compositional techniques) is allowed. In this situation, you should attach your own commentary to the work (any text file).

Each of the submitted files must be described with the composer's name and the title of the work.

If you have any questions, please contact the Faculty Recruitment Commission (rekrutacja1@amuz.gda.pl).

B. For graduates of other fields of study:

- **field of study exam (7 July)** – presenting compositional works for various performance rosters (including one for an extended ensemble) and an interview with the candidate

Notes on the field of study exam

The candidate is required to present three own compositional works.

The scores together with the audio or the video recordings must be delivered by 30 June 2020 to **the candidate's individual internet file generated in the recruitment system**.

- Scores in the form of a computer music notation (possibly a scan or a photograph of the readable manuscript) should be recorded in PDF format.
- Both the recording of the performance of a work as well as its computer simulation are understood to be an audio/video recording. In special situations it is also allowed to present fragments of the work played on the piano (or on other instrument) in the form of an audio or video recording. The applicable formats are MP3 for audio and any format for video listed in the technical requirements.

In the case of one of the three presented compositions, the absence of a score (for electro-acoustic music) or a recording (for a work using unconventional performance means or compositional techniques) is

allowed. In this situation, you should attach your own commentary to the work (any text file).

Each of the submitted files must be described with the composer's name and the title of the work.

If you have any questions, please contact the Recruitment Commission.

- **ear training (8 July)** - written and oral examination (detailed description available here*)

***Notes on the remote entrance exam in ear training**

Both the written exam (two-voice tonal dictation, performed on the piano) and the oral exam (testing hearing predispositions in the scope high-pitch hearing, musical memory, harmonics hearing) will be conducted via video conferencing in the Zoom application. The candidate will receive a dictation sound file by e-mail, which he or she will play on his or her own computer during the videoconference using headphones and save it on a prepared sheet of note paper within 45 minutes. After saving the dictation, the candidate will take a scan or a photo of it and send it to the Faculty Recruitment Commission's e-mail (rekrutacja1@amuz.gda.pl). The written part will be followed by an oral part in the form of individual interviews with individual candidates, during which the hearing predispositions will be examined. During the test, the camera and microphone must be constantly on and the candidate must be visible. The Commission may ask a candidate to provide a screen view for the test (using the SHARE SCREEN feature in the Zoom application). All accessories and equipment required to take the test must be within the candidate's reach and be visible to the commission.

specialization: music theory

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

- **Field of study exam (10 July)** – discussing two publications from the obligatory reading list (plus questions from the commission and discussion with the candidate on specific issues arising from the work):
 - a) four articles, available in electronic version (list with links given here***)

*****List of online articles:**

1. Alicja Kozłowska-Lewna, *Badania nad słyszeniem absolutnym u dzieci w wieku wczesnoszkolnym*, „Aspekty Muzyki” 2011, Vol. 1, <http://aspektymuzyki.amuz.gda.pl/tomy/01/artykul-03/>.
2. Renata Skupin, *Tadeusza Z. Kasserna ujęcie Orientu w operze The Anointed według dramatu Koniec Mesjasza Jerzego Żuławskiego*, „Aspekty Muzyki” 2013, Vol. 3, <http://aspektymuzyki.amuz.gda.pl/tomy/03/artykul-05/>.
3. Magdalena Dziadek, *Uwagi o przydatności typologii strategii intertekstualnych Stanisława Balbusa do badań nad muzyką*, „Aspekty Muzyki” 2017, Vol. 7, <http://aspektymuzyki.amuz.gda.pl/tomy/07/artykul-03/>.
4. Violetta Kostka, *Wykładownik intertekstualny, interpretant i znaczeniowa gra – klucze do interpretacji muzyki Pawła Szymańskiego*, „Aspekty Muzyki” 2017, Vol. 7, <http://aspektymuzyki.amuz.gda.pl/tomy/07/artykul-07/>.

5. Marcin Krajewski, *O pojęciu „muzycznego postmodernizmu”, „Aspekty Muzyki”* 2017, Vol. 7, <http://aspektymuzyki.amuz.gda.pl/tomy/07/arttykul-01/>.
6. Justyna Humięcka-Jakubowska, *Spektralizm Gérarda Griseya — od natury dźwięku do natury słuchania*, http://www.resfactanova.pl/pliki/archiwum/numer_20/RFN20%20Humiecka-Jakubowska%20-%20Spektralizm%20Gerarda%20Griseya.pdf.
7. Ewa Schreiber *Metafora jako figura muzyczna. Przegląd stanowisk*, http://www.resfactanova.pl/pliki/archiwum/numer_21/RFN21%20Schreiber%20-%20Metafora%20jako%20figura%20muzyczna.pdf.
8. Ryszard D. Golianek, „Polski Żyd”. *Toposy romantyczne i stereotypy narodowe w operach „Le Juif polonais” Camille’a Erlangera i „Der polnische Jude” Karela Weisa*, http://www.resfactanova.pl/pliki/archiwum/numer_23/RFN23%20Daniel%20Golianek%20-%20Polski%20Zyd.pdf.
9. Krzysztof Gućzalski, *Emocje w muzyce. Hanslick i jego fałszywy zwolennik* http://www.resfactanova.pl/pliki/archiwum/numer_25/RFN%2016%20Krzysztof%20Gućzalski.pdf.

or

B) two books (available only as a hard copy – list available here****)

******Reading list (alternative):**

1. Gołąb Maciej, *Spór o granice poznania dzieła muzycznego*, Wrocław 2003.
2. Jabłoński Maciej, *Muzyka jako znak. Wokół semiotyki muzyki Eero Tarastiego*, Poznań 1999.
3. Kostka Violetta, *Tadeusz Zygfryd Kassern. Indywidualne odmiany stylów muzycznych XX wieku*, Poznań 2011.
4. Kozłowska-Lewna Alicja, *Innowacyjna strategia kształcenia słuchu muzycznego u dzieci w wieku wczesnoszkolnym*, Gdańsk 2006.
5. Piotrowska Maria, *Neoklasycyzm w muzyce XX wieku*, Warszawa 1982.
6. Skowron Zbigniew, *Teoria i estetyka awangardy muzycznej drugiej połowy XX wieku*, Warszawa 1989.
7. Skupin Renata, *Poetyka muzyki orkiestrowej Giacinto Scelsiego. Dzieło a duchowość kompozytora – między Wschodem a Zachodem*, Kraków 2008.
8. Tomaszewski Mieczysław, *Interpretacja integralna dzieła muzycznego. Rekonesans*, Kraków 2000.
9. Tomaszewski Mieczysław, *O muzyce polskiej w perspektywie intertekstualnej. Studia i szkice*, Kraków 2005.

B. For graduates of other fields of study:

- **ear training (8 July)** - written and oral exams, at the level of final competence requirements for first cycle studies (description of technical issues analogous to that given here*)

***Notes on the remote entrance exam in ear training**

Both the written exam (two-voice tonal dictation, performed on the piano) and the oral exam (testing hearing predispositions in the scope high-pitch hearing,

musical memory, harmonics hearing) will be conducted via video conferencing in the Zoom application. The candidate will receive a dictation sound file by e-mail, which he or she will play on his or her own computer during the videoconference using headphones and save it on a prepared sheet of note paper within 45 minutes.

After saving the dictation, the candidate will take a scan or a photo of it and send it to the Faculty Recruitment Commission's e-mail (rekrutacja1@amuz.gda.pl). The written part will be followed by an oral part in the form of individual interviews with individual candidates, during which the hearing predispositions will be examined. During the test, the camera and microphone must be constantly on and the candidate must be visible. The Commission may ask a candidate to provide a screen view for the test (using the SHARE SCREEN feature in the Zoom application). All accessories and equipment required to take the test must be within the candidate's reach and be visible to the commission.

- **analysis of a musical work (9 July)** – a written exam and an interview with the candidate

Notes on the examination in the analysis of a musical work

A written test, an oral test and an interview with the candidate will be conducted by video conference in the Zoom application. The candidate will receive an e-mail with a link to an online test, which he or she will solve on his or her own computer during a video conference. The written part will be followed by an oral part in the form of individual interviews with individual candidates. During the test, the camera and microphone must be constantly on and the candidate must be visible. All accessories and equipment required to take the test must be within the candidate's reach and be visible to the commission.

- **field of study exam (10 July)** – discussing two publications from the obligatory reading list (plus questions from the commission and discussion with the candidate on specific issues arising from particular works):
 - a) four articles, available in electronic version (list with links given here***)

*****List of online articles:**

1. Alicja Kozłowska-Lewna, *Badania nad słyszeniem absolutnym u dzieci w wieku wczesnoszkolnym*, „Aspekty Muzyki” 2011, Vol. 1, <http://aspektymuzyki.amuz.gda.pl/tomy/01/arttykul-03/>.
2. Renata Skupin, *Tadeusza Z. Kasserna ujęcie Orientu w operze The Anointed według dramatu Koniec Mesjasza Jerzego Żuławskiego*, „Aspekty Muzyki” 2013, Vol. 3, <http://aspektymuzyki.amuz.gda.pl/tomy/03/arttykul-05/>.
3. 7, <http://aspektymuzyki.amuz.gda.pl/tomy/07/arttykul-03/>.
4. Violetta Kostka, *Wykładnik intertekstualny, interpretant i znaczeniowa gra – klucze do interpretacji muzyki Pawła Szymańskiego*, „Aspekty Muzyki” 2017, Vol. 7, <http://aspektymuzyki.amuz.gda.pl/tomy/07/arttykul-07/>.
5. Marcin Krajewski, *O pojęciu „muzycznego postmodernizmu”*, „Aspekty Muzyki” 2017, Vol. 7, <http://aspektymuzyki.amuz.gda.pl/tomy/07/arttykul-01/>.
6. Justyna Humięcka-Jakubowska, *Spektralizm Gérarda Griseya – od natury dźwięku do natury słuchania*, http://www.resfactanova.pl/pliki/archiwum/numer_20/RFN20%20Humiecka-Jakubowska%20-%20Spektralizm%20Gerarda%20Griseya.pdf.
7. Ewa Schreiber *Metafora jako figura muzyczna. Przegląd stanowisk*, http://www.resfactanova.pl/pliki/archiwum/numer_21/RFN21%20Schreiber%20-%20Metafora%20jako%20figura%20muzyczna.pdf.

8. Ryszard D. Golianek „Polski Żyd”. *Toposy romantyczne i stereotypy narodowe w operach „Le Juif polonais” Camille’a Erlangera and „Der polnische Jude” Karela Weisa*,
http://www.resfactanova.pl/pliki/archiwum/numer_23/RFN23%20Daniel%20Golianek%20-%20Polski%20Zyd.pdf.
9. Krzysztof Guetzalski, *Emocje w muzyce. Hanslick i jego fałszywy zwolennik*
http://www.resfactanova.pl/pliki/archiwum/numer_25/RFN%2016%20Krzysztof%20Guczalski.pdf.

or

B) two books (available only as a hard copy – list available here****)

******Reading list (alternative):**

1. Gołąb Maciej, *Spór o granice poznania dzieła muzycznego*, Wrocław 2003.
2. Jabłoński Maciej, *Muzyka jako znak. Wokół semiotyki muzyki Eero Tarastiego*, Poznań 1999.
3. Kostka Violetta, *Tadeusz Zygfryd Kassern. Indywidualne odmiany stylów muzycznych XX wieku*, Poznań 2011.
4. Kozłowska-Lewna Alicja, *Innowacyjna strategia kształcenia słuchu muzycznego u dzieci w wieku wczesnoszkolnym*, Gdańsk 2006.
5. Piotrowska Maria, *Neoklasycyzm w muzyce XX wieku*, Warszawa 1982.
6. Skowron Zbigniew, *Teoria i estetyka awangardy muzycznej drugiej połowy XX wieku*, Warszawa 1989.
7. Skupin Renata, *Poetyka muzyki orkiestrowej Giacinto Scelsiego. Dzieło a duchowość kompozytora – między Wschodem a Zachodem*, Kraków 2008.
8. Tomaszewski Mieczysław, *Interpretacja integralna dzieła muzycznego. Rekonesans*, Kraków 2000.
9. Tomaszewski Mieczysław, *O muzyce polskiej w perspektywie intertekstualnej. Studia i szkice*, Kraków 2005.