Junge Musikakademie Hamburg

Music Preparatory Year: Audition Requirements

Entrance examination requirements (Appendix 1 to the Entrance Examination Regulations)

Application deadline: 30 April 2027 · Entrance examination and interview: June/July 2027 · Programme start: 1 September 2027

The entrance examination consists of: principal study, secondary piano (not required for piano principals), music theory, aural skills and a personal interview.

Applicants living outside Germany may, by arrangement, submit a video recording instead of auditioning in person.

Strings

Violin (principal study)

Two works from different stylistic periods, including:

- a Classical concerto (e.g. W. A. Mozart, Concerto No. 2 in D major, K. 211, or J. Haydn, Concerto No. 4 in G major, Hob. VIIa:4)
- an étude (e.g. Mazas, Kreutzer, Dont Op. 37, Rode)

Viola (principal study)

- one movement of your choice (transcribed for viola) from J. S. Bach: Sonatas and Partitas for solo violin (BWV 1001–1006) or Suites for solo cello (BWV 1007–1012)
- the first movement of a Classical viola concerto, without cadenza (e.g. F. A. Hoffmeister, C. Stamitz, F. W. Benda)
- a Romantic work (19th century) of your choice

The programme should include a work of lyrical character.

Cello (principal study)

Three pieces or movements from three different periods, at least 15 minutes in total:

- J. S. Bach: two movements from a suite (one slow, one fast)
- the first movement of a Classical or Romantic cello concerto
- a piece of your choice (not an étude, preferably composed after 1960)
- Sight-reading

Woodwind

Flute (principal study)

Three pieces or movements from three different periods, including at least one slow and one fast movement; 15–20 minutes in total

- Sight-reading

Suggested repertoire

- G. P. Telemann: 12 Methodical Sonatas for flute or violin and basso continuo
- G. F. Handel: Eleven Sonatas for flute and basso continuo
- W. A. Mozart: Sonata in C major, K. 14, for flute and piano
- G. Enescu: Cantabile et Presto
- A. Honegger: Danse de la chèvre
- K. Fukushima: Requiem for solo flute

Recorder (principal study)

- one slow and one fast movement from an 18th-century recorder sonata (e.g. Telemann, Handel, Marcello)
- a work or movement from another period (e.g. early Baroque or contemporary)
- Sight-reading

The programme should be performed on both alto and soprano (descant) or tenor recorder.

Clarinet (principal study)

- three pieces from different periods, including at least one slow and one fast movement
- Sight-reading
- Scales up to three sharps or flats

Suggested repertoire

- F. Danzi: Sonata
- I. Fromm-Michaels: Stimmungen eines Fauns
- N. W. Gade: Fantasiestücke
- P. Hindemith: Sonata
- L. Koželuch: Clarinet Concerto
- W. Osborne: Rhapsody
- I. Pleyel: Clarinet Concerto
- C. Saint-Saëns: Sonata
- C. Stamitz: Concerto No. 3
- C. M. von Weber: Concertino

Saxophone, classical (principal study)

- Set piece from M. Mule: 18 Exercices ou Études d'après Berbiguer
- Set piece from F. Flemming: 33 Concert Studies for oboe
- a transcription of a work by J. S. Bach
- a short piece of your choice
- Scales up to four sharps or flats

Brass

Horn (principal study)

Two works from two different periods, for example (other works are possible):

- L. van Beethoven: Horn Sonata, Op. 17
- P. Dukas: Villanelle
- J. Haydn: Horn Concerto No. 1 in D major, Hob. VIId:3, or No. 2 in D major, Hob. VIId:1
- P. Hindemith: Horn Sonata
- B. Krol: Laudatio for solo horn
- W. A. Mozart: Horn Concerto No. 2 in E-flat major, K. 417, No. 3 in E-flat major, K. 447, or No. 4 in E-flat major, K. 495
- H. Neuling: Bagatelle
- F. Poulenc: Élégie
- C. Saint-Saëns: Morceau de concert, Op. 94
- F. Strauss: Horn Concerto, Op. 8, or Introduction, Theme and Variations, Op. 13
- R. Strauss: Horn Concerto No. 1, Op. 11

Trumpet (principal study)

Three works or movements (a concerto, a sonata and an étude) from three different periods, at roughly the level of:

- Concerto: e.g. A. Arutiunian; A. Goedicke; J. N. Hummel, 1st movement; J. G. B. Neruda, 1st movement
- Sonata: e.g. E. Bozza, Badinage; T. Hansen, Sonata for trumpet and piano; P. Hindemith, Sonata, 1st movement; A. Goedicke, Concert Étude
- Étude: e.g. J. B. Arban, from 14 Characteristic Studies; T. Charlier, from Études transcendantes
- Sight-reading

Voice, guitar, piano

Voice (principal study)

- at least three pieces from three different periods, including at least one art song (Lied) and one aria (opera or oratorio); 10–20 minutes in total
- recitation of a short prose text or poem
- Sight-singing

Guitar, classical (principal study)

- at least two works from two different periods, at least at Intermediate Level II (Mittelstufe II) of the guitar curriculum of the VdM (Association of German Music Schools) / EGTA-D; 10–20 minutes in total. Examples: L. de Narváez, Diferencias sobre “Guárdame las vacas”; S. L. Weiss, Fantasia; M. Giuliani, Folies d’Espagne; A. Lauro, Suite Venezolana; H. Villa-Lobos, 5 Préludes or Chôros No. 1; L. Brouwer, Canción de cuna, Ojos brujos or Danza característica
- Sight-reading: an easy piece from the Renaissance, Baroque, Classical or Romantic period (roughly the level of H. Teuchert, Meine ersten Gitarrenstücke)

Piano (principal study)

Three works or movements from three different periods or styles, 15–20 minutes in total:

- J. S. Bach: a three-part Invention (Sinfonia) or a fugue from The Well-Tempered Clavier; alternatively another Baroque work or a sonata by D. Scarlatti
- the first movement of a sonata from the Viennese Classical period (Haydn, Mozart, Beethoven)
- a virtuoso piece: an étude by Czerny, Chopin or Liszt, or a virtuoso Romantic work (e.g. Liszt, Chopin, Brahms)

Secondary subject

Secondary piano

Two pieces from different stylistic periods that reflect your current level, at least at the level of:

- J. S. Bach: Little Preludes and Fughettas
- M. Clementi, F. Kuhlau or similar: a sonatina or a fast sonatina movement
- R. Schumann: Album for the Young

Duration: approx. 10 minutes

Music theory and aural skills

Music theory test

- Notation: naming and writing notes in treble and bass clef, including octave register
- Intervals up to a tenth: classification (perfect, major/minor), naming with exact quality (perfect, major/minor, augmented, diminished), writing intervals
- Scales: writing a major and a minor scale (natural, harmonic or melodic), marking tones and semitones
- Triads and seventh chords: construction and notation of major and minor triads and of the dominant seventh chord
- Cadence: writing a basic cadence (I–IV–V–I) in a major or minor key

Aural skills test

- Harmonic and melodic intervals within the octave
- Triads in root position: major, minor, diminished, augmented
- Rhythmic dictation
- Melodic dictation

Questions about your application?

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All information and online application: juma-hamburg.de/akademie/studienvorbereitung-musik/