

Shanghai Conservatory of Music

Admission Brochure of Master's Degree Program

for International Students 2020

About Shanghai Conservatory of Music

As the pioneer and incubator of professional music education in contemporary China, Shanghai Conservatory of Music (SHCM) is one of the first universities supported by the “Double First-Class” initiative. It has long been recognized as “the cradle of musicians” both locally and abroad for its prestigious status in China’s music education. At present, Mr. XU Xu holds the position of Secretary of the Party Committee, and Prof. LIAO Changyong is the President.

Shanghai Conservatory of Music (SHCM), formerly known as the National Conservatory of Music, was founded on November 27, 1927 by Mr. Cai Yuanpei and Dr. Xiao Youmei as the first independent music institution of higher education in China. Under the leadership of its first president Cai Yuanpei, this conservatory laid a good foundation of a scientific profession and disciplinary system for China’s professional music education with the goal of developing Chinese music by learning from the West, and introducing new methods and elements to reinforce the Chinese music system. In 1956, SHCM became a key university under the direct administration of the Ministry of Culture of the PRC and received its current name. Now it is under joint administration by both the Ministry of Culture and Tourism of the PRC and the Shanghai Municipal Government. In 2017, SHCM was listed among the first universities supported by the “Double First-Class” initiative and selected as part of the Local High-level University Construction Scheme of Shanghai.

SHCM is the only professional music institution in China which offers three doctoral degree programs for first-level disciplines including Musicology & Dancology, Art Theory and Drama & Film Studies. It has established a complete and comprehensive disciplinary system combining music creation, music performance, music theory and applied music.

Faculty members and students of SHCM, including Liao Changyong, Xu Shuya, Li Jian, Song Siheng, Huang Mengla, Yang Guang, Shen Yang, Sun Yingdi, Wang Zhijiong, Wang Jue, Yu Guanqun, Chen Musheng, Shen Ziyu, etc. have won awards in various international music competitions, such as the International Singing Competition of Toulouse, Plácido Domingo's Operalia, Besancon International Symphony Composition Competition, Marguerite LONG International Piano Competition, BBC Cardiff Singer of the World, Paganini International Violin Competition, International Franz Liszt Piano Competition, Yehudi Menuhin International Violin Competition, International Tchaikovsky Competition and Lionel Tertis International Viola Competition. In the second half of 2019, the Conservatory completed and unveiled Shangyin Opera House, a professional performing venue with a state-of-the-art acoustic system.

Now, all the faculty members and students of SHCM are committed to promoting top quality music education and establishing SHCM as a leader in the international music community. We will strictly advance SHCM’s three-step development strategy by insisting on the right direction of school running, striving for the goal of promoting first-class music education, adhering to fine traditions and advocating reform and development. We will continue to exert every effort to build a world-class conservatory with distinctive Chinese characteristics and important international influence.

I. Application Guidelines

The 2020 Master's Program admission test for international students will be held in two sessions. Candidates may take any one of the following two options. The general schedule for the application and test is as follows:

Schedule	Application Period	Round 1 (Application Materials Review)	Round 2 (Written/computer test + Interview)	On-site Confirmation	Notes
Session 1	December 18 - 27, 2019	December 30, 2019 - January 3, 2020	February 27 - 28, 2020	February 25, 2020	Audiovisual materials and identification photos should be sent by post to SHCM International Education Division before December 27, 2019.
Session 2	March 1 - 30, 2020	April 6 - 20, 2020	May 28 - 29, 2020	May 26, 2020	Audiovisual materials and identification photos should be sent by post to SHCM International Education Division before March 30, 2020.

II. Application Eligibility

- i. Applicants should be a non-Chinese citizen with a valid foreign passport. Chinese citizen with only a Green Card (permanent resident card) of other country shall not be deemed as an eligible international candidate.
- ii. Applicants should be between the age of 18 and 45, and be in good health.
- iii. Applicants should be of good moral character and without criminal history. He/she must comply with the Constitution and laws of the People's Republic of China, as well as the regulations of the school.
- iv. Applicants should have a degree equivalent to or above a Bachelor's degree. If applicants have not yet graduated, they should provide a Certificate of Schooling issued by the school.
- v. Applicants should have a general music knowledge and good professional ability.
- vi. Language requirements: New HSK Level 4 Certificate (no less than 210 points)

III. Majors/Fields of Study, Enrollment Quota and Duration of the Program

For details about the majors / fields of study and enrollment quota of the International Master's Program, see Appendix I. The duration of the program is basically three years. The admission decision will be made on the basis of competitive selection according to the candidates' performance.

IV. Application Procedures

- i. Application Deadline

The application deadline of the 1st Session is December 27, 2019.

The application deadline of the 2nd Session is March 30, 2020.

Applicants should: a) email the electronic version of all the other application materials than the audiovisual materials to 2205542773@qq.com (with the title: Your Name - Nationality - Field of Study,

e.g. Mike – US – Composition); and **b)** post all the application materials, including the DVD disk containing the audiovisual materials, to SHCM International Education Division with in the deadline.

ii. List of Application Materials

- i) Photocopy of passport (including personal information page and all Chinese visa pages).
- ii) *Shanghai Conservatory of Music Postgraduate Program Application Form for International Students 2020.*
- iii) Photocopy of original diploma (or expected graduation certificate) and degree certificate. A Chinese or English translation is required for a certificate in languages other than Chinese and English.
- iv) An original copy of transcripts of all courses the applicant has taken during his/her undergraduate years. A Chinese or English translation is required for transcript in languages other than Chinese and English.
- v) Study Proposal: including an overview of your educational background (beginning with your senior high school years, and your music-related learning experience), the reason for your application, and the plan for your intended project.
- vi) Original copy of two letters of recommendation by professors or associate professors (written in Chinese or English) with the referee's signature and contact information attached.
- vii) Three recently-taken colored identification photos (bare-head, full face) in the size of 25mm * 35mm and a digital version in JPG format (max file size: 200 kb).
- viii) A photocopy of the original Chinese Proficiency Test (HSK) certificate (the deadline for the submission of this item can be extended to May 31, 2020).
- ix) Major-oriented materials required (See Appendix I for details)

Any audio and/or visual material required shall be provided in the form of a CD in accordance with the following requirements:

- a) Piano and all kinds of keyboard players are required to record their performance in a fixed position from the side of the piano at an appropriate distance, with the performer's hands and face clearly visible. As for vocal singers and other music instrument players, it should ensure that the performer be clearly visible in the video.
 - b) No subtitles or background settings indicating the candidate's information is allowed in the video. The candidate does not need to report his/her name, age and the music piece to be performed.
 - c) The image and sound of the video should be clear, coherent and synchronized. There is no need for multi-angle editing and extra post-production editing. Please pay attention to the quality of the audio and/or visual material since video clarity and sound quality will directly affect the results of the exam.
- ※ 1) Failure to submit all the required application materials within the deadline will result in invalid application, which shall not be accepted.
- ※ 2) Whether accepted or not, application materials submitted by the applicant will not be returned.

V. Examination

i. Round 1

- ◆ **Exam – Round 1: Application Materials Review.** For more details about the materials required for the application, please see **Appendix I: *Majors and major-oriented materials required for academic master and professional master’s degree program applicants.***

- i) The International Education Division of the SHCM will send an Exam Notice by email to those whose application materials have passed the review. The list of students for the 2nd Round exam will also be announced on the international education webpage of the SHCM.
- ii) The application fee of equivalent RMB 600 yuan should be remitted to the following account within the application deadline. Payment by cash shall be rejected. The application fee will not be refunded.

Account Details:

Beneficiary’s name: Shanghai Conservatory of Music

Bank Account No.: 450759240237

Beneficiary Bank: Bank of China, Shanghai Huaihai Sub-branch

Address of the Bank: No.1164 HUAIHAI ZHONG ROAD, SHANGHAI, CHINA

Post Code: 200031

SWIFT CODE: BKCHCNBJ300

(Please mark the candidate’s name and “2020 Application fee for the international Master’s program” when transferring money)

ii. Round 2

- ◆ **Exam – Round 2: On-site Test.** The 2nd Round exam will be held at the Shanghai Conservatory of Music. Candidates must apply for a visa to China on their own. Qualified applicants should confirm his/her information at SHCM’s International Education Division on the designated date and will get the *Exam Attendance Docket* and the *Entrance Examination Schedule* after his/her information is verified.

- ◆ **Date for on-site confirmation**

- On-site confirmation for Session 1 will take place on February 25, 2020.
- On-site confirmation for Session 2 will take place on May 26, 2020.

- ◆ **Materials required for the on-site confirmation include:** Exam Notice, Original passport or ID Card, original diploma and degree certificate (A Chinese or English translation is required for certificate in languages other than Chinese and English with the certificate-issuing institution’s official seal attached), original copy of transcripts of all courses the applicant has taken during his/her undergraduate years, original HSK certificate, and proof of application fee payment.

- i) Exam date:

Session 1: February 27 - 28, 2020

Session 2: May 28 – 29, 2020

(For specific exam schedule, see your *Exam Attendance Docket*)

- ii) Exam methods: the approach of **written test/ computer test + interview**; or **interview only (including major-oriented test)** depending on different majors, please see Appendix II for details.
- iii) The specific exam requirements for different majors are detailed in **Appendix II**.
- iv) Exam venue: Shanghai Conservatory of Music, No. 20, Fenyang Road, Shanghai, China

VI. Admission and Registration

- i) SHCM will make admission decisions on the basis of competitive selection by taking into consideration the applicants' academic performance in both rounds.
- ii) The list of applicants admitted will be announced through public notice on SHCM's website. The International Education Division of the SHCM will issue and send the Admission Letter and the Visa Application for Study in China (JW202) in July 2020, with which the students should register at the SHCM on the designated date and pay relevant fees.

VII. Fees and Scholarship Policy

The tuition for international graduate student is RMB 40,000 / year.

Book & miscellaneous fees: subject to actual needs.

Accommodation fee: RMB 40 / person / day, double room.

The scholarship policy is based on relevant official documents of the Chinese government and Shanghai municipal government, and will be implemented in conjunction with the Detailed Rules on the Review of Shanghai Municipal Government Scholarships and Grants of Shanghai Conservatory of Music. Please refer to the website of the SHCM for details.

VIII. Visa

The International Education Division of the SHCM will provide, for admitted students, necessary documents for the application for a study visa or residence permit. Students may apply for a study visa (X1) at first and then transfer to a residence permit after registration at the SHCM.

IX. Insurance

Subject to the regulations of the Ministry of Education of the PRC, international students are required to purchase the "Comprehensive Insurance & Protection for foreigners staying in China" (RMB 800 / person / year). The insurance purchase procedures shall be handled as a necessary part of the registration

X. Contact Information

International Education Division of Shanghai Conservatory of Music:

Address: Room 203, Old Administration Building, No. 20, Fenyang Road, Shanghai 200031, China

Zip Code: 200031

Tel: (0086-21) 64316745/64310305

Website: <http://iso.shcmusic.edu.cn>

Should you have any inquiry, please contact: iso@shcmusic.edu.cn

Please send your application materials to: 2205542773@qq.com

Graduate Admissions Office of Shanghai Conservatory of Music

Address: Room 104, South Building, No. 20, Fenyang Road, Shanghai 200031, China

Tel: (0086-21) 64330407

Website: <http://yjsb.shcmusic.edu.cn/default.aspx>

Zip Code: 200031

Appendix I

i) Majors and major-oriented materials required for academic master's program applicants

Disciplines, Majors and Research Fields		Expected Enrollment Quota	Major-oriented Materials	Supervisor			
1301 Art Theory	The Anthropology and Sociology of Art	The Anthropology of Music (including the anthropology of music, musical instrumentation)	4	Submit a paper of about 5,000 words in Chinese or English within the scope of the major and research field you intend to apply for.	Prof. XIAO Mei, Research Fellow YING Youqin, Associate Prof. HUANG Wan, Associate Prof. XU Xin		
		World Music (including oriental music research, minority music research and popular music research)		Submit a paper of about 5,000 words in Chinese or English within the scope of the major and research field you intend to apply for.	Prof. XIAO Mei, Prof. TAO Xin		
	Art Education Theory	History of and Comparative Studies on Music Education (including music education history and comparative studies on music education)	4	A video recording of the applicant's instrumental performing (max length: 20 minutes; applicants may choose any instrument which they are best at).	Prof. YU Danhong, Associate Research Fellow ZHANG Jihong		
		Curriculum and Methods of Music Education (including curriculum theory, teaching theory and policy research)		A video recording of the applicant's instrumental performing (max length: 20 minutes; applicants may choose any instrument which they are best at).	Prof. JIANG Mingdun, Prof. YU Danhong, Prof. YANG Yanyi		
		Music Education Psychology		A video recording of the applicant's instrumental performing (max length: 20 minutes; applicants may choose any instrument which they are best at).	Associate Prof. MAO Mei		
	1302 Musicology & Dancology	Theories of Composition Techniques (including harmony, polyphony, orchestration, music analysis)		2	One or two papers or music works (It is better to have audio materials attached).	Prof. XU Mengdong, Prof. JIA Daqun, Prof. ZHANG Wei, Prof. YIN Mingwu, Prof. QIAN Renping, Prof. LU Huang, Prof. XU Jianqiang, Research Fellow WANG Zhongyu, Associate Prof. JIANG Zhiguo, Associate Prof. YE Siming, Associate Prof. SHEN Ye	
Musicology		Chinese Music Studies (Traditional Chinese Music Theories)	2			Submit a paper of about 5,000 words in Chinese or English within the scope of the major and research field you intend to apply for.	Prof. JIANG Mingdun, Prof. XIAO Mei, Prof. LIU Hong, Research Fellow WANG Rui, Prof. FENG Changchun, Prof. WANG Yong (external), Associate Research Fellow YANG Sai, Associate Prof. YU Yunfei, Associate Prof. JIN Qiao, Associate Research Fellow XIAO Yang
		Western Music Studies (Western Music History)					Prof. SUN Guozhong, Prof. CHEN Hongduo, Research Fellow LI Xiaonuo, Prof. ZOU Yan, Prof. WU Weixi, Associate Prof. JIN Yini

The expected enrollment quota is 12.

ii) Majors and major-oriented materials required for professional master's program applicants

Disciplines, Majors and Research Fields		Expected Enrollment Quota	Major-oriented Materials		Supervisor
Composition (including composition, MIDI music composition, folk music composition, musical composition)		4	1) One or two music compositions by the applicant (with audio materials attached, if any); 2) Those who intend to major in MIDI music composition must submit an MIDI music work (including the audio recording and the music score).		Prof. XU Shuya, Prof. XU Mengdong, Prof. CHEN Gang, Prof. HE Xuntian, Prof. JIA Daqun, Prof. ZHU Shirui, Prof. YIN Mingwu, Prof. CHEN Qiangbin, Prof. YE Guohui, Prof. LU Pei, Prof. WEN Deqing, Prof. ZHAO Guang, Prof. ZHOU Xianglin, Prof. WANG Jianmin, Prof. XU Jianqiang, Prof. LU Huang, Prof. CHEN Musheng, Prof. AN Dong, Prof. ZHANG Xuru, Prof. YU Yang, Associate Prof. LIU Hao, Associate Prof. QIANG Weihao
Music Performance	Conducting	1	A video recording (max length: 20 minutes) of two music pieces from the designated contents for the interview.		Orchestral Conducting: Prof. ZHANG Guoyong, Prof. LIN Yousheng (external), Associate Prof. LIN Daye, Associate Prof. DAI Luqing Chorus Conducting: Prof. CAO Tongyi, Prof. ZHANG Rui, Associate Prof. WANG Yan Folk Music Conducting: Prof. YAN Huichang (external), Associate Prof. DAI Luqing
	Opera Coach	1	A video recording (max length: 20 minutes) of two music pieces from the designated contents for the interview.		Team
	Vocal Performance	3	A video recording (max length: 20 minutes) of two music pieces from the designated contents for the interview.	Bel Canto	Prof. LIAO Changyong, Prof. GU Ping, Prof. CHEN Qilian, Prof. CHEN Xiaoqun, Prof. SONG Bo, Prof. GE Yi, Prof. ZHOU Zheng, Prof. CHEN Xing, Prof. XIE Le, Prof. WANG Kaiwei, Prof. LI Xiuying, Prof. HUANG Ying, Associate Prof. QIU Shuwei
				Folk Style	Prof. FANG Qiong, Prof. YU Lihong, Prof. YANG Xuejin, Prof. CHEN Jianbo, Associate Prof. SHI Lin, Associate Prof. DONG Mingxia, Associate Prof. MENG Jinhui, Associate Prof. ZHAO Yong, Associate Prof. LIU Fangying
			Musical Singing	Prof. WANG Zuoxin, Prof. FANG Qiong, Prof. LI Tang, Prof. CHEN Qilian, Associate Prof. HU Xiaojuan, Associate Prof. LI Tao, Associate Prof. ZHU Qi	

	Piano Performance	2	A video recording (max length: 20 minutes) of two music pieces from the designated contents for the interview.	Prof. JIANG Chen, Prof. TANG Zhe, Prof. MAO Xiangyu, Associate Prof. SU Bin, Associate Prof. ZHOU Keng, Associate Prof. HUANG Hong, Associate Prof. SUN Yun, Associate Prof. SUN Yingdi, Associate Prof. XIE Jingxian	
	Collaborative Piano	1	A video recording (max length: 20 minutes) of two music pieces from the designated contents for the interview.	(Team) Prof. TANG Zhe, Prof. JIANG Chen, Associate Prof. XIA Xiaoyan, Associate Prof. WANG Hailing, Associate Prof. LI Weijie	
Western Orchestral Instruments Performance	Stringed Instruments 3	3	A video recording (max length: 20 minutes) of two music pieces from the designated contents for the interview.	Violin	Prof. YU Lina, Prof. DING Zhinuo, Prof. HE Xian, Prof. FANG Lei, Prof. XU Weiling, Prof. WANG Zhijiong, Associate Prof. DING Xiaolei, Associate Prof. YUAN Jiamin, Associate Prof. LIU Geng, Associate Prof. HUANG Chenxing, Associate Prof. ZHENG Qing, Associate Prof. ZHENG Weimin, Associate Prof. HUANG Mengla
				Viola	Prof. SHEN Xidi, Prof. LAN Hancheng, Prof. SHENG Li, Prof. LIU Nian
				Cello	Prof. LIN Yingrong, Prof. LI Jiwu, Prof. MA Xinhua, Prof. LIU Meijuan, Associate Prof. CHEN Weiping, Associate Prof. XIE Guangyu
				Double Bass	Associate Prof. CHAO Hui, Associate Prof. LUO Bing
				Harp	Prof. ZHANG Xiaojie
	Wind Instruments 3	3	A video recording (max length: 20 minutes) of two music pieces from the designated contents for the interview.	Flute	Prof. PIAO Meixiang, Associate Prof. HE Shengqi
				Oboe	Prof. SUN Minghong
				Clarinet	Prof. ZHAO Zengmao, Prof. ZHENG Rende, Associate Prof. HE Yemo
				Saxophone	Associate Prof. ZHANG Xiaolu
				Bassoon	LIU Zhaolu (National 1st Level Performer)
				Horn	Associate Prof. YAO Fuming, Associate Prof. GU Cong
				Trumpet	Prof. CHEN Jiamin
				Trombone	Prof. LUO Guangxin, Prof. HAO Jie
				Tuba	Prof. SHA Sha
Chamber Music	2	A video recording of music pieces from the designated contents for the interview, including: 1) one music piece of the designated type; 2) the 1st movement of a sonata collaborating with string or wind instruments; and 3) the 1st movement of a piano trio or a string quartet.	Prof. LAN Hancheng, Prof. LIU Nian, Associate Prof. ZHENG Weimin, Associate Prof. ZHANG Weicong		

	Traditional Chinese Instruments Performance	Wind Instruments 2	A video recording (max length: 20 minutes) of two music pieces from the designated contents for the interview.	Suona	Prof. LIU Ying
				Dizi	Prof. ZHAN Yongming, Prof. TANG Junqiao
				Sheng	Prof. XU Chaoming
		Bowed String Instruments 2	A video recording (max length: 20 minutes) of two music pieces from the designated contents for the interview.	Erhu	Prof. WANG Yongde, Prof. HUO Yonggang, Prof. CHEN Chunyuan, Prof. WANG Lili, Associate Prof. RU Yi
				Banhu	Prof. HUO Yonggang
		Plucked String Instruments 2	A video recording (max length: 20 minutes) of two music pieces from the designated contents for the interview.	Yangqin	Associate Prof. CHENG Haihua
				Guzheng	Associate Prof. SUN Wenyan, Prof. WANG Wei, Prof. QI Yao
				Pipa	Prof. LI Jingxia, Prof. ZHOU Lijuan, Associate Prof. SHU Yin
				Liuqin	Prof. WU Qiang
	Zhongruan			Prof. WU Qiang	
	Modern Musical Instruments Performance	3	A video recording (max length: 20 minutes) of two music pieces from the designated contents for the interview.	Guqin	Prof. DAI Xiaolian
				Modern Percussion	Prof. YANG Ruwen, Associate Prof. XUE Baolun, ZHOU Xiong (National 1st Level Performer, external faculty member), Associate Prof. LUO Tianqi
				Classical Guitar	Prof. YE Dengmin
				Accordion	Prof. XU Dawei
				Electronic Organ	Prof. ZHU Lei
Music Technology and Applications	MIDI Technology	5	Demo of a music work produced by the applicant and other materials that can prove the applicant's academic ability	Jazz Performance	Team
				MIDI Music Production	Prof. CHEN Qiangbin, Prof. XU Jianqiang, Prof. AN Dong, Associate Prof. LI Jia, Associate Prof. QIN Yi, Associate Prof. QIN Shiyue, Associate Prof. JI Dongyong
				Recording Art	Prof. AN Dong, Associate Prof. FANG Dalei
				Music Technology	Team
			1) One or two multimedia design works (including both visual and music design) produced by the applicant;	Digital Media Art Research	Team

			2) other materials that can prove the applicant's academic ability; and 3) a personal profile report.	
	Film Music Production	1	Demo of a music work produced by the applicant and other materials that can prove the applicant's academic ability	Team
	Music Pedagogy	2	A video recording of the applicant's instrumental performing (max length: 20 minutes; applicants may choose any instrument which they are best at)	Team
	Music Instruments Repair and Making (string instruments)	1	3-5 photos of the instrument(s) made by the applicant	Prof. HUA Tianreng
	Art Administration	2	Submit a report on the art administration project the applicant has engaged in (no less than 3,000 words)	Prof. ZHANG Xianping, Prof. LIN Hongming, Associate Prof. ZHOU Li, Associate Prof. FANG Hua

The expected enrollment quota is 40.

Appendix II: Examination Methods and Specific Requirements for Different Majors

1301 Art Theory

➤ **The Anthropology and Sociology of Art**

- **The Anthropology of Music** (including the anthropology of music, musical instrumentation)
- **World Music** (including oriental music research, minority music research, popular music research)
 - 1) Written test: “Basics of Music Analysis”: Musical Form Analysis, Harmonic Analysis.
 - 2) Interview: including instrument performance (the applicant is free to choose any instrument).

➤ **Art Education Theory**

- **History of and Comparative Studies on Music Education** (including music education history and comparative studies on music education)
- **Curriculum and Methods of Music Education** (including curriculum theory, teaching theory and policy research)
- **Music Education Psychology**
 - 1) Written test: “Music Genre and Style”.
 - 2) Interview: including instrument performance.

1302 Musicology & Dancology

➤ **Theories of Composition Techniques** (including harmony, polyphony, orchestration, music analysis)

- 1) Written test: “Music Analysis” (for harmony, polyphony or orchestration majors) or “Composition” (for music analysis majors only).
- 2) Interview: Q&A on composition techniques & theories; instrumental performance.

➤ **Musicology** (including Chinese Music Studies and Western Music Studies)

- 1) Written test: “Basics of Music Analysis”: Musical Form Analysis, Harmonic Analysis.
- 2) Interview: including instrument performance (the applicant is free to choose any instrument).

1351 Art (Professional Degree)

135101 Music

➤ **Composition**(including composition, MIDI music composition,folk music composition, and musical composition)

1) Written test

Composition: composing a complete passage no less than 24 bars for string quartet based on the given materials.

MIDI music composition: composing a passage (of any style) no less than 24 bars based on the given materials.

Folk music composition: composing a passage (of any style) no less than 24 bars for folk music ensemble based on the given materials and instrument requirements.

Musical composition: composing a musical passage (of any style) of at least two movements with piano accompaniment based on the given lyrics.

2) Interview: Q&A on composition techniques & theories; instrumental performance.

➤ **Music Performance**

• **Conducting**

Interview: “Conducting and Comprehensive Ability Test”

Part 1: Conducting

Orchestral conducting: choose one from the following four options

Till Eulenspiegel by Richard Strauss

The 1st movement of *Symphony No.3* by Johannes Brahms

The 1st movement of *Symphony No.1* by Dmitri Shostakovich

La Valse by Maurice Ravel

Chorus conducting: choose one from the following four options

Ein Deutsches Requiem II by Johannes Brahms

Libera me by Giuseppe Verdi

The 1st movement of *Chichester Psalms* by Leonard Bernstein

Hungarian Psalms by Kodaly Zoltan

Folk music conducting: choose one from the following two options

Three Melodies of West Yunnan – *A Va Mountain* by Guo Wenjing

The Moon High Above adapted by Peng Xiuwen

Part 2: Comprehensive Ability Test

a) Instrument performance: play 1-2 music works with the instrument of your choice.

b) Score reading: sight reading of the designated score(s).

c) Comprehensive test of music proficiency.

- **Opera Coach**

Interview:

Part 1: Opera Coach

- a) Piano performance: the applicants should perform from memory music pieces of the following types as randomly selected by the examiners onsite.
 - One etude (to the extent of Chopin Etude or above)
 - One polyphonic work
 - One large-scale music work.
- b) Opera excerpt performance (Singing while playing the piano): [choose 1 out of 4]
 - Mozart, *Die Zauberflöte*: Opening of the first act “**Introduction**” [German]
 - Bizet, *Carmen*: “*C’est toi! C’est moi!*” in the final scene of the fourth act [French]
 - Donizetti, *L’Elisird’Amore*: the ninth scene of the first act “**Tran,tran,tran...**” [Italian]
 - Puccini, *La Boheme*: Opening of the first act “**In Soffitta...**” [Italian] until the serial number No. 17 (See Ricordi 1920 Full Score Edition)
- c) Play opera excerpt by sight reading and cooperate with the singer

Part 2: Comprehensive Ability Test

- a) Vocal music: sing 1-2 songs of your choice
- b) Score reading: sight reading of the designated score
- c) Comprehensive test of music proficiency.

- **Vocal Performance (Bel Canto)**

Interview: “Vocal Performance A”

Applicants should prepare a total of eight Chinese and Western representative songs of different styles. Among them, there should be at least two Western opera excerpts and two Western art songs. The candidate may choose one to perform and the judging panel will select from the rest pieces for the test.

- **Vocal Performance (Folk Style Singing)**

Interview: “Vocal Performance B”

Applicants should prepare a total of eight songs, at least one for each of the following types:

- 1) Chinese art song; 2) ancient Chinese poetry song; 3) Chinese opera excerpt; 4) Chinese folk song or adapted folk song; 5) Chinese drama or drama-style work; 6) modern Chinese work; 7) non-Chinese song (including songs from the applicant’s country; and no restriction on language).

The applicant is required to sing three songs during the interview, with one song at the applicant’s choice, and the remaining two songs to be chosen by the judging panel.

- **Vocal Performance (Musical Singing)**

Interview: “Musical Singing”

- a) Vocal: Candidates are required to prepare six vocal music works, including four pieces of Western vocal music and two Chinese vocal music; at least two excerpts from musicals are required. The

examiner(s) will select one foreign and one Chinese music piece for the test. (Repetition of music works from the application materials is not allowed.)

- b) Dance: perform a section of dance no longer than 1.5 minutes
- c) Recitation: recite a passage in Chinese or English, no longer than 3 minutes
- d) Sight-singing: sight sing a music piece within one sharp and flat

- **Piano Performance**

Interview:

Part 1: **Piano performance**, no less than 60 minutes. The applicants should perform music pieces of the following types from memory as randomly selected by the examiners onsite.

- a) Two virtuosic etudes (one of which must be by Chopin, excluding Op. 10 No. 3, 6 and Op. 25 No.7);
- b) One Prelude and Fugue from Bach's Well-Tempered Clavichord or a Suite;
- c) One classical sonata by Haydn, Mozart, Beethoven or Schubert;
- d) One or more work(s) from the Romantic repertoire;
- e) One modern work of the 20th or 21st century.

Part 2: **Interview:** an interview by the jury, lasting 5-10 minutes.

Part 3: **Sight-reading:** Sight-reading of a short piano piece

- **Collaborative Piano**

Interview:

Part 1: **Piano solo performance** (all pieces should be performed from memory)

- a) One Prelude and Fugue from Bach's Well-Tempered Clavichord;
- b) One classical sonata by Haydn, Mozart, Beethoven or Schubert;
- c) One work from the Romantic repertoire.

Part 2: **Collaborative piano performance:** The music piece(s) to be played will be announced before the interview. Candidate will collaborate on-site with other instrument players and vocal singers.

Part 3: **Sight-reading.**

Notes: The Chief Examiner for the major-oriented interview has the right to interrupt or terminate the performance of the examinee, and reserves the right to select the music pieces for the test.

- **Western Orchestral Instruments Performance**

Interview: The specific requirements for "Western Orchestral Instruments Performance" are as follow:

Violin

- a) The first movement or the second and third movements of a large concerto for violin and orchestra, or a mesoscale virtuoso piece.
- b) The first two movements (Adagio or Grave, and Fuga) from *Solo Violin Sonata* by J.S. Bach or a chaconne music piece.
- c) One of the 24 Caprices for Violin by Paganini.

Viola

- a) The Prelude and Sarabande from one of the suites by J. S. Bach.
- b) A slow and a fast movement from one of the suites by M. Reger.
- c) The first movement or the second and third movements from a large concerto (including a concerto by Bartok or Walton, Schwanendreher by Hindemith, or Suites by Bloch).

Cello

- a) One of Piatti's 12 Caprices.
- b) The Prelude and Sarabande from one of Suites No.4/5/6 by J. S. Bach.
- c) The first movement of a large concerto.

Double Bass

- a) One Caprice for double bass.
- b) The Prelude and Sarabande from any polyphonic work.
- c) One large-scale work (including concerto or sonata).

The total duration of all the music pieces a candidate chooses to play should be no less than 25 minutes.

Harp

- a) One etude from Bach-Grandjany Etudes.
- b) Two different style large music works, such as Faure Impromptu, Hindemith Sonata.
- c) One harp concerto by Debussy, Ravel or Mozart.

Wind Instruments (excluding Clarinet)

- a) Play a section of major and minor scales and arpeggios featuring four sharps/flats or above with both legato and staccato articulation.
- b) Two etudes featuring respectively musicality and technique-based performance.
- c) One large sonata, concerto or virtuoso piece.

Clarinet

- a) Play a section of major and minor scales and arpeggios featuring four sharps/flats or above with both legato and staccato articulation.
- b) Two etudes featuring respectively musicality and technique-based performance.
- c) One large sonata, concerto or virtuoso piece.
- d) Stravinsky: Three Pieces for Clarinet

- **Chamber Music (Only open to candidates specializing in violin, viola, cello and piano)**

Interview: The specific requirements for "Chamber Music Performance" are as follows:

Piano: The applicants should perform, from memory, some music works selected by the judging panel from the following options. The performance will last no less than 75 minutes.

- a) An Étude
- b) A polyphonic piece

- c) A romantic piece
- d) A modern-contemporary piece
- e) Chamber music: Two music pieces of different periods, among which there must be one from the Viennese Classical Era. No need to perform from memory. Candidates must bring their own performing partners.
 - ①The first movement from a sonata collaborating with a string or wind instrument;
 - ②The first movement from a piano trio (piano, violin and cello).

Violin:The applicants should perform, from memory, some music works selected by the judging panel from the following options. The performance will last no less than 60 minutes.

- a) The first movement or the second and third movements from a large concerto work, or a mesoscale virtuoso piece.
- b) The first two movements (Adagio or Grave, and Fuga) from a Solo Violin Sonata and Partita by J. S. Bach or a chaconne music piece.
- c) One of the 24 Caprices for Violin by Paganini.
- d) Chamber music: Two music pieces of different periods, among which there must be one from the Viennese Classical Era. No need to perform from memory. Candidates must bring their own performing partners.
 - ①The first movement from a sonata or duo collaborating with piano.
 - ②The first movement from a string trio/quartet or piano trio (piano, violin and cello).

Viola:The applicants should perform, from memory, some music works selected by the judging panel from the following options. The performance will last no less than 60 minutes.

- a) The Prelude and Sarabande from one of the suites by J. S. Bach.
- b) A slow and a fast movement from one of the suites by M. Reger.
- c) The first movement or the second and third movements from a large concerto (including a concerto by Bartok, Schwanendreher by Hindemith, or Suites by Bloch).
- d) Chamber music: Two music pieces of different periods, among which there must be one from the Viennese Classical Era. No need to perform from memory. Candidates must bring their own performing partners.
 - ①The first movement from a sonata or duo collaborating with piano.
 - ②The first movement from a string trio/quartet or piano trio (piano, violin and cello).

Cello:The applicants should perform, from memory, some music works selected by the judging panel from the following options. The performance will last no less than 60 minutes.

- a) One of Piatti's 12 Caprices.
- b) The Prelude and Sarabande from one of Suites No.4/5/6 by J. S. Bach.
- c) The first movement of a large concerto.
- d) Chamber music: Two music pieces of different periods, among which there must be one from the Viennese Classical Era. No need to perform from memory. Candidates must bring their own performing partners.
 - ①The first movement from a sonata or duo collaborating with piano.
 - ②The first movement from a string trio/quartet or piano trio.

- **Traditional Chinese Instruments Performance**

Interview: “Traditional Chinese Instruments Performance”

- ✧ One of the three designated songs.
- ✧ Two music works within the scope of the designated repertoire, from which the judging panel will select one for the test.
- ✧ Duration of the interview: max 12 minutes.

Designated music works and scope for different instruments:

Erhu

Designated works: Bing Zhong Yin (composed by Liu Tianhua), Er Quan Ying Yue (composed by Hua Yanjun), Jiang He Shui (folk music, recomposed by Huang Haihui).

Designated repertoire: original Erhu music works created after 1980s.

Banhu

Designated works: Qin Qiang Pai Zi Qu (arranged by Guo Futuan), Hua Bang Zi (composed by Yan Shaoyi), Dong Bei Xiao Qu, also known as Da Gu Niang Mei (composed by Peng Xiuwen).

Designated repertoire: Chun Xia Qiu Dong (composed by Liu Mingyuan), Fang Xian Xian (composed by Liu Mingyuan), Ma Che Zai Tian Ye Shang Ben Chi (composed by Ge Yan and adapted by Liu Mingyuan), He Nan Bang Zi Qiang (composed by Zhao Guoliang), Mang Yuan Qing (composed by Shen Cheng), Han Ting Qiu (composed by Zhang Xiaofeng and Shen Cheng), Qin Chuan Yi Shi Qu (composed by Jing Jianshu and Shen Cheng), Gu Xiang Jie Ri (composed by HuoYonggang), Lian Huan (composed by Lv Huang), Shui Xiu (composed by Dong Weijie and HuoYonggang), Hong Jun Ge Ge Hui Lai Liao (composed by Zhang Changcheng), Shan Dong Xiao Qu (composed by Yuan Ye), Shan Xiang Jie Ri (composed by Yuan Ye), Qin Chuan Xing (composed by Li Heng), Hei Tu Yun (composed by Sui Lijun), Ban Hua (composed by XueShouzhong and Sun Jiong), He Bei Feng (composed by Chen Shulin).

Yangqin

Designated works: Wu Xia Chuan Ge (composed by Huang He), Quan (composed by Feng Jiyong), Yang Guang Zhao Yao Zhe Ta Shi Ku Er Gan (composed by Chen Gang and adapted by Xu Pingxin).

Designated repertoire: Lin Chong Ye Ben (composed by Xiang Zuhua), Yao Shan Ye Hua (composed by Xu Xuedong), Zhong Guo Hua Gu (composed by Fritz Kreisler and adapted by Cheng Haihua), Hai Yan (composed by Han Zhiming), Jiang Jun Ling (any version), Yu Weng (ancient Yang Qin song in Northeast China, adapted by Su Ying), Huan Le Ge (Jiangnan Sizhu music, Cheng Haihua version), Zhao Jun Yuan (Guangdong music, Guo Mingqing version), Chun (composed by Huang He and Wang Se), Feng Huang Yu Fei (composed by GuiXili), Gu Dao Xing (composed by Huang He), Shen Nv Fu (composed by Yi Ke), Man Xiang Sui Xiang (composed by Liu Han Li), KuangXiangqu (composed by Wang Dan Hong).

Guzheng

Designated works: Si DuanJin (Shandong Zheng Music), Han Jiang Yun (He'nan Zheng Music), Si He Ru Yi (Zhejiang Zheng Music).

Designated repertoire: original Guzheng music works created after 1980s.

Pipa

Designated works: Yue Er Gao (any version), Ping Sha Luo Yan (any version), Hai Qing Na Tian E (any version).

Designated repertoire: Su (composed by Wu Houyuan), Yu (composed by Zhu Jian'er), Gai Jin Cao (composed by Liu Tianhua), Tian E (composed by Liu Dehai), Long Chuan (any version), Xun Yang Yue Ye (any version), Qian Zhang Sao (composed by Luo Yonghui), Xian Zi Yun (composed by Tang Liangxing), Chun Yu (composed by Zhu Yi and Wen Bo), Qiu Ci Wu Qu (composed by Yang Jing), Ba Wang Xie Jia (any version), any five pieces from the Ying Zhou Gu Diao (Ancient Chongming School Pipa Music), Shan Zhi Wu (composed by Chen Yin), Dian (composed by Chen Yi), Han Gong Qiu Yue (any version).

Liuqin

Designated works: Jian Qi (composed by Xu Changjun), Jiang Yue Qin Sheng (composed by Wang Huiran), Gu Tu Qing Su (composed by Wang Huiran).

Designated repertoire: The first and second movements of Jiu Ge (composed by Liu Wenjin), Mei Ying (composed by Hu Yinyue), Dao Chui Liu (composed by Xu Jianqiang), Xin Zhong De Ge (composed by Tang Pulin), Wang Yue Po Luo Men (composed by Zhu Xiaogu), Chi Bi (composed by Kong Zhixuan), Yu Hou Ting Yuan (composed by SuWenqing), Man Zu Feng Qing - Ba Bu Li, Shang Yuan Ye (composed by Liu Xijin), Hua (composed by He Zhanhao), Yang Guang Zhao Yao Zhe Ta Shi Ku Er Gan (composed by Chen Gang).

Zhongruan

Designated works: The 1st movement of Zhongruan Concerto No. 2 (composed by Liu Xing), You Yuan De Ge Sheng (composed by Chen Wenjie), The third movement of Yun Nan Hui Yi (composed by Liu Xing).

Designated repertoire: Man Jiang Hong (composed by Lin Jiliang), the 1st and 2nd movements of Shan Yun (composed by Zhou Yuguo), Chang Xiang Si (composed by Ning Yong), Tiao Yue (composed by Zhou Xianglin), Sai Wai Yin Shi (composed by Gu Guanren), the 3rd movement of Zhongruan Concerto No. 2 (composed by Liu Xing), You Tai Shan (composed by Lin Jiliang), Gu Fang Zi Shang (composed by Liu Xing), Zhong Nan Gu Yun (composed by Ning Yong), Shan Ge (composed by Liu Xing).

Guqin

Designated works: Xiao Xiang Shui Yun (Wu ZhiZhai Music Score), Chen Si De Xuan Lv (composed by Cheng Gongliang), Long Xiang Cao (arranged by Zhang Ziqian).

Designated repertoire: Da Hu Jia (Mysterious and Secret Tunes), Liu Shui (arranged by Wei Zhongyue and Guan Pinghu), Guang Ling San (Mysterious and Secret Tunes), Yu Qiao Wen Da (musical notation interpreted by Wu Jinglue), Zui Yu Chang Wan (musical notation interpreted by Wei Zhongyue), Mei Hua San Nong (Jiao An Guqin Notation), Dao Yi (Mei An Guqin Notation), Li Sao (musical notation interpreted by Guan Pinghu), Chun Feng (composed by Xu Guohua and Gong Yi), Gu Wu (composed by Wang Jianmin), Wu Ye Ti (Mysterious and Secret Tunes), Mo Zi Bei Si (musical notation interpreted by Wu Jinglue), Ai Nai (musical notation interpreted by Guan Pinghu), Lou Lan San (composed by Jin Xiang).

Suona

Designated works: Yi Zhi Hua (composed by Ren Tongxiang), She Qing (composed by Ge Lidao and Yin Kaixian), Yu Xi Er Ba Ban (Henan Opera, adapted by Hao Yuqi).

Designated repertoire: Huai Xiang Qu (composed by Ji Zhe), Da He Tao (composed by Yang Like), Guan Zhong Qing (composed by Liang Xin), Er Ren Zhuan Pai Zi Qu (composed by Hu Haiquan), Quan Jia Fu (composed by Hao Yuqi), Huang Tu Qing (composed by Zhou Dongchao), Liu Zi Kai Men (composed by Liu Bingchen), Liang Shan Sui Xiang Concerto (composed by Zhang Xiaofeng), Ba Wang Bie Ji Concerto (composed by Zhu Yi), Dun Huang Hun Concerto (composed by Zhu Xiaogu).

Flute

Designated works: Zhe Gu Fei (Hunan folk Music, composed by Zhao Songting), Lang Ya Shen Yun (composed by Yu Xunfa and Wu Hua), Lv Zhou (composed by Mo Fan).

Designated repertoire: Cang (composed by Yang Qing), one movement from Chou Kong Shan (composed by Guo Wenjing), Zhong Guo Sui Xiang (composed by Wang Jianmin), Lan Hua Hua - Flute Concerto (composed by Guan Ming, adapted by Zhan Yongming), one movement from Bang Di Concerto (composed by Ma Shuilong), Zigeunerweisen (composed by Sarasate, adapted by Tang Junqiao), Shen Qiu Xu (composed by Mu Xianglai), Shan Cun Ying Qin Ren (composed by Jian Guangyi), Mo Shang Hua Kai (composed by Hao Weiya), Xing Yun Liu Shui (composed by Zhang WeiLiang), Fei Ge (composed by Tang Jianping).

Sheng

Designated works: Dong Lie (composed by Wen Jialiang), Song Cha (composed by Xu Chaoming), Shan ZhaiZhi Ye (composed by Zhang Zhiliang).

Designated repertoire: JinDiao (composed by Yan Haideng), Mu Chang Chun Se (composed by Cao Jianguo), Qin Wang Po Zhen Yue (composed by Zhang Zhiliang), Chao Yuan Ge (adapted by Xu Chaoming), Gu Xiang Xing (composed by Xu Chaoming), Yuan Cao Fu (composed by Chen Mingzhi), Huan Le De Cao Yuan (composed by Zhang Zhiliang), Dai Xiang Feng Qing (composed by Wang Huizhong), Tian Shan De Jie Ri (composed by Cao Jianguo), Hu Die Lian Hua (composed by Liu Yu).

• **Modern Musical Instruments Performance**

Interview: The specific requirements for “Modern Musical Instruments Performance” are as follow:

Modern Percussion

Western Percussion: A piece of small snare drum music

A piece of kettle drum music

A piece of combined percussion music

Two pieces of keyboard percussion music, among which one must be by J. S. Bach.

Chinese Percussion: A piece of small snare drum music

A piece of keyboard percussion music (instruments limited to xylophone, marimba or vibraphone)

A piece of Bangu music

A piece of combined Chinese percussion music (including at least two instruments)

Pop Percussion: A piece of small snare drum music

A piece of unaccompanied jazz drum music

Two pieces of jazz drum music (featuring two different styles) with accompaniment

Additional test: performance of a hand clapping or keyboard instrument

Band Percussion: A piece of kettle drum music

A piece of keyboard percussion music

A piece of small snare drum music

Band percussion candidates should perform the randomly selected works from the following repertoire. One music piece will be selected from each category (including kettle drum, snare drum, keyboard and others).

Repertoire for the Band Percussion Test

Kettle Drum

- | | |
|----------------------------------|-----------------|
| 1. 《Konzert für Orchester》 | Béla Bartók |
| 2. 《Sinfonie Nr.1》 3 Satz | Beethoven |
| 3. 《Sinfonie Nr.7》 1 Satz | Beethoven |
| 4. 《Sinfonie Nr.9》 1、 2、 4 Satz | Beethoven |
| 5. 《Sinfonie Nr.1》 4 Satz | Johannes Brahms |
| 6. 《Der Rosenkavalier》 | Richard Strauss |
| 7. 《Sinfonie Nr.4》 1 Satz | Tschaikowsky |
| 8. 《Rite of Spring》 Danse Sacral | Strawinsky |

Percussion

Xylophone

- | | |
|-------------------------|-----------------|
| 1. 《Porgy and Bess》 | Gershwin |
| 2. 《Salome》 Salome Tanz | Richard Strauss |
| 3. 《Petrouchka》 | Strawinsky |

Glockenspiel

- | | |
|--|-----------------|
| 1. 《L'Apprent Sorcier》 | Dukas |
| 2. 《Konzert für Violine and Orchester》 | Glazunow |
| 3. 《Don Juan》 | Richard Strauss |
| 4. 《La Mer》 2 satz | Debussy |

Snare drum

- | | |
|--------------------------|------------------|
| 1. 《Peter and Wolf》 | Prokofjew |
| 2. 《Bolero》 | Ravel |
| 3. 《Scheherazade》 3 Satz | Rimsky korsakow |
| 4. 《Third Symphony》 | William Schumann |

Cymbals

- | | |
|---------------------------|--------------|
| 1. 《Romeo and Julia》 | Tschaikowsky |
| 2. 《Sinfonie Nr.4》 4 Satz | Tschaikowsky |

Classical Guitar

- a) Baroque Period: Choose any Bach Lute Suite (Complete) or Prelude, Fugue and Allegro (BWV. 998)
- b) Sonatas, variations, or fantasia of classical times (e.g. the main works of composers such as Fernando Sor, Dionisio Aguado, Giuliani, Paganini, Coste, Mertz, Regondi etc.)

Accordion (Piano Accordion and Button Accordion)

- a) Bach's equal-temperament or large organ work (1 piece).
- b) One original multi-movement music work (performing the whole piece).
- c) Technique-based music, lyric music, and modern music (any 2 categories and 1 piece for each).

Electronic Organ (Alternative)

Alternative A: Perform three music works created by the candidates themselves, among which at least one should be original.

Improvise a piece of music on the given subject which will be announced on the date of the test (candidates will be given some time to practice).

Alternative B: One of Bach's organ works.

One organ work of the romantic period and one of the 20th century.

Jazz Performance

Candidates should perform three jazz music works of different styles, including:

- a) One medium-speed swing style jazz music piece;
- b) One Bepop style jazz music work with the speed no lower than $\text{♩} = 220$; and
- c) One modern jazz music piece of any of the following styles: Funk, Fusion, Free Jazz, or Acid Jazz.

Note: Each jazz piece must include an improvised part, which can be accompanied by a band, accompaniment track or piano. Candidates may use the software "James Absold Play Alone", "Band in a box" or "Iphone Realbook" for the accompaniment track.

➤ **Music Technology and Applications**

• **MIDI Music Production**

Computer-based Test, including two parts:

Part 1 - MIDI music production: use a computer to produce a 90S-120S MIDI music piece according to the specified music materials.

Part 2 - MIDI music production report: make an in-depth and comprehensive elaboration on the music produced in Part 1.

Interview:

- a) Perform, sight-read or improvise a music work with any instrument of your own choice.
- b) Professional knowledge test (randomly pick 2 questions for the comprehensive Q&A).
- c) And free Q&A.

• **Recording Art**

Computer-based Test, including two parts:

Part 1 - Multitrack audio synthesis: use a computer to synthesize the specified file materials into a stereo master copy.

Part 2 - Audio and sound synthesis report: make an in-depth and comprehensive elaboration on the music synthesized in Part 1.

Interview:

- a) Perform a music work with any instrument of your own choice, or you may choose audio listening and identification as an alternative (randomly pick 2 questions and answer: subjective evaluation of the sound, technical characteristics of the recording, feelings brought by the music, music style identification).
- b) Professional knowledge test in the form of a question and answer session.
- c) Free question and answer session.

- **Music Technology**

Computer-based Test, including two parts:

Part 1 - Music technology production: use a computer to produce music programs (or sound art projects, or music and interactive media work no less than 1 minute in length) as required.

Part 2 - Music technology report: make an outlined elaboration on the music program produced in Part 1.

Interview:

- a) Perform a music work with any instrument of your own choice, or you may choose audio listening and identification as an alternative (randomly pick 2 questions and answer: subjective evaluation of the sound, artistic characteristics of the music technology program, feelings brought by the music, music style identification).
- b) Professional knowledge test in the form of a question and answer session.
- c) Free question and answer session.

- **Digital Media Art Research**

Computer-based Test:Digital Media Design and Production: video editing

Interview:

- a) Basic theories and general knowledge on music, performance, and film & TV.
- b) Art performance: instrument or vocal music performance will be a plus.

- **Film Music Production**

Professional Test:“Film Music Work Analysis” (Total score: 100 points, duration: 3 hours): provide an in-depth and comprehensive analysis of the harmony, orchestration, music style, audio-visual relationship, sound design, and film music features based on the given music materials and film frames.

Interview:

- a) Perform a music work with any instrument of your own choice.
- b) Professional knowledge test in the form of a question and answer session.

Note: Candidates should present and/or submit one or two works created by them and introduce their educational background, research goals, music creation and production experience during the interview.

- **Music Pedagogy**

Professional Test:Select one from the following options according to your major:

Piano: perform from memory four piano works, including one piece of etude and three music pieces of different historical periods.

Vocal singing:

- ① Bel Canto Singing: sing two art songs and two opera arias from memory.
Note: Opera aria(s) performance should be delivered based on the original score and in its original language. Three different languages, including Chinese, are required for the 4 pieces.
- ② Folk Style Singing: sing two Chinese songs of different styles and two Chinese opera excerpts from memory.

Note: The scope for Chinese songs include newly created songs, classical songs, folk songs or songs adapted from Chinese operas.

Collective class teaching: perform two or three music works through instrumental performance, vocal singing or chorus conducting.

Note: Candidates who choose the chorus conducting are required to perform at least two music works of different historical periods.

Candidates who choose keyboard harmony and improvisation should perform two piano works and complete improvisational accompaniment & transposition and music arrangement & performance onsite (with 45 minutes to prepare).

Interview: Themed lesson delivering (the themes will be announced before the exam).

- **Music Instruments Repair and Making**

Interview:

Professional Test

- a) Bring a violin made by yourself and the judging panel will assess it in terms of the craft and tone.
- b) Operational skill test for violin making

(Note: The violin for the first test must be made by the candidate him/herself. Those caught cheating on the exam will be disqualified.)

Specific requirements:

- (1)The violin made by the candidates will be assessed based on the craftsmanship, paint, assembly technique and the overall impression. This part accounts for 50%.
- (2)Select an important skill in violin making (usually within 2 hours) as the subject for the test.The candidates' performance will be judged based on his/her application and mastery of the tools, whether his/her operation is normative and appropriate, the quality of the parts he/she made and the overall impression. This part accounts for 50%.

Oral Test: Professional knowledge test covering the history of violin making, the main procedures of violin making, painting and the repair of violin. It is intended to test the candidate's theoretical basis, logical thinking, expressive ability and thinking sensitivity through the interview. Marks will be given accordingly.

- **Art Administration**

Written test: Art Administration Theory and Practice. Candidates are required to apply art administration related theories properly to case analysis or designated project design.

Interview:

- a) Professional oral English test.
- b) Art specialty demonstration.
- c) Basics of Music Art, including: basic knowledge on Chinese and Western music art, music appreciation and communication.
- d) Basic knowledge on management theory and the management of non-profit organization.