

Master's Degree Programme Announcement
International Ensemble Modern Academy – Master's Degree Course at the University of Music and
Performing Arts Frankfurt (HfMDK) 2025/26

Supported through stipends of the Internationale Ensemble Modern Akademie e.V.

General Remarks

The University for Music and Performing Arts Frankfurt (HfMDK) and the International Ensemble Modern Academy (IEMA) offer a joint one-year master course in Contemporary Music designed for graduates in fields of **instrumental playing (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, piano, percussion, violin, viola, violoncello, double bass), composition, conducting and sound direction**. The goal of the Master's degree programme is to teach contemporary performing techniques and the notation and interpretation of contemporary music, as well as to develop an understanding for aesthetic concepts immanent to the works, gaining comprehensive knowledge of the musical repertoire of the 20th and 21st century.

Students admitted to the course are awarded stipends by the IEMA e.V. (900,- Euros per month). The course will run from 1. October 2025 to 30. September 2026. Courses, lectures and events of the IEMA also takes place during semester holidays.

In all fields the entrance exam takes place in two rounds, with the first round being conducted exclusively digitally/online. In the fields of instrumental playing and conducting, the second round takes place in presence in Frankfurt. In the fields of composition and sound direction, the second round also takes place digitally.

Online application platform: opens 2. January 2025

Deadline for applications: 10. February 2025

Second round in presence in Frankfurt (instrumental playing, conducting): 4./5. April 2025

Second round digital (composition and sound direction): 28. April 2025

Administration fee

After the deadline an Email will be sent by HfMDK about an invoice for 50 € administration fee. Only when the administrative fee has been received on the university's account, the application is complete.

First round/Online Application

An application for the IEMA course can only be submitted twice; in other words, rejected candidates may only apply one more time.

By the deadline all applicants upload all required documents at this link **from January 2, 2025 onwards: <https://hfmdk-cloud-application.academyfive.net/>**

The following documents are required:

- Application form (system academy five)
- A Curriculum Vitae + photo (pdf)
- School certificate, bachelor's and possibly master's degree certificate (in the case of foreign certificates, a translation in German or English must be included) (pdf)
- Proof of language competencies (see below) (pdf)

- a video statement, to be read verbally in either English or German language, which should be not less than 1 minute and no more than 3 minutes in duration. The statement must be uploaded only as **link** to the mentioned platform.

The statement should address the following questions:

1. What is your full name and instrument or specialty (i.e. composer, conductor, or sound design)?
2. What interests you about contemporary music in general?
3. Why would you like to participate in the IEMA master program in particular?
 - For further files specific to your discipline, please see the details listed below for that field

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General Admission Requirements

- See § 4 of the Entrance Examination Regulations of the University of Music and Performing Arts
- Admittance to the Master’s Degree course requires a completed course of study at a music academy or comparable university in Germany or abroad with a major in instrumental performance (Bachelor’s degree, diploma, church music certification or state examination in music pedagogy) or a comparable degree.

Proof of Language Skills

Admission to the Master's Degree course requires proficiency in English or German. If the candidate is not a native speaker of German or English, one of the following language certificates is considered sufficient proof of proficiency:

Proficiency in German:

- a) TestDaF Level 3 or
- b) Certificate B1 (GER) or
- c) DSH Examination, Level I or
- d) Deutsches Sprachdiplom der KMK, Level 1.

Proficiency in English:

- a) Certificate B1
- b) IELTS Exam 3.5-4.5
- c) Cambridge Exam: PET
- d) TOEIC:
 - Listening 275-399
 - Reading 275-384
 - Speaking 120-159
 - Writing 120-149
- e) TOEFL iBT: 57
- f) UNICERT: I

The Entrance Examination for Conducting, Composition and Sound Direction

The entrance examination takes place in two rounds. The application materials and recordings submitted are part of Round 1. **Only those who pass the first round will be invited to Round 2.** The jury for specialization in question will inform the candidates whether they have passed or failed the first round.

Depending on the chosen specialization, the following examination content and regulations apply:

Entrance Examination, Round 1

(a) Conducting:

The application materials submitted must include in addition to the general requirements two video recordings. The videos must show the candidate conducting two different works; one of these must be a work written in the 20th or 21st century.

(b) Composition:

The application materials must include in addition to the general requirements two scores as pdf-files. These may be written for any instrumentation or ensemble size.

(c) Sound Direction:

The application materials must include in addition to the general requirements a project description (concept and implementation plan for a project, including a draft sound design and the sound direction and/or live electronics) as pdf-file.

Entrance Examination, Round 2

(a) Conducting:

Only those who pass the first round will be invited to Round 2. The invitation to conduct before a panel of examiners live in Frankfurt (expected 4 or 5. April 2025, subject to change), will include the work to be prepared for the conducting examination. In addition, each candidate will be sent an excerpt of a score the day before the audition, to be prepared at short notice. This excerpt must also be conducted during the examination. The audition will last about 20 minutes.

(b) Composition:

Only those who pass the first round will be invited to Round 2. The second round consists of a video recording of a 15-minute presentation – without cuts or edits – of an own work or project, which must be submitted by 6. April 2025. This will be followed by an online interview with the jury lasting 15 to 20 minutes (expected 28 April 2025, subject to change).

(c) Sound Direction:

Only those who pass the first round will be invited to Round 2. The second round consists of a video recording of a 15-minute presentation – without cuts or edits – of a work or project, which must be submitted by 6. April 2025. This will be followed by an online interview with the jury lasting 15 to 20 minutes (expected 28. April 2025 subject to change).

The Entrance Examination for Instrumental Playing

First round

With the application for the master's degree course, a programme consisting of three (percussion: four) works or partial works **in separate Videos** must be submitted. **The works must be chosen from the instrument-specific list of works below.** The pieces must be recorded in their entirety, unedited and without cuts. The works or partial works should be submitted as individual files/links. The microphones should be positioned so as to ensure good sound quality. The video recordings should be made from one fixed camera perspective. The hands and face of the musician must be fully visible at all times. Technically, a sufficient level of resolution to ensure clear, undistorted images must be used.

Second round

Only those who pass the first/digital round will be invited to the second round in Frankfurt. The audition is expected to take place on April 4 or 5, 2025 (subject to change). The audition will last approximately 15 min. The candidate will select three works from the instrument-specific list of works. These can be identical to the works of the 1st round. The examination jury might select parts of the works.

List of works for instrumental performance

Repertoire Flute

1. One work from the list:

W.A. Mozart: one early Sonata
Johann Sebastian Bach: Solo Sonata
Carl Philipp Emanuel Bach: Solo Sonata

2. Two works from the list:

Heinz Holliger: (t)air(e) (1980-83)
Tōru Takemitsu: Voice (1971)
Brian Ferneyhough: Cassandra's dream song (2002)
Edgard Varèse: Density 21.5 (1936, rev. 1946)
Pierre Boulez: Mémorial (... explosante-fixe ... Originel) (1985/1993)
Luciano Berio: Sequenza I for Flute (1958)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Oboe

1. One work from the list:

Johannes Sebastian Bach: one concerto for Oboe, Strings and Basso-Continuo
Carl Philipp Emanuel Bach: one concerto for Oboe, Strings and Basso-Continuo
Wolfgang Amadeus Mozart: Oboe Concerto K. 314

2. One work from the list:

Luciano Berio: Sequenza VII (1969)
Isang Yun: Piri (1971)
Heinz Holliger: any solo work

3. One work from the list:

Jörg Birkenkötter: Bel Canto (2013/14)
Christian Pedro Vásquez Miranda: Microskopía for Oboe (2011)
Mark Andre: iv 5 (2012)
Samir Odeh-Tamimi: Barkal for Oboe solo (2011)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Clarinet

1. One work from the list:

Robert Schumann: Fantasiestücke op. 73 (1849)
Claude Debussy: Première Rhapsodie (1910)

The chosen piece is to be recorded with piano accompaniment.

2. One work from the list:

Helmut Lachenmann: Dal niente (Interieur III) (1970)
Luciano Berio: Sequenza IXa (1980)
Edison Denisov: Clarinet Sonata (1972)
Franco Donatoni: Clair (1980)
Jörg Widmann: Fantasie (1993)
Bruno Mantovani: Bug (1999)

3. One work from the list for bass clarinet:

Pascal Dusapin: Itou (1985)
Michael Jarrell: Assonance II (1989)
David Lang: press release (1992)
Johannes Maria Staud: Black Moon (1998)
Elliott Carter: Steep steps (2001)
Unsuk Chin: Advice from a Caterpillar (2015)

If you do not yet have sufficient knowledge of the bass clarinet, please choose a second piece from category 2.

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Bassoon

1. One work from the list:

Georg Philipp Telemann: Sonata in f-moll, movement 1 and 2 (1728)
Johann Sebastian Bach: Partita BWV 1013, version for bassoon by William Waterhouse, Corrente, movement 2 (1720)
Franz Berwald: Konzertstück für Fagott und Orchester, op. 2 (1827), movement 1
Camille Saint-Saëns: Sonate für Fagott und Klavier, op. 168 (1921), movement 1 and 2

2. One work from the list:

Isang Yun: Monolog (bar 1 to bar 33) (1983/84)
Karlheinz Stockhausen: In Freundschaft (bar 1 to the end of cadenza on page 2) (1977)
Elliott Carter: Retracing (2002)
Philippe Hersant: Hopi (1994)

3. One work from the list:

Olga Neuwirth: torsion (bar 1 to including Void 2 on page 7) (2003/05)
Heinz Holliger: KLAUS-UR – 3 Stücke für Fagott (movement 1 and 2) (2001-02)
Edison Denisov: Sonata for Solo Bassoon (movement 2 OR 3) (1997)
Karlheinz Stockhausen: In Freundschaft (1977) (bar 1 up to and including cadenza on page 2)
Luciano Berio: Sequenza XII (bar 1 to including page 2) (1997)
Dai Fujikura: Following (2013)
Milica Djordjevic: Nailing Clouds for bassoon solo (at least up to bar 70) (2019)
Johannes Maria Staud: Celluloid for bassoon solo (2011)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Horn

1. Olivier Messiaen: Appel interstellaire (from „Des Canyons aux étoiles“) (1971) **(to be sent via email on request)**

2. One of the two options from the etudes by Oskar Franz (Große theoretisch-praktische Waldhornschule) (ca. 1883):

Etudes No. 26 AND 28

Concert Etude No. 5, transposed to E

3. One work from the list:

Heinz Holliger: Cynddaredd – Brenddwyd (Fury – Dream) (2001, rev. 2004)

Jörg Widmann: Air (2005)

Peter Maxwell Davies: Sea Eagle (choose any two movements) (1982)

Daniel Schnyder: le monde minuscule (movement 1 plus two more movements of free choice) (2014)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Trumpet

1. One work from the list:

Joseph Haydn: Trumpet Concerto in E-flat-major (1. Satz) (1796)

Johann Nepomuk Hummel: Trumpet Concerto in E-flat-major (1. Satz) (1803)

Oskar Böhme: Trumpet Concerto in f-minor Op. 18 (1st movement) (1899)

2. One work from the list:

Paul Hindemith: Sonata for Trumpet and Piano (1st movement) (1939)

Nikos Skalkottas: Concertino (1940-43)

3. One work from the list:

Luciano Berio: Sequenza X (1984)

Hans Werner Henze: Sonatina (1976)

Giacinto Scelsi: Quattro Pezzi per tromba solo (1956)

Edison Denisov: Solo für Trompete (1972)

Alexander Wustin: Zwei Stücke (1980)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Trombone

1. First movement of a concerto by Laundry Gröndahl, Ferdinand David or Henri Tomasi

2. One work from the list:

Luciano Berio: Sequenza V (1966)
Giacinto Scelsi: Tre pezzi per Trombone (1956)
Frank Martin: Ballade (without piano) (1938)

3. One work from the list:

Nicolaus A. Huber: Presente (1979)
Iannis Xenakis: Keren (1986)
Arnulf Herrmann: ROOR (2005)
Johannes Maria Staud: Esquisse retouchée (Incipit 2) (2001/02) (bar 1 - 97)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Percussion

All these works have to be prepared:

1. snare drum: Jean-Pierre Drouet: 18 Etudes Progressives Vol. 3 (Nr. 3 and 5 and 18)
2. snare drum: Jacques Delécluse, Douze Études, No.9
3. Vibraphone: Philippe Hurel, Loops II (2001-02), Takt 1-87
4. Marimba: Elliott Carter: Figment V for Marimba (2009)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Piano

1. Ludwig van Beethoven: first movement of any piano sonata

2. One work from the list:

Béla Bartók: any bigger solo work
Igor Stravinsky: any bigger solo work
Paul Hindemith: any bigger solo work
Pierre Boulez: any bigger solo work
Karlheinz Stockhausen: any bigger solo work

3. One work from the list:

György Ligeti: any etude
Unsuk Chin: any etude
Pascal Dusapin: any etude

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Violin

1. Johann Sebastian Bach: Last two movements or Fugue from any solo sonata
2. One work from the list:
 - Paul Hindemith: Solo Sonate op. 31 Nr. 1, Sätze 1 und 4 (1924)
 - Arthur Honegger: Solo Sonate, Satz 1 (1940)
 - Béla Bartók: Solo Sonate, Satz 1, 2 oder 3 (1944)
 - Eugène-Auguste Ysaye: Solo Sonate Nr. 3 (Ballade) (1923)
3. One work from the list:
 - Pascal Dusapin: In Nomine, Satz 1 (2004)
 - Hans Werner Henze: Étude Philharmonique (1979)
 - George Benjamin: Canon for Sally aus *Three Miniatures* (2001)
 - Bruno Maderna: Auswahl von fünf Stücken aus *Pièce pour Ivry* (1971)
 - Luciano Berio: Sequenza VIII (1976)
 - Pierre Boulez: Anthèmes (1991)
 - Iannis Xenakis: Mikka »S« (1976)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Viola

1. Johann Sebastian Bach: from Cello-Suite 3, 4 or 5, Preludium and one dance movement
2. György Ligeti: Sonate for Viola solo, movement 2 (Loop)
3. One work from the list:
 - Bernd Alois Zimmermann: Sonate (1955)
 - Luciano Berio: Sequenza VI per Viola (1967)
 - Gérard Grisey: Prologue (1976)
 - Georges Aperghis: VOLTE-FACE pour alto (2001)
 - Dai Fujikura: Engraving for viola (2014)
 - Malika Kishino: Monochromer Garten VI (2015)
 - Rebecca Saunders: Hauch II (2021)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Violoncello

1. Johann Sebastian Bach: Suite 4, 5 or 6, Preludium and one dance movement
2. One work from the list:
 - Bernd Alois Zimmermann: Sonate für Cello Solo (1960)
 - Henri Dutilleux: Trois Strophes sur le nom de Sacher (1976)
 - Luigi Dallapiccola: Ciaccona, Intermezzo e Adagio (1945)
 - Klaus Huber: Transpositio da infinitum (1976)
 - Marco Stroppa: Ay, there's the rub (2001)

Iannis Xenakis: Kottos (1977)
Luciano Berio: Sequenza XIV (2002)
Isabel Mundry: Le Corps des cordes (2013)
Rebecca Saunders: Solitude (2013)

3. One work from the list **(to be sent via email on request):**

Pierre Boulez: Dérive II (von Ziffer 156 bis 163)
Gérard Grisey: Vortex Temporum (von Ziffer 38 bis 58, Seiten 1-3)
Hanspeter Kyburz: Réseaux (von Takt 165 bis 254, Seiten 4 und 5)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Repertoire Doublebass

1. any dance movement of a Bach cello suite

2. Serge Prokofiev, Quintet Op. 39, Movement 5 (1924) **(to be sent via E-Mail upon request):**
 - 2 bars before "57" to "59"
 - 3 bars after "62" to 2 bars before "64"

3. One work from the list:
 - Luciano Berio: Sequenza XIVb (arr. S. Scodanibbio) (2004)
 - Elliott Carter: Figment III (2007)
 - Franco Donatoni: LEM, 1. Teil (1983)
 - Jacob Druckman: Valentine (1969)
 - Vincent Persichetti: Parable XVII op.131 (1974)
 - Stefano Scodanibbio: Sei Studi (movement 1 and 4 OR 1 and 5) (1981/83)

The instrument-specific jury may approve works that are not included in the instrument-specific list of works. To be requested only via: engelbrecht@ensemble-modern.com

Contact and Information

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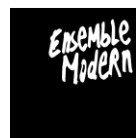
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The logo for HfMDK, consisting of the letters 'HfMDK' in a bold, stylized, sans-serif font. The 'H' and 'f' are connected, and the 'M' and 'D' are also connected.

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