

Jāzeps Vītols Latvian Academy of Music

Admission Regulations

field of study *Education and Pedagogy*

**study programmes for the academic
year 2023/2024**

Part 2

**Content of the entrance examination requirements
for the field of study *Education and Pedagogy* short
cycle vocational higher
education study programme and vocational bachelor's
study programme**

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I Content of the admission examination requirements for short-cycle vocational higher education study programmes

1. *Music, Dance, and Art Vocational and Interest Education Teacher*

1.1. sub-programme *Music teacher*

specialisations – piano, accordion, violin, viola, cello, double bass, kokle, guitar, flute, oboe, clarinet, bassoon, saxophone, French horn, trumpet, trombone, euphonium, tuba, percussion playing teacher, music theory and literature teacher

1.1.1. *Instrument Playing*

The programme, which should be at least 15 minutes in duration, should include 3-4 pieces of different character and style, comprehensively demonstrating the various techniques of playing the instrument. The complexity of the programme must meet the requirements of a music high school graduation programme. The programme must be played from memory. The JVLAM can provide the services of an accompanist. See the conditions in the Admission Regulations of study field *Education and Pedagogy*, section 14.

Play from memory two piano pieces of different character, timing at least 5 minutes.

1.1.2. *Colloquium on playing an instrument and professional suitability of the teacher* content of requirements

The entrant demonstrates knowledge of the *specialisation* he/she has chosen to study:

- all entrants demonstrate their knowledge of one of the pieces performed in the examination:
 - an insight into the composer's body of work;
 - the most characteristic means of musical expression for the revelation of the content of the piece;
 - answer two questions below, the serial numbers of which are embedded in the tickets. The ticket is drawn by the entrant.
- 1) Historical development of the instrument, related instruments, construction, repertoire.
- 2) The most important compositions for the instrument from different eras.
- 3) The most important compositions for the instrument by Latvian composers.
- 4) The most prominent performers and teachers in Latvia and the world in their field of specialisation.
- 5) National and international competitions in the chosen specialisation.
- 6) Music education institutions and professional music groups in Latvia.
- 7) The most notable cultural and artistic events in Latvia and the world during the last year.

Discussion on the topic of: Attractive personality traits in a teacher. Creative outlook, positive mindset, versatility, affection for people (children), voice intonation and habit of smiling.

1.1.3. *Music theory and analysis*

The additional requirements in music theory and analysis include competences in the theoretical disciplines of solfège, music theory, music literature and analysis, and harmony. The first part of the test consists of written tasks and the second part of oral tasks. Each part requires a passing grade (at least 4 points in both the written and oral parts). The overall evaluation of the entrant's theoretical training in music is the arithmetic mean of the written and oral parts. If a part is graded with less than 4 points, the overall grade will reflect the part with less than 4 points.

The written assignments are:

- 1) a notation of a piece of music with given guidelines (e.g. individual pitches and/or rhythm, individual bars),
- 2) analysis of a musical fragment (simple form): identification of musical language components – intervals, chords, voicings, cadences, deviations/modulations, textures during the performance of a musical passage,
- 3) identifying and analysing these components, as well as explaining musical terms in the score,
- 4) making reasoned inferences about the genre and style markings recognisable in the score, the possible time period in the history of the music, and the composer.

The oral assignments are:

- 1) intoning the melody,
- 2) rhythmicizing a single-line rhythm from sheet.

A list of recommended composers and compositions for the written tasks included in the additional requirements is given in Annex 1. Scores of symphonic works should be analysed in piano transposition.

1.2. sub-programme *Dance Teacher*

1.2.1. Dance demonstration;

Dance demonstration in a chosen and previously learned dance genre (folk, classical, modern, sports, etc.)

- no more than 3 performers will take part in the demonstration;
- type of demonstration – solo, duet or trio.

The author of the dance demonstration (composition) can be any choreographer, including the entrant.

Requirements for dance demonstration:

- skills in the technical performance of dance movements (precision of movement execution, dynamics of movement combinations, variety of expressive means used);
- the timing of the dance (matching the rhythm, melody and character of the music);

- the placement of the dance in the space (the dynamics of the performance in the space, the unfolding of the dance pattern);
- emotional and visual image (according to the chosen genre).

1.2.2. *Demonstration of sense of rhythm* Demonstration of rhythm period performance

Entrant shall:

- perform a pre-prepared rhythm period (8 beats in 2/4 or 3/4 time signature);
- submit to the Commission a notation of the rhythm period on an A4 sheet;
- the rhythm period is sung according to each rhythm unit, forming a small rhythm etude, which is also given a name;
- the rhythm period is performed from memory;
- rhythmic echo performance;
- The entrant imitates by ear the rhythmic motif (1 beat in 4/4 time) and rhythmic phrases (4 beats in 2/4 time and 4 beats in 3/4 time) demonstrated by the teacher.

1.2.3. *Colloquium on the art of dance and the professional suitability of a teacher*

Testing of the entrant's knowledge, according to previous experience in a dance genre, understanding and justification for the profession of dance and rhythmic teacher.

The entrant answers two of the questions below, the serial numbers of which are embedded in the ballot paper. The ticket is drawn by the entrant.

- 1) Latvian Song and Dance Festival, Latvian School Youth Song and Dance Festival traditions.
- 2) The pioneers of Latvian stage folk dance and its continuators today.
- 3) The most prominent choreographers, collectives and their leaders of Latvian stage folk dance.
- 4) The emergence of modern dance, its pioneers in America and Europe.
- 5) The most important personalities of contemporary dance.
- 6) The emergence of rhythmic training and its influence on the development of modern dance.
- 7) History of the emergence of sports dance in the world.
- 8) The development of sports dance in Latvia and its most prominent representatives.
- 9) The main differences in learning Standard and Latin dances.
- 10) The most significant cultural developments in dance art in Latvia in the last year.
- 11) Classical ballet performances, their authors (composers, choreographers, stage designers, costume designers), original ballets by contemporary composers and performances included in the repertoire of the Latvian National Opera and Ballet Theatre.

- 12) Ballet masters of the ballet company of the Latvian National Opera.
- 13) In entrant's opinion, describe the three most important actions to be carried out in order to ensure the pedagogical activity of a dance teacher in dance classes.
- 14) In entrant's opinion, name the desired qualities of a dance teacher.
- 15) In entrant's opinion, justify the influence of the dance teacher's personality and pedagogical activity in the personal development of the students. Tell us about your most influential teachers and their pedagogical approaches.

Discussion on the topic of: Attractive personality traits in a teacher. Creative outlook, positive mindset, versatility, affection for people (children), voice intonation, habit of smiling.

II Content of the entrance examination requirements for the vocational bachelor's degree programme

2. Teacher of Music, Theatre, Dance, Visual Arts

2.1. sub-programme *Teacher of Music and Cultural Studies*

2.1.1. specialisation – *General Education Music Teacher*

2.1.1.1. *Colloquium on current issues in choral music, conducting, singing, piano playing and evaluation of teacher's professional suitability:*

Theoretical part

All entrants will answer one of the questions below, the number of which is embedded in the ballot paper. The ticket is drawn by the entrant.

- 1) Highlights of music life in Latvia in the past concert season.
- 2) Choirs and conductors in Latvia, their achievements in Latvia and abroad.
- 3) Jānis Cimze's work in the development of music education.
- 4) School Youth Song and Dance Festival, historical development and current affairs.
- 5) The Latvian Song and Dance Festival, historical development and current affairs.

Discussion on the topic of: Attractive personality traits of a teacher – creative outlook, positive mindset, versatility, affection for people (children), voice intonation, habit of smiling.

Practical part:

- 1) Sing a Latvian folk song *a cappella* by heart.
- 2) Play two piano pieces of different character by heart.
- 3) Perform a poem or prose passage by heart (up to 3 min).
- 4) Play from the page the mixed choir scores, sing the voices and chords (reading

from the page), using choral songbook "Dziesmu rota" by Jānis Cimze.

- 5) Conduct two *a cappella* choral songs from memory.
- 6) Describe the versatility, importance and relevance of the music teaching profession today.

2.1.1.2. *Music theory and analysis*

The additional requirements in music theory and analysis include competences in the theoretical disciplines of solfège, music theory, music literature and analysis, and harmony. The first part of the test consists of written tasks and the second part of oral tasks. Each part requires a passing grade (at least 4 points in both the written and oral parts). The overall evaluation of the entrant's theoretical training in music is the arithmetic mean of the written and oral parts. If a part is graded with less than 4 points, the overall grade will reflect the part with less than 4 points.

The written assignments are:

- 1) a notation of a piece of music with given guidelines (e.g. individual pitches and/or rhythm, individual bars),
- 2) analysis of a musical fragment (simple form): identification of musical language components – intervals, chords, voicings, cadences, deviations/modulations, textures during the performance of a musical passage,
- 3) identifying and analysing these components, as well as explaining musical terms in the score,
- 4) making reasoned inferences about the genre and style markings recognisable in the score, the possible time period in the history of the music, and the composer.

The oral assignments are:

- 1) intoning the melody,
- 2) rhythmicizing a single-line rhythm from sheet.

A list of recommended composers and compositions for the written tasks included in the additional requirements is given in Annex 1. Scores of symphonic works should be analysed in piano transposition.

2.1.2. Music teacher of vocational and vocationally oriented education in specialisations:

piano, accordion, violin, viola, cello, double bass, kokle, guitar, flute, oboe, clarinet, bassoon, saxophone, French horn, trumpet, trombone, euphonium, tuba, percussion playing teacher

2.1.2.1. *Instrument Playing*

The programme, which should be at least 15 minutes in duration, should include 3-4 pieces of different character and style, comprehensively demonstrating the various techniques of playing the instrument. The complexity of the programme must meet the requirements of a music high school graduation programme. The programme must be played from memory. The JVLAM can provide the services of an accompanist. See the conditions in

the Admission Regulations of study field *Education and Pedagogy*, section 14.

2.1.2.2. *Colloquium on playing an instrument and professional suitability of the teacher* content of requirements

The entrant demonstrates knowledge of the specialisation he/she has chosen to study:

- all entrants will demonstrate their knowledge of one of the pieces performed in the examination:
 - an insight into the composer's body of work;
 - the most characteristic means of musical expression for the revelation of the content of the piece;
 - answer two questions below, the serial numbers of which are embedded in the tickets. The ticket is drawn by the entrant.
- 1) Historical development of the instrument, related instruments, construction, repertoire.
- 2) The most important compositions for the instrument from different eras.
- 3) The most important compositions for the instrument by Latvian composers.
- 4) The most prominent performers and teachers in Latvia and the world in their field of specialisation.
- 5) National and international competitions in the chosen specialisation.
- 6) Music education institutions and professional music groups in Latvia.
- 7) The most notable cultural and artistic events in Latvia and the world during the last year.

Discussion on the topic of: Attractive personality traits in a teacher. Creative outlook, positive mindset, versatility, affection for people (children), voice intonation, habit of smiling.

2.1.2.3. *Music theory and analysis for entrants of the Instrument Playing Teacher sub-programme.*

The additional requirements in music theory and analysis include competences in the theoretical disciplines of solfège, music theory, music literature and analysis, and harmony. The first part of the test consists of written tasks and the second part of oral tasks. Each part requires a passing grade (at least 4 points in both the written and oral parts). The overall evaluation of the entrant's theoretical training in music is the arithmetic mean of the written and oral parts. If a part is graded with less than 4 points, the overall grade will reflect the part with less than 4 points.

The written assignments are:

- 1) a notation of a piece of music with given guidelines (e.g. individual pitches and/or rhythm, individual bars),
- 2) analysis of a musical fragment (simple form): identification of musical language components – intervals, chords, voicings, cadences, deviations/modulations, textures during the performance of a musical passage,

- 3) identifying and analysing these components, as well as explaining musical terms in the score,
- 4) making reasoned inferences about the genre and style markings recognisable in the score, the possible time period in the history of the music, and the composer.

The oral assignments are:

- 1) intoning the melody,
- 2) rhythmicizing a single-line rhythm from sheet.

A list of recommended composers and compositions for the written tasks included in the additional requirements is given in Annex 1. Scores of symphonic works should be analysed in piano transposition.

2.1.3. specialisation – music teacher of vocational and vocationally oriented education
Teacher of Music Theory and Literature

2.1.3.1. *Music literature and the professional suitability of the teacher.*

The aim is to assess the entrant's general level of training and horizons, interests in music and other fields, as well as the ability to present ideas and defend a position in writing and orally.

Requirements:

- 1) In the examination, the entrant answers in writing one of the following two questions within one astronomical hour. The question is drawn by the entrant.
 - Write a review (in free form of at least one page) of the last concert you attended.
 - Write an essay (2 to 3 pages) on a publication (article, brochure, book, etc.) on a music or cultural topic published in the last five years.

The entrant orally argues the content of the written answer.

- 2) Presentation (10-12 minutes) on a freely chosen topic in music history and theory.

Discussion on the topic of: Attractive personality traits in a teacher. Creative outlook, positive mindset, versatility, affection for people (children), voice intonation, habit of smiling.

- 2.1.3.2. ***Music theory and analysis, solfège.*** The additional requirements in music theory and analysis include competences in the theoretical disciplines of solfège, music theory, music literature and analysis, and harmony. The first part of the test consists of written tasks and the second part of oral tasks. Each part requires a passing grade (at least 4 points in both the written and oral parts). The overall evaluation of the entrant's theoretical training in music is the arithmetic mean of the written and oral parts. If a part is graded with less than 4 points, the overall grade will reflect the part with less than 4 points.

The written assignments are:

- 1) a notation of a piece of music with given guidelines (e.g. individual pitches and/or rhythm, individual bars),

- 2) analysis of a musical fragment (simple form): identification of musical language components – intervals, chords, voicings, cadences, deviations/modulations, textures during the performance of a musical passage,
- 3) identifying and analysing these components, as well as explaining musical terms in the score,
- 4) making reasoned inferences about the genre and style markings recognisable in the score, the possible time period in the history of the music, and the composer.

The oral assignments are:

- 1) intoning the melody,
- 2) rhythmicizing a single-line rhythm from sheet.

A list of recommended composers and compositions for the written tasks included in the additional requirements is given in Annex 1. Scores of symphonic works should be analysed in piano transposition.

2.1.4. specialisation – music teacher of vocational and vocationally oriented education
Popular and Jazz Music Teacher – Teacher of Jazz Instrument Playing, Teacher of Jazz Singing

2.1.4.1. *Instrument playing / Jazz vocal*

2 themes to be played/sung:

One jazz theme and a second piece of choice (jazz theme or popular music piece). The entrant must prepare clear and legible sheet music for the accompanying group. The accompanying group is provided by the JVLAM.

2.1.4.2. *Colloquium Jazz music questions and teacher's professional suitability*

The entrant must answer the two questions below, the serial numbers of which are embedded in the ballot papers. The ticket is drawn by the entrant.

- 1) Characteristics and stylistics of jazz music.
- 2) A brief description of the seven basic styles of jazz.
- 3) Historically important jazz musicians and their works.
- 4) The most important jazz musicians in the specialty.
- 5) Historical development of the specific instrument, related instruments, instrument construction, technical possibilities, peculiarities in the jazz context.
- 6) Biography of the composer of one of the pieces (themes) performed in the exam; the place and importance of the piece (theme) in the history of jazz.
- 7) Latvian jazz music news.
- 8) History of Latvian jazz music, the most important musicians and their works.
- 9) Motivation and previous experience in the chosen specialisation.

Discussion on the topic of: Attractive personality traits in a teacher. Creative outlook, positive mindset, versatility, affection for people (children), voice intonation, habit of

smiling.

2.1.4.3. *Music theory and analysis*

In writing:

- Melody and chord (letter) notation (leadsheet up to 8 bars) including II-V-I, turnaround chord sequences, simple substitutions (II- bII-I), all types of seventh chords, compound chords (9,11,13) and alternations (b9,#9, #11, b13).
- Lead sheet harmonic analysis.

Orally:

- Intoning major/minor modes;
- Intoning augmented and diminished scale;
- Intoning chromatic scale;
- Intoning pure, minor and major intervals based on a tone;
- Singing II-V-I sequences in free composition (with and without tritone substitutions);
- Rhythmising from sheet music, in simple and complex time signatures;
- Solfedging from sheet music (melody with chromatisms).

2.1.5. specialisation – music teacher of vocational and vocationally oriented education *Academic Singing Teacher*

Singing (the programme must be sung from memory with piano accompaniment) The JVLAM can provide the services of an accompanist. See the conditions in the Admission Regulations of study field *Education and Pedagogy*, section 14.

2.1.5.1. :

- an aria appropriate to the voice type,
- a song with lyrics;
- vocal range test.

2.1.5.2. *Colloquium in vocal music and teacher's professional suitability:*

- all entrants analyse the pieces included in the *Singing* examination programme:
 - provide an insight into the composer's body of work,
 - provide an insight into the biography of the author of a literary text,
 - analyse the most characteristic means of musical expression used to reveal the content of a piece of music.
- perform a pre-prepared poem or prose passage from memory (2 to 3 min);
- freely improvise etudes individually and/or in a group on a topic assigned by the Examination Committee;
- answer the two questions below, the serial numbers of which are embedded in

the tickets. The ticket is drawn by the entrant.

- 1) Voice types, characteristic differences, registers, range.
- 2) The most prominent masters of vocal art in Latvia and the world.
- 3) Latvian National Opera repertoire (last 10 years).
- 4) Highlights of the vocal genre of Latvian composers (vocal chamber music, vocal symphonic music).
- 5) Major national and international vocal competitions.

Discussion on the topic of: Attractive personality traits in a teacher. Creative outlook, positive mindset, versatility, affection for people (children), voice intonation, habit of smiling.

2.1.5.3. *Music theory and analysis*

The additional requirements in music theory and analysis include competences in the theoretical disciplines of solfège, music theory, music literature and analysis, and harmony. The first part of the test consists of written tasks and the second part of oral tasks. Each part requires a passing grade (at least 4 points in both the written and oral parts). The overall evaluation of the entrant's theoretical training in music is the arithmetic mean of the written and oral parts. If a part is graded with less than 4 points, the overall grade will reflect the part with less than 4 points.

In writing:

- music dictation – writing down a single-voice diatonic melody in period form.
- Identification of musical language components – intervals, chords, pitches, cadences, deviations/modulations, textures – during the playback of a piece of music
- analysis of a piece of music from the score, using the concepts, terms and analytical skills acquired in the theory course. Drawing reasoned conclusions about the genre and style patterns recognisable in the score, the possible time period in music history, and the composer of the music. A list of recommended composers and compositions for the written tasks included in the additional requirements is given in Annex 2. Scores of symphonic works should be analysed in piano transposition.

Orally:

- Sing or complete the scale (natural, harmonic, melodic major and minor). To sing, identify pitches; to sing a diatonic sequence.
- Read a monophonic diatonic melody from a sheet.
- Rhythmicisation of a single-line rhythm from a sheet.
- Sing in key and from sound simple intervals, consonant chords and their inversions, V7 and its inversions.
- Play cadences with close chords; sequence simple chord sequences.

2.2. sub-programme *Teacher of Dance and Cultural Studies*

2.2.1. specialisation – vocational and interest education *Teacher of Dance and Cultural Studies*

2.2.1.1. *Dance demonstration;*

Dance demonstration in a chosen and previously learned dance genre (folk, classical, modern, sports, etc.)

- no more than 3 performers will take part in the demonstration;
- type of demonstration – solo, duet or trio.
- The author of the dance demonstration (composition) can be any choreographer, including the entrant.

Requirements for dance demonstration:

- skills in the technical performance of dance movements (precision of movement execution, dynamics of movement combinations, variety of expressive means used);
- the timing of the dance (matching the rhythm, melody and character of the music);
- the placement of the dance in the space (the dynamics of the performance in the space, the unfolding of the dance pattern);
- emotional and visual image (according to the chosen genre).

2.2.1.2. *Demonstration of a sense of rhythm;*

During the demonstration of the rhythm period performance, the entrant shall:

- perform a pre-prepared rhythm period (8 beats in 2/4 or 3/4 time signature);
- submit to the Commission a notation of the rhythm period on an A4 sheet;
- the rhythm period is sung according to each rhythm unit, forming a small rhythm etude, which is also given a name;
- the rhythm period is performed from memory;

Rhythm echo performance. The entrant imitates by ear the rhythmic motif (1 beat in 4/4 time) and rhythmic phrases (4 beats in 2/4 time and 4 beats in 3/4 time) demonstrated by the teacher.

2.2.1.3. *Colloquium on the art of dance and the professional suitability of a teacher*

Testing of the entrant's knowledge, according to previous experience in a dance genre, understanding and justification for the profession of dance teacher.

The entrant answers two of the questions below, the serial numbers of which are embedded in the ballot paper. The ticket is drawn by the entrant.

- 1) Latvian Song and Dance Festival, Latvian School Youth Song and Dance Festival traditions.
- 2) The pioneers of Latvian stage folk dance and its continuators today.

- 3) The most prominent choreographers, collectives and their leaders of Latvian stage folk dance.
- 4) The emergence of modern dance, its pioneers in America and Europe.
- 5) The most important personalities of contemporary dance.
- 6) The emergence of rhythmic training and its influence on the development of modern dance.
- 7) History of the emergence of sports dance in the world.
- 8) The development of sports dance in Latvia and its most prominent representatives.
- 9) The main differences in learning Standard and Latin dances.
- 10) The most significant cultural developments in dance art in Latvia in the last year.
- 11) Classical ballet performances, their authors (composers, choreographers, stage designers, costume designers), original ballets by contemporary composers and performances included in the repertoire of the Latvian National Opera and Ballet Theatre.
- 12) Ballet masters of the ballet company of the Latvian National Opera.
- 13) In entrant's opinion, describe the three most important actions to be carried out in order to ensure the pedagogical activity of a dance teacher in dance classes.
- 14) In entrant's opinion, name the desired qualities of a dance teacher.
- 15) In entrant's opinion, justify the influence of the dance teacher's personality and pedagogical activity in the personal development of the students. Tell us about your most influential teachers and their pedagogical approaches.

Discussion on the topic of: Attractive personality traits in a teacher. Creative outlook, positive mindset, versatility, affection for people (children), voice intonation, habit of smiling.

Annex 1

Composer	Composition
I VOCAL-INSTRUMENTAL (SYMPHONIC) AND OPERA MUSIC	
J.S. Bach	➤ <i>St. Matthew's passion</i> : Kommt, ihr Töchter introductory choir; <i>Erbarme dich</i> viola arie
G.F. Händel	➤ Oratorio <i>Messiah</i> : choir <i>Hallelujah</i> ; soprano aria <i>I know that my Redeemer liveth</i>
J. Haydn	➤ Oratorio <i>The Seasons</i> : [Spring] Choir <i>Komm, holder Lenz</i>
C.W. Gluck	➤ Opera <i>Orfeo ed Euridice</i> : Choir of Furies it. <i>Chi mai dell' Erebo</i> /fr. <i>Quel est l'audacieux</i> and dance (Act 2), Flute melody (Act 2), Orfeo aria <i>Che farò senza Euridice</i> (Act 3)
W.A. Mozart	➤ Requiem: <i>Kyrie eleison</i> ; <i>Dies irae</i> , <i>Lacrimosa</i> ➤ Opera <i>The Marriage of Figaro</i> : Overture, Figaro aria <i>Non più andrai</i> (Act 1) ➤ Opera <i>Don Juan</i> : Duet <i>Là ci darem la mano</i> by Don Juan and Cerlina (Act 1)
R. Wagner	➤ Opera <i>Lohengrin</i> : Prelude Act 1 and Introduction Act 3; Lohengrin's story about the Grail <i>In fernem Land</i> ➤ Overture to the opera <i>Tannhäuser</i>
G. Verdi	➤ Opera <i>La Traviata</i> : Violetta's view and aria <i>E strano! → Ah fors' è lui che l'anima</i> (Act 1) ➤ Opera <i>Aida</i> : Triumphal March (Act 2, Scene 2), closing duet <i>O terra, addio</i> (Aida & Radames, Act 4) ➤
P. Tchaikovsky (Чайковский)	➤ Opera <i>The Queen of Spades</i> : Tomsy's Ballad <i>Once in Versailles</i> (Act 1) (included in the list 22.10.2020), Herman's Aria <i>What Is Our Life?</i> ➤ <i>A Game!</i> (Act 3)
M. Mussorgsky	➤ Opera <i>Boris Godunov</i> : Glory choir <i>Like the beautiful sun in the sky, glory</i> prologue
J. Bizet	➤ Opera <i>Carmen</i> : Habanera (Act 1), Séville <i>Près des remparts de Séville</i> (Act 1)
J. Puccini	➤ Opera <i>Tosca</i> : Cavaradossi aria <i>E lucevan le stelle</i> (Act 3), final scene (shooting of Cavaradossi, Tosca's last lines, Act 3). ➤
Jurjānu Andrejs	➤ Cantata <i>Tēvijai</i> – main themes
Jāzeps Vītols	➤ Ballad <i>Beverīnas dziedonis</i> – main themes

Alfrēds Kalniņš	➤ Opera <i>Baņuta</i> Baņuta's Story (ballad, Act 1; Mourning Chorus <i>Vaimanā, vaimanā tēvija</i> (2nd cause), Duet of Baņuta and Vižuta, Act 3).
Jānis Mediņš	➤ Opera <i>Uguns un nakts</i> , Spīdola's aria <i>Es esmu es!</i>
Lucija Garūta	➤ Cantata <i>Dievs, Tava zeme deg!:</i> <i>Mūsu Tēvs debesīs</i>
Arturs Maskats	➤ <i>Lacrimosa</i> for mixed choir, organ and string orchestra
Mārtiņš Brauns	➤ <i>Saule, Pērkons, Daugava</i> for mixed choir and orchestra
II SYMPHONIC MUSIC	
J. Haydn	➤ London Symphony No 103 in E flat major (with timpani tremolo) – the main themes of each movement ➤
W.A. Mozart	➤ Symphony No 40 in G minor – the main themes of each movement
L. van Beethoven	➤ Symphony No 3 in E flat major – the main themes of movement I ➤ Symphony No 5 in C minor – the main themes of each movement ➤ Symphony No 9 in D minor – movement IV, theme <i>Freude, schöner Götterfunken</i>
F. Schubert	➤ Symphony in B minor (<i>Unfinished</i>) – the main themes of each movement
F. Mendelssohn Bartholdy	➤ Violin Concerto in E minor Op. 64 – Movement I
H. Berlioz	➤ <i>Symphonie Fantastique</i> Op. 14 – the main themes of each movement
J. Brahms	➤ Symphony No.4 in E minor Op. 98 – the main themes of movements I, IV
P. Tchaikovsky: (Чайковский)	➤ Symphony No 6 in B minor – the main themes of each movement
A. Dvořák	➤ Symphony No.9 <i>From the New World</i> in E minor Op. 95 –main themes of Movements I, II and IV
G. Mahler	➤ Symphony No 1 in D major – main themes of Movements I, III
F. Liszt	➤ Symphonic poem <i>Preludes</i> – main themes
E. Grieg	➤ Piano Concerto in A minor, Op.16 – main themes of Movement I ➤ <i>Peer Gynt suite: Solveig's Song, In the Hall of the Mountain King</i>
N. Rimsky-Korsakov (Римский-Корсаков)	➤ Symphonic Suite <i>Scheherazade</i> – main themes of Movement I

A. Scriabin (Скрябин)	➤ <i>The Poem of Ecstasy</i> for Symphony Orchestra – a theme of self-confirmation
S. Rachmaninoff (Рахманинов)	➤ Piano Concerto No.2 in C minor Op. 18 – main themes of each movement
J. Sibelius	➤ Violin Concerto in D minor, Op. 47 – the main themes of movement I
M. Ravel	➤ <i>Bolero</i> for symphony orchestra
D. Shostakovich	➤ Symphony No.5 in D minor, Op. 47 – the main themes of movement I ➤ Symphony No. 15 – the main themes of movement I
S. Prokofiev	➤ Symphony No.1 (<i>Classical</i>) - main themes of movements I, III
I. Stravinsky (Стравинский)	➤ Ballet <i>Petrushka: Russian dance</i>
A. Berg	➤ Violin Concerto (<i>To the memory of an Angel</i>) - main theme of movement I (series), theme of Bach's <i>chorale Es ist genug</i> ➤
W. Lutosławski	➤ <i>Livre pour orchestre</i> – the opening theme of movement No 1
Jurjānu Andrejs	➤ <i>Latvju dejas</i> – dances I and III
Jānis Ivanovs	➤ Symphony No.4 (<i>Atlantīda</i>) – main themes of movements I, II
Romualds Kalsons	➤ Violin Concerto - main themes of movements I, III ➤ <i>Kāzu dziesma</i> No 5 for symphony orchestra
Pēteris Vasks	➤ <i>Musica dolorosa</i> for string orchestra – main themes
III INSTRUMENTAL CHAMBER MUSIC	
J.S. Bach	➤ <i>Chromatic Fantasy and Fugue</i> for Piano in D minor (BWV 903) – main themes
W.A. Mozart	➤ Piano Sonata in A major KV 331 – main themes of movements I and III
L. van Beethoven	➤ Sonata No 23 in F minor for piano Op. 57 (<i>Appassionata</i>) – the main themes of each movements
F. Chopin	➤ First Ballade in G minor Op. 23 – main themes
R. Schumann	➤ Piano cycle <i>Carnival</i> Op. 9: <i>Preamble, Eusebius, Florestan, Kiarina</i>
M. Mussorgsky	➤ Piano cycle <i>Pictures at an Exhibition: Promenade, Old Castle, Ballet of Unhatched Chickens, The Great Gate of Kiev</i> ➤

C. Debussy	➤ Preludes for piano The Sunken Cathedral (<i>La cathédrale engloutie</i>)
B. Bartók	➤ <i>Allegro barbaro</i> for piano
Jāzeps Vītols	➤ Variations for piano on the theme of the folk song <i>Ej, saulīte, drīz pie Dieva</i>
Alfrēds Kalniņš	➤ Ballade for Piano – Introductory Theme and First Theme
Pēteris Vasks	➤ <i>Mūzika aizlidojušajiem putniem</i> for brass quintet
Pēteris Plakidis	➤ Trio <i>Veltījums Haidnam</i> for flute, cello and piano
IV VOCAL CHAMBER MUSIC	
F. Schubert	➤ Vocal cycle <i>Die schöne Müllerin. Das Wandern;</i> ➤ Vocal cycle <i>Winterreise: Der Lindenbaum; Der Leiermann</i>
R. Schumann	➤ Vocal cycle <i>Dichterliebe</i> Op. 48: <i>Ich grolle nicht</i>
Emīls Dārziņš	➤ Solo songs: <i>Teici to stundu, to brīdi; Rezignācija</i>
Alfrēds Kalniņš	➤ Solo songs: <i>Brīnos es; Pļāvēja diendusa</i>
Mārgeris Zariņš	➤ <i>Partita baroka stilā</i> - Part I, VI
V LATVIAN A CAPPELLA CHORAL MUSIC	
Jāzeps Vītols	➤ Choral ballads: <i>Gaismas pils</i>
Emīls Dārziņš	➤ Choir songs: <i>Lauztās priedes; Minjona; Mēness starus stīgo</i>
Emīlis Melngailis	➤ Choir pieces: <i>Senatne; Jāņuvakars</i>
Jānis Zālītis	➤ Choir song <i>Kad nakts</i>
Pēteris Barisons	➤ Choir song <i>Dziesmai šodien liela diena</i>
Pauls Dambis	➤ Choir cycle <i>Jūras dziesmas</i> - Part III
Maija Einfelde	➤ <i>Pie zemes tālās</i>

Annex 2

Composer	Composition
I VOCAL-INSTRUMENTAL (SYMPHONIC) AND OPERA MUSIC	
J.S. Bach	➤ <i>St. Matthew's passion</i> : Kommt, ihr Töchter introductory choir; <i>Erbarne dich</i> viola arie
G.F. Händel	➤ Oratorio <i>Messiah</i> : choir <i>Hallelujah</i> ; soprano aria <i>I know that my Redeemer liveth</i>
J. Haydn	➤ Oratorio <i>The Seasons</i> : [Spring] Choir <i>Komm, holder Lenz</i>
C.W. Gluck	➤ Opera <i>Orfeo ed Euridice</i> : Choir of Furies it. <i>Chi mai dell' Erebo</i> /fr. <i>Quel est l'audaciex</i> and dance (Act 2), Flute melody (Act 2), Orfeo aria <i>Che farò senza Euridice</i> (Act 3) ➤
W.A. Mozart	➤ Requiem: <i>Kyrie eleison</i> ; <i>Dies irae</i> , <i>Lacrimosa</i> ➤ Opera <i>The Marriage of Figaro</i> : Overture, Figaro aria <i>Non più andrai</i> (Act 1) ➤ Opera <i>Don Juan</i> : Duet <i>Là ci darem la mano</i> by Don Juan and Cerlina (Act 1)
R. Wagner	➤ Opera <i>Lohengrin</i> : Prelude Act 1 and Introduction Act 3; Lohengrin's story about the Grail <i>In fernem Land</i> ➤ Overture to the opera <i>Tannhäuser</i>
G. Verdi	➤ Opera <i>La Traviata</i> : Violetta's view and aria <i>E strano! → Ah fors' è lui che l'anima</i> (Act 1) ➤ Opera <i>Aida</i> : Triumphal March (Act 2, Scene 2), closing duet <i>O terra, addio</i> (Aida & Radames, Act 4)
P. Tchaikovsky (Чайковский)	➤ Opera <i>The Queen of Spades</i> : Tomsy's Ballad <i>Once in Versailles</i> (Act 1) (included in the list 22.10.2020), Herman's Aria <i>What Is Our Life?</i> ➤ <i>A Game!</i> (Act 3)
M. Mussorgsky	➤ Opera <i>Boris Godunov</i> : Glory choir <i>Уж как на небе солнцу красному слава</i> prologue ➤
J. Bizet	➤ Opera <i>Carmen</i> : Habanera (Act 1), Séville <i>Près des remparts de Séville</i> (Act 1)
J. Puccini	➤ Opera <i>Tosca</i> : Cavaradossi aria <i>E lucevan le stelle</i> (Act 3), final scene (shooting of Cavaradossi, Tosca's last lines, Act 3). ➤
Jurjānu Andrejs	➤ Cantata <i>Tēvijai</i> – main themes
Jāzeps Vītols	➤ Ballad <i>Beverīnas dziedonis</i> – main themes
Alfrēds Kalniņš	➤ Opera <i>Baņuta</i> : Baņuta's Story (ballad, Act 1; Mourning Chorus <i>Vaimanā, vaimanā tēvija</i> (2nd cause), Duet of Baņuta and Vižuta,

	Act 3). ➤
Jānis Mediņš	➤ Opera <i>Uguns un nakts</i> , Spīdola's aria <i>Es esmu es!</i>
Lucija Garūta	➤ Cantata <i>Dievs, Tava zeme deg! Mūsu Tēvs debesīs</i>
Arturs Maskats	➤ <i>Lacrimosa</i> for mixed choir, organ and string orchestra
Mārtiņš Brauns	➤ <i>Saule, Pērkons, Daugava</i> for mixed choir and orchestra
II SYMPHONIC MUSIC	
W.A. Mozart	➤ Symphony No 40 in G minor – main themes of movement I
L. van Beethoven	➤ Symphony No 5 in C minor – main themes of movement I ➤ Symphony No 9 in D minor – movement IV, theme <i>Freude, schöner Götterfunken</i>
F. Schubert	➤ Symphony in B minor (<i>Unfinished</i>) – main themes of Movement I
H. Berlioz	➤ <i>Symphonie Fantastique</i> Op. 14 – the main themes of movement I
J. Brahms	➤ Symphony No.4 in E minor Op. 98 – the main themes of movement I
P. Tchaikovsky (Чайковский)	➤ Symphony No.6 in E minor – main themes of movements I and IV
A. Dvořák	➤ Symphony No.9 <i>From the New World</i> in E minor Op. 95 – the main themes of movement II
E. Grieg	➤ <i>Peer Gynt</i> Orchestral Suite I, Op. 46 – : <i>Solveig's Song, In the Hall of the Mountain King</i>
J. Ivanovs	➤ Symphony No.4 (<i>Atlantīda</i>) – main themes of movement II
III VOCAL CHAMBER MUSIC	
F. Schubert	➤ Vocal cycle <i>Die schöne Müllerin. Das Wandern</i> ; ➤ Vocal cycle <i>Winterreise: Der Lindenbaum; Der Leiermann</i>
R. Schumann	➤ Vocal cycle <i>Dichterliebe</i> Op. 48: <i>Ich grolle nicht</i>
Emīls Dārziņš	➤ Solo songs: <i>Teici to stundu, to brīdi; Rezignācija</i>
Alfrēds Kalniņš	➤ Solo songs: <i>Brīnos es; Pļāvēja diendusa</i>
Mārgeris Zariņš	➤ <i>Partita baroka stilā</i> - Part I, VI
IV LATVIAN A CAPPELLA CHORAL MUSIC	
Jāzeps Vītols	➤ Choir ballad <i>Gaismas pils</i>
Emīls Dārziņš	➤ Choral <i>Minjona; Mūžam zili; Mēness starus stīgo</i>
Emilis Melngailis	➤ Choral Songs <i>Senatne; Jāņuvakars</i>
Pauls Dambis	➤ Choir cycle <i>Jūras dziesmas</i> - Part I

ANNEX 3

Content of the examination in the colloquium *to evaluate the Teacher's professional suitability*

in a vocational bachelor's degree programme
Teacher of Music, Theatre, Dance, Visual Arts,
Short-cycle vocational higher education study programme
Music, Dance, and Art Vocational and Interest Education Teacher

The discussion is focused on and around the thematic area *The teacher as a charismatic personality, its personal qualities and cooperation skills.*

Discussion topics for free, creative conversation:

- Describe the versatility, importance and relevance of the teaching profession today.
- Explain the concepts of "creative teacher", "creative learning process", expressing the reflector's personal opinion.
- Elements of a pedagogical situation in a creative discussion format.

Chairman of the Senate

Professor Ilona Meija