

Jāzeps Vītols Latvian Academy of Music
Admission Regulations of the field of study *Arts*
study programmes
for the academic year 2023/2024

Part 2

Content of the entrance examination requirements for the
Vocational Master's degree study programme
Music and Performing Arts

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CONTENT

Item	Name of the study sub-programme/specialisation	Page
1.	Academic Music (Instrumental Music)	3-7
2.	Academic Music (Vocal Music)	7-9
3.	Ancient Music (Instrumental and Vocal)	9-11
4.	Conducting (Choral Conducting, Symphony Orchestra Conducting and Brass Band Conducting)	11-14
5.	Composition	14-15
6.	Musicology (Music History, Theory, and Journalism; Ethnomusicology)	15-17
7.	Jazz Music (Instrumental and Vocal)	17-19
8.	Sound Engineering	19-21
9.	Choreography	21-22
Annexes 1, 2 and 3		23-30

1. sub-programme **ACADEMIC MUSIC**,

Instrumental Music

Examination: Instrument playing

specialisation ***Piano Playing*** (programme to be played from memory)

- J.S.Bach Prelude and Fugue from the collection The Well Tempered Clavier Part I or II,
- Sonata or concerto by J.Haydn, W.A.Mozart or L.van Beethoven (1st or 2nd and 3rd (and 4th) movements of the cycle can be played),
- A virtuoso etude by F.Chopin, F.Liszt, A.Scriabin or S.Rachmaninoff,
- one or more optional pieces.

specialisation ***Organ Playing***

- J.S. Bach's two-movement or multi-movement polyphonic cycle for organ (e.g. *Prelude and Fugue*, *Toccata and Fugue*, *Fantasia and Fugue*, *Canzona* in D minor BWV 588 or similar), except *Eight Short Preludes and Fugues* BWV 553-560. You can also play one of the individual fugues, but then you have to play a second piece by J.S. Bach;
- German Baroque chorale prelude in *cantus firmus* technique (for two manuals and pedal);
- a piece or movement from the Romantic period (at least 7'- 8');
- 20th-21st century organ piece.

specialisation ***Accordion Playing*** (programme to be played from memory)

- polyphonic composition,
 - J.S.Bach – small organ preludes and fugues
 - J.S.Bach – prelude and fugue from WTC
- an extended composition:
 - J.Mediņš – Rapsodija akordeonam
 - V.Zolotaryov - Sonata No.2, Movement I
 - B.Prečs – Polish Fantasy
 - H.Breme – Paganiniana
 - D. Scarlatti – Sonata
- lyrical miniature:
 - F.Angelis – Romance
 - J.Albeniz – Cordoba
 - R.Jermaks – Romantiskais valsis
- a virtuoso composition:
 - R.Jermaks – Doriska tokāta
 - A.Tučs – Skerco

- T.Malins – Tokāta
- Z.Kati – Tarantella

For each position, you must choose one of the options or play a piece of equivalent technical difficulty.

specialisations ***Violin Playing, Viola Playing, Cello Playing, Double Bass Playing, Harp Playing*** (programme to be played from memory)

- two polyphonic movements from solo suites, partitas or sonatas (J.S. Bach,
- M. Reger, P. Hindemith et al.),
- concert (Part I or Parts II and III),
- two works of different character (one of them a virtuoso work).

specialisation ***Kokle Playing*** (programme to be played from memory)

The programme should include four works by composers of different character, style and from different eras, which comprehensively present the different techniques of playing the kokle (plucked, harp, Lithuanian, combined). It must include a piece in extended form, a piece by a Latvian composer or a setting of a Latvian folk song and a virtuoso piece. The complexity of the programme corresponds to the requirements of a music high school graduation programme.

specialisation ***Guitar Playing*** (programme to be played by ear)

The programme should include four pieces of different character and style, comprehensively presenting the different techniques of guitar playing. The complexity of the programme must meet the requirements of a music high school graduation programme.

- polyphonic piece (J.S.Bach, G.Sanz, S.L.Weiss, R.de Visée – prelude, fugue, suite movement)
- extended form composition (F.Sor, M.Giuliani, M.Carcassi, F.Carulli – sonata, variations, fantasy, concerto movement)
- virtuoso piece (Etude, Concert Etude, Virtuoso Dance)
- lyrical composition

specialisation ***Percussion*** (*flute or oboe or clarinet or bassoon or saxophone or trumpet or French horn or trombone or euphonium or tuba or percussion*) or ***Percussion Playing*** (programme to be played from memory)

- an extended piece,
- two miniatures of different nature.

Examination: colloquium

The entrant demonstrates knowledge of the specialisation they have 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 work.
- answer two questions from the colloquium, the serial numbers of which will be included in the ballot papers. The ticket is drawn by the entrant.

Colloquium questions for the specialisation *Piano Playing*:

- 1) The most important works for piano by Latvian composers.
- 2) The most important piano works of the Baroque era.
- 3) Piano works by Viennese classics.
- 4) Romantic piano works (Western Europe);
- 5) Piano works by Russian composers.
- 6) Piano music by French composers.
- 7) The most outstanding Latvian and foreign pianists.
- 8) Major national and international competitions.
- 9) Highlights of music life in Latvia in the past concert season.

All entrants demonstrate the skills of reading sheet music and transposing it. The sheet music materials prepared by the Examination Board. The entrant draws the sheet music materials during the examination.

Colloquium questions for the specialisation *Organ Playing*:

- 1) Organ construction and principles of operation. Various tract organs in Latvia.
- 2) Types of organ. Organ builders in the world and Latvia.
- 3) Baroque organ music.
- 4) Organ music from the Romantic era.
- 5) Organ music by Latvian composers.
- 6) Organ music of the 20th century.
- 7) The most prominent organists in Latvia and the world.
- 8) The most prominent international organ playing competitions.
- 9) Highlights of cultural events in Latvia in the last year.

Colloquium questions for the specialisation *Accordion Playing*:

- 1) Historical development of the accordion.
- 2) Development of accordion education in Latvia.
- 3) The most important Latvian composers of accordion works.
- 4) Major foreign composers of accordion works.
- 5) National and international accordion competitions/festivals.
- 6) The most outstanding foreign accordionists.
- 7) Registers and their use.

Colloquium questions for specialisation *Violin Playing, Viola Playing, Cello Playing, Double Bass Playing, Harp Playing*

- 1) The most important repertoire of your instrument.
- 2) Historical development and construction of your instrument.
- 3) J.S. Bach's polyphonic works for solo instrument.

- 4) The most prominent representatives of their instrument in Latvia and the world.
- 5) Professional musical collectives in Riga.
- 6) Leading teachers of their instrument in Latvia.
- 7) International competitions for string-players held in Latvia.
- 8) Highlights of cultural and artistic events in Latvia over the past year.
- 9) History of the educational institution the entrant graduated, development history of the instrument played.

Colloquium questions for the specialisation *Kokle Playing*:

- 1) Historical development of the kokle, related instruments in the North-Eastern Baltic Sea Region.
- 2) The most prominent kokle players and kokle ensembles in Latvia and the world's leading performers of related instruments.
- 3) The most important compositions for kokle by Latvian composers.
- 4) Kokle performer competitions/festivals in Latvia and abroad.
- 5) The most prominent kokle masters and kokle teachers in Latvia.
- 6) Professional music collectives in Latvia.
- 7) Highlights of cultural events in Latvia in the last year.

Colloquium questions for the specialisation *Guitar Playing*:

- 1) History of the guitar's origin and development.
- 2) Late 18th and early 19th century Spanish and Italian composers who wrote pieces for the guitar and their most important pieces for the guitar.
- 3) The personality of Francisco Tárrega and his contribution to the development of the guitar.
- 4) The personality of Andrés Segovia and his contribution to the development of guitar playing.
- 5) Guitar construction and types.
- 6) Development of guitar playing in Latvia.
- 7) The most notable performers – guitarists.
- 8) Highlights of cultural events in Latvia in the last year.

Colloquium questions for the specialisation *Wind Instrument Playing* (flute, oboe, clarinet, bassoon, saxophone, trumpet, French horn, trombone, euphonium or tuba) or *Percussion Playing*

- 1) The most prominent wind instrument and percussion players in Latvia and the world.
- 2) Professional musical collectives in Latvia.
- 3) The world's leading orchestras and conductors.
- 4) The historical origins of chosen instrument.
- 5) The greatest performers of chosen instrument.
- 6) Repertoire of chosen instrument.

- 7) The most important competitions in wind instruments and percussion instruments in Latvia and worldwide.
- 8) Highlights of cultural events in Latvia and the world in the last year.

All entrants demonstrate:

- technical skills for playing the instrument. Draw and play one major and one minor scale, triads and their inversions, D7 and pm7 and their inversions;
- sheet music reading skills. The music prepared by the Examination Committee is drawn by the entrant during the examination).

Examination: 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. sub-programme **ACADEMIC MUSIC,**

Vocal Music

Examination: singing

- an aria appropriate to the vocal group,
- a song with lyrics,
- vocal range test.

The programme must be sung from memory with piano accompaniment.

Examination: colloquium

- 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.

Examination: 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.

3. Sub-programme **EARLY MUSIC**

Instrumental and Vocal Music

Examination: *playing an instrument* (specialisation: instrumental music)

Historical instrument (*Harpsichord or Organ or Violin or Alto or Cello or Historical Double Bass/Violone or Lute or Block Flute or Traverse Flute or Baroque Oboe or Baroque Clarinet or Baroque Bassoon or Natural French Horn or Natural Trumpet or Baroque Trombone*) ***playing:***

- A piece by a 17th-century composer, solo or with accompaniment,
- A cyclic work by French or German/Italian composers of the first half of the 18th century, solo or with accompaniment.

Total duration – up to 30 min.

For the performance of the additional content of the examination (or accompaniment for historical instruments with an ensemble personally provided by the entrant) entrants are provided with an accompanist (harpsichord and positive organ, tuning a=415', Vallotti temperament).

Exceptionally, with the prior agreement of the Admissions Committee, it is possible to take the additional requirements test with a modern instrument with tuning a=440'.

Examination: *colloquium* (specialisation: instrumental music)

- all entrants analyse the pieces included in the *Historical Instrument Playing* examination programme:
 - provide an insight into the composer's body of work,
 - analyse the most characteristic means of musical expression used to reveal the content of a piece of music.
- answer the three questions below, which are sequentially numbered on the tickets.
 - 1) Musical life in Riga and the Duchy of Courland (1650-1795).
 - 2) Key music personalities and events in the 17th and 18th centuries (in general, and in the entrant's specialty).
 - 3) Historically informed music practice – differences, development, notable interpreters in the context of world and Latvian music.
 - 4) Characteristics of the works of G.P. da Palestrina and O.de Lassus.
 - 5) Characteristics of Monteverdi's work. The early emergence and development of the opera genre. Venice School.
 - 6) Characteristics of the French Baroque era. J.B.Lully.
 - 7) The creation of the Italian instrumental style. A.Corelli
 - 8) Instrumental music of the first half of the 18th century. A. Vivaldi
 - 9) Characteristics of G.F. Handel's body of work. The genre of the oratorio and

its development in G.F. Handel's body of work.

- 10) Characteristics of J.S. Bach's body of work.
- 11) A brief description of instrumental music of the second half of the 18th century.
- 12) Characteristics of W.A. Mozart's body of work.

Examination: Vocal Music (specialisation: Vocal Music)

- sing a piece by a 16th or 17th century composer, solo or with accompaniment,
- sing a recitative and an aria from operas by French or German/Italian composers composed between 1690 and 1750.

Total duration – up to 30 min.

For the performance of the additional content of the examination (or accompaniment for historical instruments with an ensemble personally provided by the entrant) entrants are provided with an accompanist (harpsichord and positive organ, tuning a=415', Vallotti temperament).

Exceptionally, with the prior agreement of the Admissions Committee, it is possible to take the additional requirements test with a modern instrument with tuning a=440'.

Examination: colloquium (specialisation: Vocal Music)

- all entrants analyse the pieces included in the *Early Music Singing* examination programme:
 - provide an insight into the composer's body of work,
 - analyse the most characteristic means of musical expression used to reveal the content of a piece of music.
- answer the three questions below, which are sequentially numbered on the tickets.
 - 1) Musical life in Riga and the Duchy of Courland (1650-1795).
 - 2) Key music personalities and events in the 17th and 18th centuries (in general, and in the entrant's specialty).
 - 3) Historically informed music practice – differences, development, notable interpreters in the context of world and Latvian music.
 - 4) Characterization of the works of G.P. da Palestrina and O.de Lassus.
 - 5) Characteristics of C.Monteverdi's body of work. The early emergence and development of the opera genre. Venice School.
 - 6) Characteristics of the French Baroque era. J.B.Lully.
 - 7) The creation of the Italian instrumental style. A.Corelli
 - 8) Instrumental music of the first half of the 18th century. A. Vivaldi
 - 9) Characteristics of G.F. Handel's body of work. The genre of the oratorio and its development in G.F. Handel's body of work.
 - 10) Characteristics of J.S. Bach's body of work.
 - 11) A brief description of instrumental music of the second half of the 18th

century.

12) Characteristics of W.A. Mozart's body of work.

Examination: Music Theory and Analysis (Instrumental and Vocal Music)

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.

4. sub-programme CONDUCTING

Choral Conducting

Examination: Conducting (specialisation: **Choral Conducting**)

- conduct one of the three *a cappella* choir songs (one of them must be an original song by a Latvian composer or a folk song adaptation),
- conduct an extended piece or a part of it,
- play from memory the score of two *a cappella* songs and an extended piece (introduction and interludes performed by the entrant, choral accompaniment by the accompanist),
- sing from memory the voices of one *a cappella* song and the lead voice of the extended piece

Pieces must be conducted from memory. Sing all of the other voices of the choir using sheet music.

Examination: colloquium, piano (specialisation: Choral Conducting)

Theoretical part

- all entrants analyse the works included in the Choral *Conducting* 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.
- answer the two questions below, the serial numbers of which are embedded in the tickets. The ticket is drawn by the entrant.
 - 1) The establishment of the Latvian choral conducting tradition and the first prominent conductors.
 - 2) The origins and most important stages of the development of the Latvian Song Festival tradition.
 - 3) Jurjānu Andrejs, his body of work, folklorist work, principles of Latvian folk songs, original choral songs.
 - 4) Jāzeps Vītols personality in the development of Latvian professional music. Jāzeps Vītols choral works (*a cappella* choral songs, vocal-instrumental works).
 - 5) Emīls Dārziņš choral works.
 - 6) The importance of Emīls Melngailis in Latvian music. Principles of Latvian folk song adaptation, original choral songs.
 - 7) Vocal-instrumental works by Alfrēds Kalniņš.
 - 8) Choral music by Pēteris Barisons and Jānis Zālītis, style peculiarities in choral works.
 - 9) Exiled Latvian choir works and traditions of the Song Festival.
 - 10) The most prominent composers of contemporary Latvian choral music, major choral works.
 - 11) Highlights of music life in Latvia in the past concert season.

Practical part:

The entrant demonstrates piano skills by playing two piano pieces of different character from memory.

Symphony Orchestra Conducting

Examination: conducting (specialisation: Symphony Orchestra Conducting)

- Conduct a piece (overture, sculpture, symphonic painting, etc.) or a movement of a cycle (suite, symphony) freely chosen from memory in a piano recital;
- play excerpts from the scores of the pieces conducted in the examination on the piano

Examination: colloquium, piano playing (specialisation: Symphony Orchestra Conducting)

- all entrants analyse the works included in the *Symphony Orchestra Conducting* examination programme:
 - provide an insight into the composer's body of work,

- analyse the most characteristic means of musical expression used to reveal the content of a piece of music.
- answer the two questions below, the serial numbers of which are embedded in the tickets. The ticket is drawn by the entrant.
 - 1) Highlights of music life in Latvia in the past concert season.
 - 2) Symphonic and vocal symphonic music by composers of different eras – features of instrumentation and musical form (Viennese Classics, Romantics, 20th century and contemporary composers.
 - 3) Symphony orchestra instruments (tunings, ranges, registers, technical possibilities, use), their position on the stage.
 - 4) Latvian symphonic and opera music (composers, compositions, interpretation, forms).
 - 5) Conductors and orchestras in the world in historical perspective, from the second half of the 19th century to the present.
 - 6) Orchestras, opera and conductors in Latvia in historical perspective and today.
- **Piano** (play from memory)
 - Polyphonic composition;
 - Two pieces of different character or an extended piece.

Brass Band Conducting

Examination: Conducting (specialisation: Brass Band Conducting)

- Conduct a piece or movement of a cycle (suite, overture, sculpture, movement of a symphony) and a miniature of your choice.

Examination: colloquium, wind instrument playing or percussion playing (specialisation: specialisation: Brass Band Conducting)

- All entrants analyse the pieces included in the Brass Band Conducting examination programme:
 - provide an insight into the composer's body of work,
 - analyse the most characteristic means of musical expression used to reveal the content of a piece of music.
- answer the two questions below, the serial numbers of which are embedded in the tickets. The ticket is drawn by the entrant.
 - 1) Highlights of music life in Latvia in the past concert season.
 - 2) Compositions for brass band by composers of different eras – peculiarities of instrumentation and musical form.
 - 3) Brass band instruments (tunings, ranges, registers, technical possibilities, applications), their position on stage.
 - 4) Works for brass band by Latvian composers.
 - 5) Brass bands and conductors in Latvia and worldwide.
- Playing a wind instrument (flute, oboe, clarinet, bassoon, saxophone, trumpet,

French horn, trombone, euphonium or tuba) or percussion instrument:

- an extended piece,
- two miniatures of different nature.

Examination: music theory and analysis (for specialisations: Choral Conducting, Symphony Orchestra Conducting, Brass Band Conducting)

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.

5. Sub-programme COMPOSITION

Test: composition

A concert performance or demonstration of the compositions written by the entrant in a sound recording / total duration at least 7 minutes. Sheet music for these pieces must also be submitted. The programme may vary, but it is preferable to have several different genres represented, pieces for different instruments.

Examination: colloquium

In the colloquium, the entrant reveals his/her general level of training and outlook, his/her interests in music and other fields, and his/her ability to present and defend his/her views.

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

- 1) Highlights of Latvian music and cultural life – events, concerts, festivals in the past concert season.

- 2) Latvian contemporary composers and their new works.
- 3) Genre diversity of contemporary Latvian music.
- 4) Latvian National Opera and Ballet – premieres, repertoire, soloists, conductors.
- 5) Music festivals in Latvia, Song festivals.
- 6) Professional music collectives in Latvia.
- 7) Latvia's greatest performing artists.
- 8) The most prominent international composers of contemporary music and their works.

Examination: 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.

6. Sub-programme MUSICOLOGY

Music History, Theory, and Journalism

Examination: colloquium in specialisation (specialisation: Music History, Theory, and Journalism)

The aim of the colloquium is to determine 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.
 - 1.1. Write a review (in free form of at least one page) of the last concert you attended.
 - 1.2. 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 or journalism.

Ethnomusicology

Examination: colloquium in specialisation (specialisation: Ethnomusicology)

The aim of the colloquium is to evaluate the general level of training and outlook of the entrant, interests in music and other fields, and their ability to present and defend their position.

1. The entrant answers one of the questions below, the serial number of which is embedded in the ballot paper. The ticket is drawn by the entrant.
 - 1) Traditional music.
 - 2) Literature on traditional music.
 - 3) Published traditional music materials.
2. Presentation of a traditional music topic (of the entrant's choice) with demonstration of musical examples (10-12 minutes).

Examination: Music Theory and Analysis (specialisations: Music History, Theory, and Journalism; Ethnomusicology)

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.

7. Sub-programme **JAZZ MUSIC**

Instrumental Music

Examination: Jazz Instrument Playing (specialisation: Instrumental Music)

3 themes to be played:

Two jazz themes and a jazz blues (12-bar form) with accompaniment (trio: percussion, bass and piano). The entrant must prepare clear and legible sheet music for the accompanying group. Accompanying group is provided by the JVLAM.

Note: Jazz themes should be chosen from the attached list. The chosen themes should differ in tempo, tonality and stylistics (rhythm).

List of jazz themes:

<i>Swing</i>	<i>Latino</i>	<i>Ballads</i>	<i>3/4</i>	<i>Blues</i>
<i>All Te Things</i> <i>You Are</i> <i>All Of Me</i> <i>Autumn Leaves</i> <i>Caravan</i> <i>Just Friends (F)</i> <i>Oleo</i> <i>On Green</i> <i>Dolphin Street I</i> <i>Got Rhythm</i> <i>Satin Doll</i> <i>There Is No</i> <i>Greater Love</i> <i>Stella By Starlight</i>	<i>Blue Bossa</i> <i>Cantaloupe</i> <i>Island</i> <i>Corcovado How</i> <i>Insensitiv Song</i> <i>For My Father</i> <i>St. Thomas</i> <i>The days Of Wine</i> <i>And Roses</i> <i>No More Blues</i>	<i>Body And Soul In</i> <i>A Sentimental</i> <i>Mood</i> <i>'Round Midnight</i> <i>You Don't Know</i> <i>What Love Is Misty</i> <i>Angel Eyes</i>	<i>A Child Is Born</i> <i>Afro Blue Someday</i> <i>My Prince Will</i> <i>Come</i>	<i>Blue Monk</i> <i>Straight, No</i> <i>Chaser</i> <i>C Jam Blues</i> <i>Sonnymoon for</i> <i>Two</i> <i>All Blues</i> <i>Freddie</i> <i>Freeloader</i>

Examination: colloquium (specialisation: Instrumental Music)

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) Current events in jazz music worldwide.

- 7) 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.
- 8) Latvian jazz music news.
- 9) Latvian jazz musicians and their works in the 20th century.
- 10) Motivation and previous experience in the chosen specialisation.

Vocal Music

Examination: jazz singing (specialisation: Vocal Music)

The entrant must sing two themes, choosing two of the three options, including the vocal improvisation stage.

The entrant must prepare clear and legible sheet music for the accompanying group. Accompaniment (trio: percussion, bass and piano) is provided by the JVLAM.

- 1) option one jazz theme chosen from the list solo or with accompaniment, including a vocal improvisation section:

<i>Swing</i>	<i>Latino</i>	<i>Ballads</i>	<i>3/4</i>	<i>Blues</i>
<i>All The Things You Are</i> <i>All Of Me</i> <i>Autumn Leaves</i> <i>Caravan</i> <i>Just Friends (F)</i> <i>Oleo</i> <i>On Green Dolphin Street</i> <i>I Got Rhythm</i> <i>Satin Doll</i> <i>There Is No Greater Love</i> <i>Stella By Starlight</i>	<i>Blue Bossa</i> <i>Cantaloupe Island</i> <i>Corcovado</i> <i>How Insensitive</i> <i>Song For My Father</i> <i>St. Thomas</i> <i>The days Of Wine And Roses</i> <i>No More Blues</i>	<i>Body And Soul</i> <i>In A Sentimental Mood</i> <i>'Round Midnight</i> <i>You Don't Know</i> <i>What Love Is</i> <u><i>Misty</i></u> <i>Angel Eyes</i>	<i>A Child Is Born</i> <i>Afro Blue</i> <i>Someday</i> <i>My Prince Will Come</i>	<i>Blue Monk</i> <i>Straight, No Chaser</i> <i>C Jam Blues</i> <i>Sonnymoon for Two</i> <i>All Blues</i> <i>Freddie Freeloader</i>

- 2) option: a freely chosen jazz piece with accompaniment (the entrant must prepare clear and legible sheet music for the accompanying group);
- 3) option: freely chosen blues theme with accompaniment (the entrant must prepare clear and legible sheet music for the accompanying group);

Examination: colloquium (specialisation: Vocal Music)

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) Voice types, characteristic differences, registers, range.
- 6) Current events in jazz music worldwide.

- 7) Biography of the composer of one of the pieces (themes) performed in the test; the place and importance of the piece (theme) in the history of jazz.
- 8) Latvian jazz music news.
- 9) Latvian jazz musicians and their works in the 20th century.
- 10) Motivation and previous experience in the chosen specialisation

Examination: Music Theory and Analysis (specialisations: Instrumental and Vocal Music)

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);
- Rhythmisng from sheet music, in simple and complex time signatures;
- Solfedging from sheet music (melody with chromatisms).

8. Sub-programme SOUND ENGINEERING

Examination: colloquium in specialisation

Written part:

The first task is to hear the non-synchronous playing.

Entrants are given copies of excerpts from two scores. Recordings are played back. The entrant notes the places where metric problems, i.e. non-synchronous playing are heard. These places in the score should be circled, marked with a number and the essence of the problems heard in the recording should be commented on.

The second task is to determine the instrumental composition of two fragments of sound recordings. After listening to a sound recording, the entrant determines the instrumental composition of the piece.

The third task is to identify the instruments that perform a certain function in the texture of the piece (two fragments of sound recordings)

After listening to a piece of a sound recording, the entrant identifies the instruments and their functions (e.g. the melody is played by the violin, the bottom voice of a chord texture is played by the double bass).

The fourth task is to identify and mark the sounds that are not correctly intoned from the recording by ear.

Sheet music is distributed. Listening to the recording, the entrant should identify the microtonal shifts (up or down) by noting them on the sheet music material. If the sound is

higher relative to the written note, a "+" should be marked above the note, and if the sound is lower relative to the written note, a "-" should be marked above the note.

Practical part:

Edit and mix a voice-over commercial with accompanying music using a computer program (*Logic Pro X*, *ProTools* or *Reaper*). Export the finished result in .mp3 and .wav files. Time to complete up to 15 minutes. Expected results:

1. The voice-over part of the audio material is edited in sequence.
2. No signs of editing can be heard in the audio material (a fade tool is used at the splice locations).
3. The voice-over recording is dynamically even (volume automation used).
4. There is an optimal balance between the main and the accompanying material in the final material.
5. The entrant may use dynamic and timbral processing tools (EQ, compressor, etc.) to enhance the sound of the recorded material.
6. The final material must be free from audible distortion (e.g. distortion due to dynamic processing or audio clipping, etc.).

The applicant must have a basic knowledge of the audio component connection chain. This means the ability to connect audio equipment to make a simple single-channel voice recording. During the examination, the commission may ask the entrant to connect the following recording chain: microphone, sound card, computer, headphones/speakers.

Oral part:

- Analysis of a sound recording – the entrant draws one of the sound recordings prepared by the commission. After listening to the recording, the entrant analyses the artistic aspect of the recording – dynamics, tempo, techniques of sound production, etc., and describes the technical aspect of the recording – the space where the piece was recorded (studio, concert hall, church, etc.), the balance between instruments, the technical quality of the recording, etc.
- Presentation of a sound recording – the entrant presents his/her own recording, talks about the equipment used, microphone placement and post-processing, as well as critically self-analyses the recording, discusses its shortcomings and possible improvements. Alternatively, if no sound recording has been made, it is possible to analyse an existing recording. In the presentation of such a recording, the referee orally presents his/her vision and opinion on the nuances of the interpretation of the work, as well as on the technical qualities of the recording's sound. Presentation duration: between 8 and 10 minutes.
- The Examination Commission may ask questions with the aim of gaining a comprehensive insight into the professional suitability of the candidate for the Sound Engineering programme.

Examination: Music Theory and Analysis, Piano Playing

Analysis of the piece from the notes, using the concepts, terms and analytical skills learned in the theory course. A list of recommended composers and compositions for the written

tasks included in the additional requirements is given in Annex 3. Scores of symphonic works should be analysed in piano transposition.

Solfège – individual answers according to the drawn ticket: reading a single voice melody from a sheet, two voice rhythm exercises, recognising chords played on the piano.

Piano – the entrant demonstrates his/her proficiency by playing two pieces of different character (from the head or from notes); the entrant demonstrates his/her proficiency by answering the questions of the examination committee about the pieces played (genre, musical form, key).

9. sub-programme **CHOREOGRAPHY**

Examination: *Creative competition* **Dance composition**

The examination consists of three positions.

- **Dance composition staged on the day of the examination**

Perform a solo dance composition using the musical material offered on the day of the test (3 different musical excerpts are offered, entrants have a choice). The duration of the musical excerpt is 2 minutes and the time for the task is 2 hours. The entrant must perform his/her own dance composition.

- **Previously prepared dance composition**

A solo dance composition of your own creation must be performed. The duration of the composition is 2-3 minutes, free choice of dance style and genre. The entrant must perform his/her own dance composition.

- **Colloquium**

The entrant answers one of the questions below, the serial number of which is embedded in the ballot paper. The ticket is drawn by the entrant.

- 1) Period of origin of the ballet genre, briefly describe the development of the genre.
- 2) The emergence of modern dance, the first modern dance choreographers and performers in Europe and America
- 3) Genres of choreographic art, comment on them with examples from performances, concerts seen.
- 4) The most prominent contemporary choreographers in Latvia and the world in ballet, modern dance, contemporary dance.
- 5) Describe the technical differences between classical and modern dance.
- 6) The first Latvian national ballet (title, composer, choreographer). Ballet masters of the ballet company of the Latvian National Opera.
- 7) Latvian National Ballet today: repertoire, creative director of the ballet company, prominent soloists of the Latvian National Ballet.
- 8) The importance of Latvian folk dance in the cultural life of Latvia. The most prominent Latvian choreographers of stage folk dance.
- 9) Choreographic means of artistic expression. What genres of art are most closely linked to the art of choreography?
- 10) Professional dance art in Latvia in the 21st Century. The place and importance of dance art in Latvian cultural life.

Examination: *Classical dance*

The classical dance training lesson is designed for the entrant, repeating the combinations of exercises given by the teacher-examiner on the bar, in the middle of the hall, *allegro*, according to the level of the final requirements of vocational secondary education, during which the professional skills and abilities of the entrant are evaluated.

Annex 1

Composer	Composition
I VOCAL-INSTRUMENTAL (SYMPHONIC) AND OPERA MUSIC	
J.S. Bach	<ul style="list-style-type: none"> St Matthew Passion: Kommt, ihr Töchter introductory choir; <i>Erbarme dich</i> viola arie
G.F. Händel	<ul style="list-style-type: none"> Oratorio <i>Messiah</i>: choir <i>Hallelujah</i>; soprano aria <i>I know that my Redeemer liveth</i>
J. Haydn	<ul style="list-style-type: none"> Oratorio <i>The Seasons</i>: [Spring] Choir <i>Komm, holder Lenz</i>
C.W. Gluck	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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>: Duettino <i>Là ci darem la mano</i> by Don Juan and Cerlina (Act 1)
R. Wagner	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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)	<ul style="list-style-type: none"> Opera <i>The Queen of Spades</i>: Tomsy's Ballad <i>Once in Versailles</i> (Act 1), Herman's Aria <i>What Is Our Life? A Game!</i> (Act 3)
M. Mussorgsky (Мусоргский)	<ul style="list-style-type: none"> Opera <i>Boris Godunov</i>: Glory choir <i>Like the beautiful sun in the sky</i>, glory prologue
J. Bizet	<ul style="list-style-type: none"> Opera <i>Carmen</i>: Habanera (Act 1), Séville <i>Près des remparts de Séville</i> (Act 1)
J. Puccini	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Cantata <i>Tēvijai</i> – main themes
Jāzeps Vītols	<ul style="list-style-type: none"> Ballad <i>Beverīnas dziedonis</i> – main themes

Alfrēds Kalniņš	<ul style="list-style-type: none"> • Opera <i>Baņuta</i> Baņuta's Story (ballad, Act 1; Mourning Chorus <i>Vaimanā, vaimanā tēviņa</i> (2nd cause), Duet of Baņuta and Vižuta, Act 3).
Jānis Mediņš	<ul style="list-style-type: none"> • Opera <i>Uguns un nakts</i>, Spīdola's aria <i>Es esmu es!</i>
Lucija Garūta	<ul style="list-style-type: none"> • Cantata <i>Dievs, Tava zeme deg! Mūsu Tēvs debesīs</i>
Arturs Maskats	<ul style="list-style-type: none"> • <i>Lacrimosa</i> for mixed choir, organ and string orchestra
Mārtiņš Brauns	<ul style="list-style-type: none"> • <i>Saule, Pērkons, Daugava</i> for mixed choir and orchestra
II SYMPHONIC MUSIC	
J. Haydn	<ul style="list-style-type: none"> • London Symphony No 103 in E flat major (with timpani tremolo) – the main themes of each movement
W.A. Mozart	<ul style="list-style-type: none"> • Symphony No 40 in G minor – the main themes of each movement
L. van Beethoven	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Symphony in B minor (<i>Unfinished</i>) – the main themes of each movement
F. Mendelssohn Bartholdy	<ul style="list-style-type: none"> • Violin Concerto in E minor Op. 64 – Movement I
H. Berlioz	<ul style="list-style-type: none"> • <i>Symphonie Fantastique</i> Op. 14 – the main themes of each movement
J. Brahms	<ul style="list-style-type: none"> • Symphony No.4 in E minor Op. 98 – the main themes of movements I, IV
P. Tchaikovsky (Чайковский)	<ul style="list-style-type: none"> • Symphony No 6 in B minor – the main themes of each movement
A. Dvořák	<ul style="list-style-type: none"> • Symphony No.9 <i>From the New World</i> in E minor Op. 95 – main themes of Movements I, II and IV
G. Mahler	<ul style="list-style-type: none"> • Symphony No 1 in D major – main themes of Movements I, III
F. Liszt	<ul style="list-style-type: none"> • Symphonic poem <i>Preludes</i> – main themes
E. Grieg	<ul style="list-style-type: none"> • 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)	<ul style="list-style-type: none"> • Symphonic Suite <i>Scheherazade</i> – main themes of Movement I
A. Scriabin (Скрябин)	<ul style="list-style-type: none"> • <i>The Poem of Ecstasy</i> for Symphony Orchestra – a theme of self-confirmation
S. Rachmaninoff (Рахманинов)	<ul style="list-style-type: none"> • Piano Concerto No.2 in C minor Op. 18 – main themes of each movement
J. Sibelius	<ul style="list-style-type: none"> • Violin Concerto in D minor, Op. 47 – the main themes of movement I
M. Ravel	<ul style="list-style-type: none"> • <i>Bolero</i> for symphony orchestra
D. Shostakovich (Шостакович)	<ul style="list-style-type: none"> • 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 (Прокофьев)	<ul style="list-style-type: none"> • Symphony No.1 (<i>Classical</i>) - main themes of movements I, III
I. Stravinsky (Стравинский)	<ul style="list-style-type: none"> • Ballet <i>Petrushka: Russian dance</i>
A. Berg	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • <i>Livre pour orchestre</i> – the opening theme of movement No 1
Jurjānu Andrejs	<ul style="list-style-type: none"> • <i>Latvju dejas</i> – dances I and III
Jānis Ivanovs	<ul style="list-style-type: none"> • Symphony No.4 (<i>Atlantīda</i>) – main themes of movements I, II
Romualds Kalsons	<ul style="list-style-type: none"> • Violin Concerto - main themes of movements I, III • <i>Kāzu dziesma</i> No 5 for symphony orchestra
Pēteris Vasks	<ul style="list-style-type: none"> • <i>Musica dolorosa</i> for string orchestra – main themes
III INSTRUMENTAL CHAMBER MUSIC	
J.S. Bach	<ul style="list-style-type: none"> • <i>Chromatic Fantasy and Fugue</i> for Piano in D minor (BWV 903) – main themes
W.A. Mozart	<ul style="list-style-type: none"> • Piano Sonata in A major KV 331 – main themes of movements I and III
L. van Beethoven	<ul style="list-style-type: none"> • Sonata No 23 in F minor for piano Op. 57 (<i>Appassionata</i>) – the main themes of each movements
F. Chopin	<ul style="list-style-type: none"> • First Ballade in G minor Op. 23 – main themes

R. Schumann	<ul style="list-style-type: none"> Piano cycle <i>Carnival</i> Op. 9: <i>Preamble, Eusebius, Florestan, Kiarina</i>
M. Mussorgsky	<ul style="list-style-type: none"> Piano cycle <i>Pictures at an Exhibition: Promenade, Old Castle, Ballet of Unhatched Chickens, The Great Gate of Kiev</i>
C. Debussy	<ul style="list-style-type: none"> Preludes for piano: <i>The Sunken Cathedral (La cathédrale engloutie)</i>
B. Bartók	<ul style="list-style-type: none"> <i>Allegro barbaro</i> for piano
Jāzeps Vītols	<ul style="list-style-type: none"> Variations for piano on the theme of the folk song <i>Ej, saulīte, drīz pie Dieva</i>
Alfrēds Kalniņš	<ul style="list-style-type: none"> Ballade for Piano – Introductory Theme and First Theme
Pēteris Vasks	<ul style="list-style-type: none"> <i>Mūzika aizlidojušajiem putniem</i> for brass quintet
Pēteris Plakidis	<ul style="list-style-type: none"> Trio <i>Veltījums Haidnam</i> for flute, cello and piano
IV VOCAL CHAMBER MUSIC	
F. Schubert	<ul style="list-style-type: none"> Vocal cycle <i>Die schöne Müllerin. Das Wandern;</i> Vocal cycle <i>Winterreise: Der Lindenbaum; Der Leiermann</i>
R. Schumann	<ul style="list-style-type: none"> Vocal cycle <i>Dichterliebe</i> Op. 48: <i>Ich grolle nicht</i>
Emīls Dārziņš	<ul style="list-style-type: none"> Solo songs: <i>Teici to stundu, to brīdi; Rezignācija</i>
Alfrēds Kalniņš	<ul style="list-style-type: none"> Solo songs: <i>Brīnos es; Pļāvēja diendusa</i>
Mārgeris Zariņš	<ul style="list-style-type: none"> <i>Partita baroka stilā</i> - Part I, VI
V LATVIAN A CAPPELLA CHORAL MUSIC	
Jāzeps Vītols	<ul style="list-style-type: none"> Choral ballads: <i>Gaismas pils</i>
Emīls Dārziņš	<ul style="list-style-type: none"> Choir songs: <i>Lauztās priedes; Minjona; Mēness starus stīgo</i>
Emīlis Melngailis	<ul style="list-style-type: none"> Choir pieces: <i>Senatne; Jāņuvakars</i>
Jānis Zālītis	<ul style="list-style-type: none"> Choir song <i>Kad nakts</i>
Pēteris Barisons	<ul style="list-style-type: none"> Choir song <i>Dziesmai šodien liela diena</i>
Pauls Dambis	<ul style="list-style-type: none"> Choir cycle <i>Jūras dziesmas</i> - Part III
Maija Einfelde	<ul style="list-style-type: none"> <i>Pie zemes tālās</i>

Annex 2

Composer	Composition
I VOCAL-INSTRUMENTAL (SYMPHONIC) AND OPERA MUSIC	
J.S. Bach	<ul style="list-style-type: none"> • <i>St. Matthew's passion</i>: Kommt, ihr Töchter introductory choir; <i>Erbarme dich</i> viola arie
G.F. Händel	<ul style="list-style-type: none"> • Oratorio <i>Messiah</i>: choir <i>Hallelujah</i>; soprano aria <i>I know that my Redeemer liveth</i>
J. Haydn	<ul style="list-style-type: none"> • Oratorio <i>The Seasons</i>: [Spring] Choir <i>Komm, holder Lenz</i>
C.W. Gluck	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Opera <i>La Traviata</i>: Violetta's view and aria <i>E strano!</i> → <i>Ah fors' è lui che l'anima</i> (Act 1) • Opera <i>Aīda</i>: Triumphal March (Act 2, Scene 2), closing duet <i>O terra, addio</i> (Aida & Radames, Act 4)
P. Tchaikovsky (Чайковский)	<ul style="list-style-type: none"> • 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? A Game!</i> (Act 3)
M. Mussorgsky (Мусоргский)	<ul style="list-style-type: none"> • Opera <i>Boris Godunov</i>: Glory choir <i>Like the beautiful sun in the sky</i>, <i>glory</i> prologue
J. Bizet	<ul style="list-style-type: none"> • Opera <i>Carmen</i>: Habanera (Act 1), Séville <i>Près des remparts de Séville</i> (Act 1)
J. Puccini	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Cantata <i>Tēvijai</i> – main themes
Jāzeps Vītols	<ul style="list-style-type: none"> • Ballad <i>Beverīnas dziedonis</i> – main themes
Alfrēds Kalniņš	<ul style="list-style-type: none"> • 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
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

Composer	Composition
I VOCAL-INSTRUMENTAL (SYMPHONIC) AND OPERA MUSIC	
J.S. Bach	<ul style="list-style-type: none"> • Toccata and Fugue for organ in D minor (BWV 565) • <i>St. Matthew's passion</i>: Introductory chorus <i>Kommt ihr Töchter</i>
G.F. Händel	<ul style="list-style-type: none"> • Oratorio <i>Messiah</i>: Choir <i>Hallelujah</i>
C.W. Gluck	<ul style="list-style-type: none"> • Opera <i>Orfeo ed Euridice</i>: Choir of Furies it. <i>Chi mai dell` Erebo /fr. Quel est l`audaciex</i> and dance (Act 2)
J. Haydn	<ul style="list-style-type: none"> • London Symphony No 103 in E flat major (with timpani tremolo) – the main themes of each movement
W.A. Mozart	<ul style="list-style-type: none"> • Requiem: <i>Dies irae</i> • Opera <i>The Marriage of Figaro</i>: Overture • Symphony No 40 in G minor – main themes of movements I, III
L. van Beethoven	<ul style="list-style-type: none"> • Symphony No 5 in C minor – the main themes of each movement
F. Schubert	<ul style="list-style-type: none"> • Symphony in B minor (<i>Unfinished</i>) – main themes of Movement I • Vocal cycle <i>Winterreise</i>: <i>Der Lindenbaum</i>; <i>Der Leiermann</i>
F. Chopin	<ul style="list-style-type: none"> • Polonaise for piano in A major , Op. 40 No 1
R. Schumann	<ul style="list-style-type: none"> • Vocal cycle <i>Dichterliebe</i> Op. 48: <i>Ich grolle nicht</i>
G. Verdi	<ul style="list-style-type: none"> • Opera <i>La Traviata</i>: Violetta's view and aria <i>E strano!</i> → <i>Ah fors' è lui che l'anima</i> (Act 1)
P. Tchaikovsky (Чайковский)	<ul style="list-style-type: none"> • Opera <i>Eugene Onegin</i>: Tatyana's letter scene <i>Let me die</i> (Scene 2)
J. Bizet	<ul style="list-style-type: none"> • Opera <i>Carmen</i>: Act 1 Prelude; <i>Habanera</i>
M. Mussorgsky	<ul style="list-style-type: none"> • Piano cycle <i>Pictures at an Exhibition</i>: <i>Promenade</i>, <i>Old Castle</i>, <i>The Great Gate of Kiev</i>
E. Grieg	<ul style="list-style-type: none"> • Piano Concerto in A minor, Op.16 – main themes of Movement I • <i>Peer Gynt</i> <i>Orchestral Suite I</i>, Op. 46 – main themes of every movement, <i>Solveiga's song</i> from <i>Suite II</i>, Op. 55

N. Rimsky-Korsakov (Римский-Корсаков)	<ul style="list-style-type: none"> • Symphonic Suite <i>Scheherazade</i> – main themes of Movement I
M. Ravel	<ul style="list-style-type: none"> • <i>Bolero</i> for symphony orchestra
I. Stravinsky (Стравинский)	<ul style="list-style-type: none"> • Ballet <i>Petrushka: Russian dance</i>
Jurjānu Andrejs	<ul style="list-style-type: none"> • Cantata <i>Tēvijai</i> – main themes • <i>Latvju dejas</i> – dances I and III
Jāzeps Vītols	<ul style="list-style-type: none"> • Choir ballad <i>Gaismas pils</i> • Ballad <i>Beverīnas dziedonis</i> – main themes • Variations for piano on the theme of the folk song <i>Ej, saulīte, drīz pie Dieva</i>
Emīls Dārziņš	<ul style="list-style-type: none"> • <i>Melanoliskais valsis</i> for symphony orchestra • Choir songs: <i>Lauztās priedes; Minjona; Mūžam zili; Mēness starus stīgo</i> • Solo song <i>Teici to stundu, to brīdi</i>
Emīlis Melngailis	<ul style="list-style-type: none"> • Choir pieces: <i>Senatne; Jāņuvakars</i>
Alfrēds Kalniņš	<ul style="list-style-type: none"> • Solo song <i>Brīnos es</i>
Jānis Zālītis	<ul style="list-style-type: none"> • Choir song <i>Bīķeris miroņu salā</i>
Romualds Kalsons	<ul style="list-style-type: none"> • <i>Kāzu dziesma</i> No 5 for symphony orchestra
Imants Kalniņš	<ul style="list-style-type: none"> • Symphony No. 4 – the main themes of movement I
Pauls Dambis	<ul style="list-style-type: none"> • Choir cycle <i>Jūras dziesmas</i> – Part I

Chairman of the Senate

Professor Ilona Meija