

Bachelor's Degree Educational Programme of Composition
Requirements for the Admission/Exams/Audition Rounds

Artistic Exams:

1. **Composition**
2. **Music Theory:**
 - Solfeggio (written Part)/Dictation, Aural Analysis;
 - Test in Disciplines of Music Theory (written Part);
 - Recognition of 10 Samples from Georgian Traditional (Folk) Music (written Part);
 - Music Literature (oral Part);
 - Sight (Score) Reading of unknown Piano Piece.

The Applicant is assessed by Hundred (100) Points System.
Positive assessment: 51-100 Points.

Composition

1. Introducing of created musical works:
 - a) One Piano Piece;
 - b) Instrumental Ensemble of simple form (Duet - Nonet)
 - c) One Vocal Piece (Song or Romance)
 - d) One Choir Piece of simple form
2. Creating of musical piece on the given theme (working time – 3 astronomic hours)

Music Theory

Solfeggio (Written Part)

Note: Applicants must write down dictation and aural analysis based on Audio Recording (samples are recorded on the piano)

Dictation:

The applicant must write down two-part (two-voice) dictation, which includes difficulties and requirements of the middle stage of education. Working time – 30 min.

Aural Analysis:

1. Scales/Modes. Three types of Major and Minor scales; Double harmonic major and minor; Major and Minor Pentatonic scales; Diatonic Modes: Mixolydian, Lydian, Phrygian, Dorian.
2. Intervals. Simple and complex. Each perfect, major and minor interval; augmented and diminished (+4; -5; -4; +5; +2; -7; -3; +6) with resolutions.
3. Chords. In tight and wide positions.
Triad: Major, Minor; Diminished triad with inversions and Augmented triad only in root position.
Seventh chords: Dominant seventh chord (with a major triad and minor seventh), minor seventh chord, half-diminished seventh chord, diminished/fully-diminished seventh chord, dominant 7th with 6th (dominant seventh chord with an added 6th). Dominant Ninth chord – with Major and minor ninth. Chords are played without resolutions.
4. Chord Progression (chords are given in wide positions) - monotonal, which includes requirements of the Harmony course of middle stage education.
5. Distinguishing the tonal plan/scheme of the Modulating Period – form (relative keys of the first degree, sample is given from musical literature or created specifically).

Sample of examination form of Aural Analysis:

1. Scales/Modes: 1) Major Pentatonic scale, 2) Phrygian Mode, 3) Melodic Major Scale, 4) Double Harmonic Minor, 5) Lydian Mode (Each component is played two-times)
2. Intervals: 1) Min. 6th, 2) -3, 3) P.5 (W) (W – means performed in a wide position), 4) min. 2nd, 5) Maj. 7th (W) (Each component is played two-times)
3. Chords: 1) Min. 7, 2) Maj 6/4 – means second inversion of Major triad, 3) diminished 6th – means 1st inversion of diminished triad, 4) Half-diminished 4/3 – means half-diminished 7th chord in 2nd Inversion, 5) Dominant 6/5 (W) – means Dominant seventh chord in 1st inversion performed in wide position. (Each component is played two-times)
4. Modulating Period: Beethoven. Piano Sonata No. 10, Op. 14 No. 2, II Movement, First Period (played 4 times).

Test in Disciplines of Music Theory

Test consists of:

- a) Harmonization of the given melody (8-10 bars);
- b) Harmonic analysis of musical piece;

(Working time – 2 astronomic hours)

Requirements of Harmonic analysis:

For the applicant is given one sample of musical piece written in the form of period, binary or ternary (simple and advanced) form, Rondo form, Variational form, Sonata-Allegro form or Rondo-Sonata form. The applicant must analyze and identify the form of musical piece, tonality plan/scheme, types of modulation, cadences, texture of musical vertical, chords, harmonic progressions, and other harmonic occasions based on the middle stage educational program.

Music Literature

The exam is taken orally: the candidate must talk about topics/questions given in the exam form (genre and terminology, as well as a specific musical piece)

Topics:

1. Temperament and “Well-Tempered Clavier” of J.S. Bach;
2. Mass genre and J. S. Bach’s *Mass in B minor* (h-moll Mass);
3. Symphony genre and: F. J. Haydn – Symphony No. 103 “Drumroll”; W. A. Mozart – Symphony No. 40; L. van Beethoven – Symphony No. 3 or No. 5; F. Schubert – Symphony No. 8 “Unfinished”; A. Balanchivadze – Symphony No. 1.
4. Sonata (Sonata-Allegro) form and Sonata #8 “Pathetique” or Sonata #14 “Moonlight Sonata” by L.W.Beethoven
5. Song/Lied genre and songs (Lieder) by F. Schubert (chosen by the candidate);
6. Opera genre and: *The Marriage of Figaro* by W. A. Mozart; *Rigoletto* or *La Traviata* by G. Verdi; *Daisi* or *Abesalom and Eteri* by Z. Paliashvili; *Keto and Kote* by V. Dolidze.
7. Ballet genre and *Romeo and Juliet* by S. Prokofiev.

Georgian Traditional (Folk) songs

The candidate must determine title of the song and region of Georgia where given song is part of the tradition:

1. Nana (Khevsureti) – Mzetamze. Georgian Traditional Women Songs. II, 2000. CompactDisk

2. Jvari Tsinasa (Pshavi) - Mtiebi. 24 Years Have Passed Through Singing. 2004. CompactDisk
3. Dala (Tusheti) - Mtiebi. 24 Years Have Passed Through Singing. 2004. CompactDisk
4. Dideba (Khevi) – Mtiebi. 1996. CompactDisk
5. Lomisuri (Mtiuleti) – Mtiebi. 1996. CompactDisk
6. Mravaljamieri (Kartli-Kakheti) – Telavelebi. Choir of Telavi 1939-1970. Georgian Folk Songs. CompactDisk
7. Urmuli (Kartli-Kakheti) – Sandro Kavsadze. Georgian Folk Songs Masters. Unique Recordings. 2007. CompactDisk
8. Chona (Kartli-Kakheti) – Anzor Kavsadze Georgian Folk Songs Masters. Unique Recordings. 2007. CompactDisk
9. Okromchedelo (Meskheta) – Mzev, Shin Shemodio! Georgian Folk Children's Music. Tbilisi. 2004. II CompactDisk
10. Mirangula (Svaneti) – Latali town, district of Mestia, Singing and Dancing ensemble. 1980. Gramophone recording
11. Kansav Kipiane (Svaneti) – Folk Ensemble “Latali” 2010 CompactDisk.
12. Zruni (Racha) - Mzetamze. Georgian Traditional Women Songs. I, 1996. CompactDisk
13. Dalie (Racha) – 100 of Georgian Folk Songs. Performed by Ensemble “Rustavi”. 1989. III, Gramophone recording
14. Lachebi da Opitara (Lechkhumi) - Georgian folk musical creativity. Textbook for students of the performing faculty of the conservatory, with two compact discs. TB., 2005. I compactdisk.
15. Khertlis Naduri (Adjara) - Mzetamze. Georgian Traditional Women Songs. I, 1996. CompactDisk
16. Oisa (Adjara) – “Lashari”. Georgian Folk Songs. I, 2004. CompactDisk
17. Chari-Rama (Imereti) – “Sanavardo”. Folk ensemble of elderly people of Samtredia district. 1988. Gramophone.
18. Imeruli Mkhedruli (Imereti) – Georgika. III, 1996, CompactDisk
19. Odoia (Samegrelo) – Harira – Samegrelo's Songs. 2003. CompactDisk.
20. Chiche Tura (Samegrelo) – “Let's study Georgian folk songs”. Megrelian songs. I compactdisk.
21. Batonebo (Guria) - Artem erkomaishvili. Masters of Georgian folk song. Unique phonorecordings. 2007. Compactdisk.
22. Khasanbegura (Guria) - Khasanbegura. One masterpiece. Compactdisk.
23. Haa, Nani (Lazeti) - Mzetamze. Georgian Traditional Women Songs. I, 1996. CompactDisk
24. Dilis Saari (Kalakuri – means Characteristic for the City) - Soinari. Folk Music from Georgia Today. 1992 . CompactDisk.
25. Gazapkhuli (Kalakuri) - Anchiskhati temple choir. Folk group "Old kilos" (1999-2000 concert record). Compactdisk.