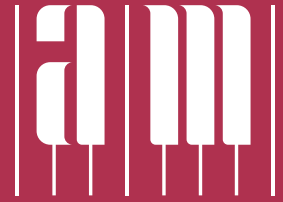


The Grażyna and Kiejstut Bacewicz
Academy of Music in Łódź



Study in English

at the Grażyna and Kiejstut Bacewicz
Academy of Music in Łódź

POLAND



www.amuz.lodz.pl



We warmly welcome you to study in the unique and exciting atmosphere of our Academy: in a monumental Neo-Renaissance palace as well as in two modern buildings with concert halls and plenty of lecture and practice rooms. Here you can learn in classes run by the most distinguished professors and artists. Our students achieve numerous successes at international competitions and festivals. Studies at the Academy of Music in Łódź mean also an intensive artistic activity: concerts in the academic orchestra, the choir, chamber ensembles, the jazz big-band, and student opera productions. Studying with us means your great satisfaction and opportunities for your future career.

HISTORY

The history of the Academy of Music in Łódź goes back to the early years of the 20th century. At this time Helena Kijeńska-Dobkiewiczowa founded a Music Conservatory, where she gathered a team of outstanding musicians and teachers. After WW II, the school was reactivated, first as the State Music Conservatory (1945) and then as the State Higher School of Music (since April 1946). The seat of the School was moved to a palace at 32 Gdańska St., famous for its Secessionist decor, which was erected in the 1900s for Karol Poznański, the son of one of the richest textile industrialist Izrael Kalmanowicz Poznański.

In 1982 the Higher School of Music changed into the Academy of Music and in 1999 it adopted the name of Grażyna and Kiejstut Bacewicz. The patrons are two distinguished artist born in Łódź: Grażyna Bacewicz, an excellent composer and violinist, and Kiejstut Bacewicz, her brother, a wonderful chamber musician, pianist and pedagogue. During the sixty years of its activity the Academy of Music in Łódź educated a big array of eminent personalities in the world of music; an array of artists who made the name of their Alma Mater famous in Poland and all over the world and who successfully testify to the high rank of Polish music education. Among its significant graduates there are such artists as Jan Krenz, Urszula Kryger, Teresa Kubiak, Piotr Pławner, Kazimierz Serocki, Wanda Wiłkomirska, Teresa Żylis-Gara, and many others. The Senate of the Academy of Music conferred the greatest academic honour – doctorate honoris causa in music art – on six distinguished artists, significant personalities of music life of Łódź and the Academy: Aleksander Tansman (1986), Prof. Kiejstut Bacewicz (1993), Prof. Zenon Płoszaj (1996), Prof. Franciszek Wesołowski (1999), Prof. Teresa Kubiak (2005), Prof. Wanda Wiłkomirska (2006) and Jerzy Semkow (2013).



STAFF

The Academy offers the highest quality education due to: high rank specialists who teach master classes of instruments, composition, and eurhythmics, choreography and music therapy, experienced teachers who deliver lectures and offer classes on the theory of music. The programme of studies is often enriched with extra master courses, seminars, workshops, or lectures (many of them run by visiting professors from renowned institutions from all over the world).

ACADEMIC YEAR

The academic year in Poland is divided into two semesters – winter and summer, each lasting for 15 weeks.

The winter semester usually starts on the 1st of October and lasts till mid February, with Christmas holidays of about ten days. The examination session usually lasts for two or three weeks, beginning in the end of January. The summer semester starts in mid February and ends in June, with a one-week break for Easter. Summer holidays last for three months – from the beginning of July to the end of September, but only for those students who passed all exams at the summer examination session (taking place for two-three weeks in June). The ones who did not succeed take their exam(s) in September.

Entrance exams are obligatory and take place in the end of June.

INTERNATIONAL RELATIONS

The Academy of Music in Łódź puts its emphasis on internalization of education and improving its quality. Therefore an important point of the institutional strategy is to extend its international relations.

Our Academy is an active participant in Erasmus Programme exchanging its students and teaching staff with nearly fifty institutions from Europe. Apart from the Erasmus scholarship exchange programme our students often participate in various workshops, competitions and masterclasses abroad. Within the frames of individual agreements our institution cooperates also with Chinese conservatories in Chengdu, Sichuan and Tianjin.

FACILITIES

The Academy of Music is located in a historic palace which adds a timeless charm and creates a unique atmosphere to study and perform. At the same time, the Academy modernizes and develops its infrastructure for better comfort of present and future students.

In October 2013 there was an official opening of a newly built Concert Hall with great acoustics, superior recording and sound system equipment, a professional recording studio and a large didactic base.

At the beginning of the academic year 2014/2015, in a close proximity of the palace, we opened a modern new building of the Regional Centre for Culture, Education and Music Documentation which will significantly broaden educational and cultural offer of the institution. On four floors of the new building one may find: a chamber hall for 200 people, a library and recording library, a recording studio, a sound laboratory, numerous exercise rooms and lecture halls.

DORMITORY

Academic dormitory at 2a Żubardzka St, offers 2- and 3- persons rooms. On every second floor of the four-storey building there are two high-standard bathrooms for both gents and ladies. Every room is equipped with a telephone. The phone net enables a free-of charge calls between all the academic buildings. Students have access to the The occupants may exercise in twelve study rooms equipped with a mirror, chair, desk and partly with pianos.

A well equipped kitchen area is available to boarders on every floor. Modern reception desk, public phone, laundry, drying-room and a cold-drinks machine can be found on the ground floor. New reception, monitoring of the whole building, working 24-hour multilingual staff secure the occupants of intruders.

The interior of the building is handicapped-friendly (no doorsteps).



GENERAL INFORMATION ABOUT ŁÓDŹ

Łódź is the third largest city in Poland as regards the population, located in the centre of Poland. It used to be the main industrial city in the country owing to its textile industry. However, recently it has been turning into a cultural centre mainly due to a big number of festivals, exhibitions, music events, concerts and other artistic projects.

Łódź is also a significant academic centre in Poland with more than 120.000 students. The city has over 25 schools of higher education, including large reputable institutions such as University of Łódź, Technical University of Łódź, Medical University of Łódź, or prestigious world famous artistic schools like W. Strzemiński Academy of Fine Art and Design in Łódź and The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź or Polish National Film, Television and Theatre School.

The unique on a European scale, 19th century architecture of the city is now regaining its splendor. Many of the old factories and industrial facilities have been revitalized and transformed into lofts, commercial and entertainment complexes or art centres. One such complex which used to belong to Izrael Poznański is now a shopping and cultural centre called "Manufaktura". It is one of the biggest such centres in Europe and a favorite place to meet and entertain for tourists and residents of the city.

Recently modernized and expanded Władysław Reymont Airport in Łódź offers cheap flights to a number of European cities. There is also a number of train and coach connections between Łódź and other Polish and European cities.

ACADEMY AUTHORITIES

Rector

Prof. Cezary Sanecki, DA hab.

Vice Rector for Research and Development

Prof. Agata Jarecka, DA hab.

Vice Rector for Didactic Affairs

Prof. AM Elżbieta Aleksandrowicz, DA hab.

Vice Rector for Student and Artistic Affairs

Prof. Beata Zawadzka-Kłos, DA hab.

Chancellor

mgr Agnieszka Grochulska, M.A.

Dean

Faculty of Composition, Theory of Music, Conducting, Eurhythmics and Music Education

Prof. AM Ewa Kowalska-Zajac, DA hab.

Deputy Deans

Faculty of Composition, Theory of Music, Conducting, Eurhythmics and Music Education

Prof. AM Ewa Wojtyga, DA hab.

Marcin Wolniewski, DA

Dean

Faculty of Piano, Organ, Harpsichord and Early Instruments

Prof. Irena Wisetka-Ciešlar, DA hab.

Deputy Dean

Faculty of Piano, Organ, Harpsichord and Early Instruments

Anna Liszewska, DA

Dean

Instrumental Faculty

Prof. AM Tomasz Król, DA hab.

Deputy Deans

Instrumental Faculty

Prof. AM Katarzyna Przybylska, DA hab.

Prof. AM Róża Wilczak-Płaziuk, DA hab.

Dean

Faculty of Vocal and Acting Performance

Prof. Urszula Kryger, DA hab.

Deputy Dean

Faculty of Vocal and Acting Performance

Agata Górską-Kołodziejską, DA

Head of Doctoral Studies

Prof. Jolanta Gzella, DA hab.

Head of Choreography and Dance Techniques Studies

Jacek Owczarek, Ph.D.

Head of Music Therapy Studies

Prof. Grażyna Poraj, Ph.D.

Head of Interfaculty Pedagogical Studies

Ewa Kumik, Ph.D.

Head of Foreign Language Studies

Miroslaw Flis, M.A.

Head of Physical Education and Sport Studies

Grzegorz Tarnowski, M.A.

Heads of Chairs

Chair of Composition

Prof. Sławomir Kaczorowski, DA hab.

Chair of Theory of Music

Prof. Ryszard D. Golianek, DA hab.

Chair of Eurhythmics and Piano Improvisation

Prof. AM Ewa Wojtyga, DA hab.

Chair of Music Education

Jerzy Rachubiński, DA hab.

Chair of Piano

Mariusz Drzewicki, DA hab.

Chair of Organ, Harpsichord and Early Music

Prof. Ewa Piasecka, DA hab.

Chair of Chamber Music

Witold Holtz, DA hab.

Chair of Accordion and Interpretation of Contemporary Music

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Chair of Wind Instruments

Prof. Janusz Kopczyński, DA hab.

Chair of String Instruments

Prof. AM Łukasz Błaszczak, DA hab.

Intercollegiate chair of Classical Guitar

Prof. Jerzy Nalepka, DA hab.

Chair of Jazz and Percussion Instruments

Adam Manijak, DA hab.

Chair of Vocal Studies

Prof. Piotr Miciński, DA hab.

Chair of Musical and Choreography

Anna Dzionek-Kwiatkowska, DA hab.



FIELDS OF STUDIES AND MAJORS (conducted in English)

GENERAL INFORMATION

The Academy conducts studies in accordance with the Bologna system: first cycle studies (3 years), second cycle studies (2 years) and third cycle studies (3 years). Graduates of the first cycle studies receive the title of Licencjat in the scope of completed field of studies and major with possibility to continue education at second cycle studies. Graduates of the second cycle studies receive the title of Magister Sztuki in the scope of completed field of studies and major. Graduates of the third cycle studies (doctoral studies) receive the diploma upon positively completed doctoral procedures and receiving the title of Doktor Sztuk Muzycznych.

Faculty of Piano, Organ, Harpsichord and Early Instruments

- field of studies: INSTRUMENTAL STUDIES / first cycle full-time studies (3 years)
majors: piano, harpsichord, organ and early instruments: Baroque violin, Baroque viola, Baroque cello, viola da gamba, traverse flute, recorder, Baroque oboe, lute.

Instrumental Faculty

- field of studies: INSTRUMENTAL STUDIES / first cycle full-time studies (3 years)
majors: violin, viola, cello, double bass, flute, oboe, clarinet, bassoon, saxophone, horn, tuba, trombone, trumpet, percussion, harp, guitar, accordion.

Faculty of Vocal and Acting Performance

- field of studies: VOCAL STUDIES / first cycle full-time studies (4 years)
major: vocal and acting performance

Candidates entitled to non-fee studies:

1. citizens of Poland;
2. foreigners with residence permit;
3. foreigners granted the refugee status given by the Republic of Poland;
4. foreigners granted a temporary protected status in the territory of the Republic of Poland;
5. migrating workers, being citizens of European Union countries; Swiss Confederation or member states of origin of European Free Trade Association (EFTA) – parties of the agreement on European Economic Area and members of their families if living in the territory of the Republic of Poland;
6. foreigners granted, in the territory of the Republic of Poland, permission for long-term residence of European Union;

7. foreigners granted, in the territory of the Republic of Poland, permission for temporary residence in regard to circumstances mentioned in art. 127, art. 159 item 1 or art. 186 item 1 point 3 or 4 of the Act on foreigners from the 12th December 2013 (Journal of Laws no 1650);
8. foreigners granted subsidiary protection in the territory of the Republic of Poland;
9. citizens of European Union countries, member states of origin of European Free Trade Association (EFTA) – parties of the agreement on European Economic Area or Swiss Confederation;
10. holders of Polish Card.

Fee for the entrance exam: 130 PLN

Dates of the entrance exams: 18th – 27th June 2015.

REQUIRED DOCUMENTS

A list of documents for candidates for the first cycle studies

NOTE!

All candidates are required to apply on-line through the website www.amuz.lodz.pl

1. Printed and signed application for admission (available upon completion of on-line application).
2. A copy of certificate of secondary education (maturity certificate) authenticated by the Academy of Music in Łódź – the original document must be presented when submitting documents at the Academy. All candidates possessing International Baccalaureate authenticated by the Ministry of Science and Higher Education or IB Bureau in Geneva are accepted to the recruitment procedure.
NOTE! High school graduates of 2014 submit a certificate verified by the school headmaster as a proof of their participation in the final secondary school exam (maturity exam). The copy of certificate of secondary education (according to point 2) must be submitted not later than 5 days after the date officially announced by the national Exam Commission.
3. Two current photographs, in accordance with requirements used when issuing Personal Identification Cards, signed overleaf and one photo as an electronic file.
4. A copy of ID (1x1 format).
5. A diploma of completion of primary or secondary music school – not obligatory.
6. Candidates for vocal and acting performance major – obligatory phoniatic test organized by the Academy during entrance exams.
7. Candidates for performance faculties are obliged to submit programmes of works to be performed together with scores for the accompanist.
8. Candidates for the major: composition are obliged to submit scores of their own compositions.
9. The original of the document certifying payment for the entrance exam.

Faculty of Piano, Organ, Harpsichord and Early Instruments

Field of studies: **INSTRUMENTAL STUDIES** **Full-time 1st cycle studies (3 years)**

majors: piano, harpsichord, organ and early instruments: Baroque violin, Baroque viola, Baroque cello, viola da gamba, traverse flute, recorder, Baroque oboe, lute

Studies addressed to musically talented candidates, possessing certificate of secondary education, who want to continue music education and improve their skills in the field of playing a chosen instrument. Candidates must demonstrate both ability to play the instrument and general music knowledge at the level of a secondary music school.

GRADUATE PROFILE

The graduate receives a diploma of graduation of the 1st cycle studies in the scope of playing a chosen instrument and is entitled to apply for the 2nd cycle studies. The graduate possesses qualifications to work as a musician instrumentalist: soloist and chamber musician and lead didactic classes in primary music schools.

Within the frames of Instrumental studies at the Faculty of Piano, Organ, Harpsichord and Early Music, the Academy offers education in the following majors: piano, harpsichord, organ and early instruments: Baroque violin, Baroque viola, Baroque cello, viola da gamba, traverse flute, recorder, Baroque oboe, lute.

Pedagogical qualifications, in accordance with standards of education preparing to perform the job of a teacher, are acquired through parallel learning in Pedagogical Study.

The graduate of the 1st cycle studies possesses the following competences:

- possesses knowledge in the scope of basic repertoire related to his/her major as well as performance and artistic abilities, due to which he/she is able to transfer information and artistic ideas, understandable for specialists and people not connected to music;
- can freely and creatively use the means of artistic creation within his/her major, can use possessed knowledge in the scope of music history, literature and broadly understood cultural context to create his/her own artistic ideas, taking into consideration the newest trends in art; is able to prepare interpretation of a music piece and perform it in public; possesses abilities enabling to carry out joint artistic projects in chamber ensembles and various types of orchestras;
- possesses communication skills and ability to cooperate with other artists in order to carry out joint projects.

ENTRANCE EXAMS

• MAJOR EXAM

MAJOR INSTRUMENT

Performance of the programme at the level of secondary music school diploma.

PIANO

1. J. S. Bach – Prelude and fugue („Das wohltemperierte Klavier“).
2. A classical sonata in full (indicated sonata by L. van Beethoven – The Board may choose various parts).
3. An etude by F. Chopin from op. 10 and op. 25 (excluding E major op. 10 nr 3, E flat minor op. 10 nr 6, C sharp minor op. 25 nr 7).
4. A piece by F. Chopin

Programme must be performed from memory.

HARPSICHORD

1. J. S. Bach – Prelude and fugue or Fantasia and fugue or a piece including a fugue.
2. A pre-classical or classical sonata (e.g. W.F.Bach, C.Ph.E.Bach, J.Haydn, W.A.Mozart lub L.van Beethoven)
3. A virtuoso piece.
4. A free work.

Programme may be performed on piano or harpsichord.

ORGAN

1. A piece from the before J.S. Bach era.
2. J. S. Bach – a big form.
3. J. S. Bach – 1st or 3rd part of a chosen sonata.
4. A piece by a Romantic or 20th century composer .

BAROQUE VIOLIN

All works may be performed on contemporary or historical instrument, tuned a⁴15 or 440 with accompaniment of harpsichord or piano.

1. Two contrasting parts from Sonatas and Partitas by J. S. Bach (excluding fugues) or whole Fantasia for violin solo by G. Ph. Telemann.
2. A free 18th century sonata with basso continuo (whole).

BAROQUE VIOLA

All works may be performed on contemporary or historical instrument, tuned a'415 or 440 with accompaniment of harpsichord or piano.

1. Two contrasting parts from the suite by J. S. Bach for cello solo or the whole fantasia by G. Ph. Telemann for violin solo transcribed for viola solo.
2. The 18th century sonata or suite for violin and b.c. (or viola da gamba/cello) transcribed for viola and b.c.

BAROQUE CELLO

All works may be performed on contemporary or historical instrument, tuned a'415 or 440 with accompaniment of harpsichord or piano.

1. J. S. Bach – Prelude and one freely chosen part from Suita for cello solo (BWV 1007-1011).
2. A Baroque sonata for cello and basso continuo in Italian style.
3. A chosen 17th or 18th century piece (solo, with basso continuo, contrasting in style and period of time with the work from point 2).

Note: the piece from point 1 should be performed from memory; pieces from points 2 and 3 may be performed from scores.

VIOLA DA GAMBA

All works may be performed on contemporary instrument (cello or other string instrument, also guitar) or historical instrument, tuned a'415 or 440 with accompaniment of harpsichord or piano.

1. A solo 17th or 18th piece in the form of suite.
2. Two parts of Baroque sonata.
3. A 16th or 17th century piece in the form of variation or concerto.

TRAVERSO FLUTE

It is allowed to perform the programme on contemporary woodwind instrument (Western concert flute, oboe, clarinet, saxophone, bassoon).

1. An Italian or German Baroque sonata (whole).
2. A free work – solo or with accompaniment.

RECORDER

It is allowed to perform the programme on contemporary woodwind instrument (Western concert flute, oboe, clarinet, saxophone, bassoon).

1. A late Baroque Italian sonata (Handel, Telemann, Corelli, Marcello, Valentine, etc.)
2. A flute fantasia by G. Ph. Telemann (free).

BAROQUE OBOE

It is allowed to perform the programme on contemporary woodwind instrument (Western concert flute, oboe, clarinet, saxophone, bassoon).

1. A Baroque sonata – all parts.
2. A Baroque or classical concerto – parts 1 and 2.

LUTE

Programme (15-20 minutes) may be performed on a classical guitar or lute (Renaissance lute, Baroque lute or Theorbo).

Programme for classical guitar:

1. A free work (fantasia, prelude or intabulation).
2. Two contrasting parts of sonata or suite.
3. A free work from the period of 16th – 21st centuries.

Programme for Renaissance lute, Baroque lute or Theorbo:

1. A free work (fantasia, prelude or intabulation).
2. A dance work with duple meter (regarding Renaissance lute and Theorbo).
3. A dance work with triple meter (regarding Baroque lute).
4. Two contrasting parts of sonata or suite (regarding Baroque lute).
5. A free work from the period of 16th – 21st centuries.

• BASIC EXAMS

INDEPENDENT PREPARATION OF A PIECE (during one hour).

SIGHT READING

AURAL TRAINING

1. A written test
Filling in the missing sounds in dictations: 1-voice (atonal), 2-voice (polyphonic) and 4-voice (harmonic) and short exercises on recognition and familiarization of simple sound structures.
2. An oral test
Reading notes aloud and familiarization with basic elements of music (scales, intervals, chords).

Instrumental Faculty

Field of studies: INSTRUMENTAL STUDIES Full-time 1st cycle studies (3 years)

majors: violin, viola, cello, double bass, flute, oboe, clarinet, bassoon, saxophone, horn, tuba, trombone, trumpet, percussion, harp, guitar, accordion

Studies addressed to musically talented candidates, possessing certificate of secondary education, who want to continue music education and improve their skills in the field of playing a chosen instrument. Candidates must demonstrate both ability to play the instrument and general music knowledge at the level of secondary music school.

GRADUATE PROFILE

The graduate receives a diploma of graduation of the 1st cycle studies in the scope of playing a chosen instrument and is entitled to apply for the 2nd cycle studies. The graduate possesses qualifications to work as a musician instrumentalist: soloist and chamber musician and lead didactic classes in primary music schools.

Pedagogical qualifications, in accordance with standards of education preparing to perform the job of a teacher, are acquired through parallel learning in Pedagogical Study.

The graduate of the 1st cycle studies possesses the following competences:

- possesses knowledge in the scope of basic repertoire related to his/her major as well as performance and artistic abilities, due to which he/she is able to transfer information and artistic ideas, understandable for specialists and people not connected to music;
- can freely and creatively use the means of artistic creation within his/her major, can use possessed knowledge in the scope of music history, literature and broadly understood cultural context to create his/her own artistic ideas; taking into consideration the newest trends in art, he/she is able to prepare interpretation of a music piece and perform it in public; possesses abilities enabling to carry out joint artistic projects in chamber ensembles and various types of orchestras;
- possesses communication skills and ability to cooperate with other artists in order to carry out joint projects.

ENTRANCE EXAMS

• MAJOR EXAM

MAJOR INSTRUMENT

Performance of the programme at the level of secondary music school diploma.

VIOLIN

1. J. S. Bach – two parts of a chosen sonata and partita for violin solo.
2. One caprice.
3. A concerto (part 1 or 2 and 3).

VIOLA

1. J. S. Bach – two parts from a chosen cello suite (transcribed for viola solo) or J. S. Bach – two parts of chosen sonata or partita for violin solo (transcribed for viola solo)
2. One caprice.
3. A concerto (part 1 or 2 and 3).

The programme performed on viola. The Faculty Recruitment Board may allow to perform the programme on violin upon the request of a candidate who declares willingness to begin studies in the major – viola (and complies with other requirements listed in recruitment regulations).

CELLO

1. J. S. Bach – one part of a suite for cello solo.
2. A caprice – A. Piatti or two-sound etude.
3. Two contrasting parts from sonata or concerto (part 1 with cadence or part 2 and 3).

DOUBLEBASS

1. Two same-tone scales (major, minor), passages.
2. A virtuoso piece (etude, caprice, tarantella or variations).
3. Two parts of sonata.
4. A concerto (part 1 and 2 or part 2 and 3).
5. A cantilena piece.

WIND INSTRUMENTS (flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, tuba)

1. Major and minor scales in different variants.
2. One-two technical pieces (etude, caprice).
3. A concerto or sonata (representing different styles).
4. A free work.

GUITAR

1. One sonata.
2. Two etudes with various technical issues.
3. A Baroque piece (suggested J. S. Bach).
4. Two free works.

HARP

1. Part 1 of a concerto for harp.
2. A concert etude.
3. A Baroque piece.
4. A sonata, suite or fantasia.

PERCUSSION

1. Two works for melodic instruments: one for vibraphone, second for marimba or xylophone.
2. One melodic work (in transcription) from the Baroque or classicism.
3. Kettle-drums – tremolo and a piece (solo or with accompaniment).
4. Drumroll – tremolo and a piece (solo or with accompaniment).
5. A set of instruments – w chosen piece.

ACCORDION

1. A work by a composer from Baroque including a 3-/4- voice fugue.
2. D. Scarlatti – a sonata.
3. Original cyclic work or variations (whole).
4. Two free pieces, including one virtuoso piece.

One from the chosen works must be an original composition for accordion (programme must be performed from memory).

• BASIC EXAMS

INDEPENDENT PREPARATION OF A PIECE (during one hour).

SIGHT READING

AURAL TRAINING

1. A written test
Filling in the missing sounds in dictations: 1-voice (atonal), 2-voice (polyphonic) and 4-voice (harmonic) and short exercises on recognition and familiarization of simple sound structures.
2. An oral test
Reading notes aloud and familiarization with basic elements of music (scales, intervals, chords).



Faculty of Vocal and Acting Performance

Field of studies: VOCAL STUDIES

Major: **vocal and acting performance**
Full-time 1st cycle studies (4 years)

Studies addressed to graduates of secondary schools (high schools, technical schools, music schools) who positively passed secondary school exams, have vocal and acting predispositions and are interested in improving their skills.

GRADUATE PROFILE

The offer of the 1st cycle studies is addressed to talented graduates of general and music secondary schools, gifted with music skills and intellectual capabilities. The aim of the 1st cycle studies is preparation of a student to work in professions directly related to singing, in music theatres. Completion of these studies enables to undertake a job in institutions of culture, to organize events, lead concerts and work with youth within the frames of artistic classes.

Pedagogical qualifications, in accordance with standards of education preparing to perform the job of a teacher, are acquired through parallel learning in Pedagogical Study.

The graduate of the 1st cycle studies possesses the following competences:

- possesses theoretical knowledge and skills enabling to create and carry out his/her own artistic ideas; possesses theoretical knowledge related to history of music, demonstrates familiarization with music styles and related performance traditions; demonstrates familiarization with representative vocal repertoire;
- possesses ability of effective exercising of vocal technique and hence ability of artistic development through his/her own independent work; demonstrates ability to work in a group and create joint artistic projects; possesses basic theoretical knowledge related to physiology, construction and hygiene of voice apparatus; possesses ability in the scope of aural recognition of music material, is able to remember it and use it freely; possesses basic theoretical knowledge and demonstrates abilities in the scope of acting, stage diction and stage movement which enables him/her to perform artistic tasks related to work on stage; demonstrates ability to create scenic image proper to chosen artistic enterprise; demonstrates basic knowledge of Italian language and other foreign languages which enables him/her to remember and properly interpret works from world vocal literature;
- demonstrates creativity, ability to plan and communicate effectively, ability to think flexibly and formulate his/her own ideas.

ENTRANCE EXAMS

• MAJOR EXAM

SOLO SINGING

Candidates are obliged prepare at least three vocal pieces with accompaniment (preferably two arias and one song or one aria and two songs). The exam is held in two stages: 1st stage – candidates perform two works, 2nd stage – also two works (one of them may be the same as in 1st stage). Scores of performed works should be submitted before the exam for accompanists.

• BASIC EXAMS

BASICS OF ACTING AND MOVEMENT PREDISPOSITIONS TEST

Candidates should prepare one short poem and short prose (3 minutes – 1 page).

For the dance-movement test candidates should prepare gym suit and proper shoes.

AURAL PREDISPOSITIONS TEST

Candidates who completed primary or secondary music schools will be tested in accordance with their earlier preparation.

ADDITIONAL INFORMATION

The Grażyna and Kiejstut Bacewicz
Academy of Music in Łódź
ul. Gdańska 32
90-716 Łódź, POLAND

Internet website: www.amuz.lodz.pl

Teaching Section:
phone: + 48 42 662 16 12
e-mail: students@amuz.lodz.pl

International Relations Office:
phone: + 48 42 662 16 15
e-mail: international@amuz.lodz.pl





The Grażyna and Kiejstut Bacewicz
Academy of Music in Łódź

32 Gdańska St., 90-716 Łódź
Tel. + 48 42 662 16 15, e-mail: international@amuz.lodz.pl
www.amuz.lodz.pl
www.facebook.com/akademiamuzycznalodz