

2016 Academic Year Tokyo University of the Arts Graduate School of Music (MA Course) Guidance for Prospective International Students

1. Graduate School of Music admissions policy

The goals of the Graduate School of Music are to impart profound musical knowledge and skills, to foster outstanding abilities, including creative, expressive, and research abilities in individual musical fields or skills needed for musical professions, and to train educators and researchers in the advanced skills needed for independent creative and research activity, all from highly specialized and broad-ranging perspectives.

Based on this educational philosophy, the Graduate School seeks applicants who possess abundant knowledge, advanced skills, and remarkable research abilities in the sphere of musical endeavor, as well as broad-ranging perspectives and interests, flexible sensibilities, creativity and imagination, strong logical skills, and keen motivation.

2. Eligibility to apply

Applicants must be of non-Japanese nationality, meet one of the following requirements, and meet either of the descriptions under (1) or (2) below:

1. Has graduated from a university in Japan, as stipulated in Article 83 of the School Education Act (Act No. 26 of 1947) (or expects to graduate in March 2016).
2. Possesses a bachelor's degree as stipulated in Article 104, Paragraph 4 (National Institution for Academic Degrees and University Evaluation) of the School Education Act (Act No. 26 of 1947) (or expects to obtain such degree by March 2016).
3. Has completed a 16-year program of school education in a foreign country (or expects to complete by March 2016).
4. Has completed in Japan a 16-year program of school education through a distance-learning course offered by a foreign school (or expects to complete by March 2016).
5. Has completed in Japan a foreign university program specified separately by the Minister of Education, Culture, Sports, Science and Technology of Japan and offered by an educational facility operated as part of the educational system of the foreign country in question (subject to the condition that students completing such program are considered to have completed a 16-year program of school education in the foreign country in question) (or expects to complete by March 2016).
6. Has completed, on or after the date specified by the Minister of Education, Culture, Sports, Science and Technology of Japan, a specialized program at an advanced vocational school, which is specified separately by the Minister (subject to the condition that the program requires at least four years to complete and satisfies other criteria specified by the Minister) (or expects to complete by March 2016).
7. Other persons deemed eligible by the Minister of Education, Culture, Sports, Science and Technology of Japan (see 1953 Notification no. 5 of the Ministry of Education, Science and Culture).
8. Applicants aged 22 or older who are recognized to possess academic ability at least equal to that of a university graduate through individual screenings for eligibility for admission by the Graduate School.

(1) Is a Japanese-government-funded international research student and has attended the University as a Japanese-government-funded international research student for at least six months.

(2) Satisfies both conditions ① and ② below:

- ① Has graduated from a university (or expects to graduate in March 2016) or, although not a university graduate, is recognized to possess academic ability at least equal to that of a university graduate and has either majored in or is recognized to possess ability at least equal to that of a major in one of available majors and research fields listed under 3 below.
- ② Is recognized to possess Japanese language ability of a degree to enable sufficient understanding of the lectures and seminars of the Graduate School.

* Applicants eligible under the qualifications underlined under (2) ① above (i.e., those other than university graduates) must undergo a screening for eligibility to apply in advance. Contact the Educational Affairs Section of the Faculty of Music at the earliest possible date to request the required documents, then submit the documents during the following timeframe:

Period for submitting documents: Wednesday, November 25 – Friday, December 4, 2015

Where to submit documents and inquiries:

Educational Affairs Section, Faculty of Music, 12-8 Ueno Koen, Taito-ku, Tokyo 110-8714

Tel: 050-5525-2309

3. Majors, research fields, and numbers of students to be admitted

| Major | Research field | Admission |
|------------------------------|---|---------------------------------|
| Composition | Composition | A small number of students each |
| Vocal Music | Vocal Music | |
| Opera | Opera [newly established in the 2016 academic year] | |
| Instrumental Music | Piano, Organ, String Instruments, Wind and Percussion Instruments, Chamber Music, Early Music | |
| Conducting | Conducting | |
| Traditional Japanese Music | Shamisen Music, Sokyoku (Koto Music), Shakuhachi, Nohgaku (Noh), Nohgakuhayashi (Noh Musical Accompaniment), Hogakuhayashi (Wind and Percussion Accompaniments to Traditional Japanese Music), Traditional Japanese Dance | |
| Musicology and Music Studies | Musicology, Music Education, Literature in Music, Creativity of Music and Sound | |

* Since the research fields of Applied Musicology and Creativity of Arts and the Environment have been reorganized into the course of study of Arts Studies and Curatorial Practices (MA Course) in the Graduate School of Global Arts, the Graduate School of Music entrance exams for the 2016 academic year do not apply to applicants in these fields.

4. Standard timeframe for completing the program

Two years

5. Screening method

A decision will be made based on comprehensive assessments of each of the applicant's results of examinations and documents submitted.

6. Examination subjects

See "Content of examinations, musical pieces for examination, etc." below.

* You may request entrance examination details for the past two years from the Educational Affairs Section of the Faculty of Music.

(These also are available for viewing in the musicology laboratory for the Musicology research field.)

7. Examination dates

Monday, February 8, 2016: Register (rehearsal) time for the research fields of Organ and Early Music (Baroque Organ)

Tuesday, February 9, 2016: Composition major

Wednesday, February 10, 2016: Majors of Conducting and Traditional Japanese Music, research fields of Organ, Wind and Percussion Instruments, and Early Music

Friday, February 12, 2016: Majors of Vocal Music and Opera, research fields of Piano, String Instruments, Chamber Music, Musicology, Music Education*, Literature in Music, and Creativity of Music and Sound

* Performance examinations for musical instruments or written examinations on musicology for applicants to the research field of Music Education will be conducted on the same date as the technical or written examinations of applicants for majors in individual instruments or musicology.

Notes: ① Information on the examinations (including schedules, subjects, and meeting times) and announcement of successful applicants will be posted and announced on the University website.

② The above examination schedule is subject to change depending on numbers of applicants. Examinees themselves must verify the schedule on the following schedule posting date.

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| <p>Schedule posting date (all majors): Monday, February 1, 2016, starting at 4:00 pm Plans call for posting the schedule to the website one hour later (starting at 5:00 pm).</p> |
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8. Application procedures

(1) Period applications are accepted

To be accepted, applications **must be brought to the University (the Educational Affairs Section of the Faculty of Music) directly** during the period **Monday, January 4, 2016 through Friday, January 8, 2016**. Applications will be accepted during the hours 9:00 am - 12: 30 pm and 1:30 - 4: 30 pm. While an application may be brought in by a person other than the applicant acting on the applicant's behalf, in such a case the applicant must provide the person submitting the application with a letter of proxy indicating that he or she is being entrusted to carry out application procedures. Applications will be accepted by post from applicants residing outside Japan. In such cases, applications **must be postmarked during the period Monday, January 4, 2016 through Friday, January 8, 2016**. Indicate "2016 international student MA course application enclosed" in red on the front of the envelope. No applications will be accepted outside the periods above, for any reason.

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| Where to submit applications (in person) |
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| 東京都台東区上野公園 1 2 - 8 東京藝術大学音楽学部教務係 TEL 050-5525-2309 |
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| Where to submit applications (by post) |
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| Educational Affairs Section of the Faculty of Music |
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|------------------------------|
| Tokyo University of the Arts |
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| 12-8 Ueno Koen, Taito-ku, Tokyo, Japan 110-8714 |
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| Tel: +81 (0)50 5525 2309 |
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(2) Screening fee

① **Amount: 36,000 yen**

Note: No screening fee is required for Japanese government-funded international students.

② **Remittance period: January 4, 2016 (Monday) – January 8, 2016 (Friday)**

③ **Remittance method:**

Remit the screening fee by bank transfer. However, if it would be difficult to use this method, you may bring the screening fee to the University in cash (in Japanese currency).

1. Remittance at a financial institution counter

- Use the remittance request forms (Forms A, B, C) attached to this guidance.
- Fees can be transferred at the following financial institutions: City banks, trust banks, regional banks, shinkin banks, credit cooperatives, agricultural cooperatives, Japan Post Bank (post offices), etc. (Please keep in mind that you cannot transfer fees at finance corporations.)
- If you transfer the fee at Japan Post Bank (at a post office), you can do so only from a Japan Post Bank account. Please ask the staff at the post office where you plan to transfer the fee for details of the procedures.
- A separate transfer charge must be paid. (However, no charge is required for transfer made from the head office or branches of Sumitomo Mitsui Banking Corporation.)
- We do not accept remittances from financial-institution ATMs.
- Once you have transferred the fee, Forms B and C will be returned to you. Please tear off Form C and submit by attaching to the 2016 Graduate School of Music (MA Course) Entrance Screening Fee Remittance Proof Submission Form (International MA).

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| <p>A票</p> <p style="text-align: center;">振込依頼書</p> <p style="text-align: center;">(「東京藝術大学」入学試験検定料)</p> <p style="text-align: center;">振込期間(金融機関取扱時期) 平成26年10月1日(水)～平成26年10月31日(金)</p> <table border="1" style="width: 100%;"> <tr> <td>ご依頼日 平成 年 月 日</td> <td>研究分野(楽器)名</td> <td>電話扱</td> <td>手数料</td> </tr> <tr> <td>振込先 三井住友銀行 東京公務部</td> <td>金額</td> <td>振込先 三井住友銀行 東京公務部</td> <td>手数料</td> </tr> <tr> <td>振込種目 普通 口座番号 151793</td> <td>金額</td> <td>受取人 東京芸術大学</td> <td>手数料</td> </tr> <tr> <td>受取人 国立大学法人 東京芸術大学 検定料収納口</td> <td>金額</td> <td>整理番号</td> <td>手数料</td> </tr> <tr> <td>整理番号</td> <td>志願者氏名</td> <td>志願者 氏名 (フリガナ)</td> <td>手数料</td> </tr> <tr> <td>依頼人 (おとこ)</td> <td>志願者氏名</td> <td>志願者 氏名 (フリガナ)</td> <td>手数料</td> </tr> </table> <p>※【取扱金融機関へのごお願い】</p> <ol style="list-style-type: none"> 5桁の整理番号は、氏名頭部へ連続して打電して下さい。 収納印はA・B・C票の3ヶ所にもなく押印して下さい。 B・C票は、必ず依頼人へお返し下さい。 三井住友銀行本支店にて振込の場合の振込手数料は無料となります。(ATM等は不可です) <p style="text-align: right;">(取扱金融機関保管)</p> | ご依頼日 平成 年 月 日 | 研究分野(楽器)名 | 電話扱 | 手数料 | 振込先 三井住友銀行 東京公務部 | 金額 | 振込先 三井住友銀行 東京公務部 | 手数料 | 振込種目 普通 口座番号 151793 | 金額 | 受取人 東京芸術大学 | 手数料 | 受取人 国立大学法人 東京芸術大学 検定料収納口 | 金額 | 整理番号 | 手数料 | 整理番号 | 志願者氏名 | 志願者 氏名 (フリガナ) | 手数料 | 依頼人 (おとこ) | 志願者氏名 | 志願者 氏名 (フリガナ) | 手数料 | <p>B票</p> <p style="text-align: center;">振込金受取書</p> <p style="text-align: center;">(「東京芸術大学」入学試験検定料)</p> <table border="1" style="width: 100%;"> <tr> <td>平成 年 月 日</td> <td>金額</td> </tr> <tr> <td></td> <td>¥36000</td> </tr> <tr> <td>振込先 三井住友銀行 東京公務部</td> <td>振込先 三井住友銀行 東京公務部</td> </tr> <tr> <td>受取人 東京芸術大学</td> <td>受取人 東京芸術大学</td> </tr> <tr> <td>整理番号</td> <td>整理番号</td> </tr> <tr> <td>志願者 氏名 (フリガナ)</td> <td>志願者 氏名 (フリガナ)</td> </tr> <tr> <td>手数料</td> <td>手数料</td> </tr> </table> <p>「金融機関で切り離してください」</p> <p style="text-align: right;">(志願者保管)</p> | 平成 年 月 日 | 金額 | | ¥36000 | 振込先 三井住友銀行 東京公務部 | 振込先 三井住友銀行 東京公務部 | 受取人 東京芸術大学 | 受取人 東京芸術大学 | 整理番号 | 整理番号 | 志願者 氏名 (フリガナ) | 志願者 氏名 (フリガナ) | 手数料 | 手数料 | <p>C票</p> <p style="text-align: center;">「東京芸術大学」入学試験 検定料振込金受付証明書</p> <table border="1" style="width: 100%;"> <tr> <td>振込先 三井住友銀行 東京公務部</td> <td>金額</td> </tr> <tr> <td></td> <td>¥36000</td> </tr> <tr> <td>受取人 東京芸術大学</td> <td>受取人 東京芸術大学</td> </tr> <tr> <td>整理番号</td> <td>整理番号</td> </tr> <tr> <td>志願者 氏名 (フリガナ)</td> <td>志願者 氏名 (フリガナ)</td> </tr> </table> <p>「切り離しのうえ、願書に貼り付けてください」</p> <p style="text-align: right;">(大学提出用)</p> | 振込先 三井住友銀行 東京公務部 | 金額 | | ¥36000 | 受取人 東京芸術大学 | 受取人 東京芸術大学 | 整理番号 | 整理番号 | 志願者 氏名 (フリガナ) | 志願者 氏名 (フリガナ) |
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| 振込種目 普通 口座番号 151793 | 金額 | 受取人 東京芸術大学 | 手数料 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 受取人 国立大学法人 東京芸術大学 検定料収納口 | 金額 | 整理番号 | 手数料 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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**入学試験検定料振込金
受付証明書提出用紙**

◇銀行等金融機関での振り込みの場合

C票
「東京芸術大学」入学試験
検定料振込金受付証明書

Once you have transferred the fee, Forms B and C will be returned to you. Please tear off Form C, indicate the research field (musical instrument) you wish to apply for and your name, and submit by attaching to the 2016 Graduate School of Music (MA Course) Entrance Screening Fee Remittance Proof Submission Form (International MA).

2. Sending Money from Overseas

- To transfer funds from overseas, please follow the instructions provided below.
- Please be prepared to remit:
The cost of Screening fee (36,000 yen) + remittance fees charged in your country (please check with your bank for details) + fees charged in Japan (4,000 yen in total)
(Additional fees may be charged by an intermediary involved in processing the transfer.)
- Please specify in the remittance form that ALL local and overseas charges be borne by the remitter. If no specification is given, these charges will be deducted from the transfer amount, which will result in arrival of less funds than the amount originally transferred.
- Once you have transferred the fee, submit a copy of the foreign remittance request form (featuring the seal or signature of the bank clerk handling the remittance) by attaching to the 2016 Graduate School of Music (MA Course) Entrance Screening Fee Remittance Proof Submission Form (International MA), together with other necessary documents.

Money transfer information

| | |
|--------------------------------------|---|
| 送金種類(Type of remittance) | 電信送金(Telegraphic transfer) |
| 通貨(Currency) | 日本円(Japanese Yen) |
| 支払方法(Method of payment) | 通知払(Advice and pay) |
| 手数料 (Charge) | 依頼人負担 (Borne by Payer) (check "OUR") |
| 送金目的(Purpose of payment) | 検定料(Screening fee) |
| 銀行名(Bank name) | 三井住友銀行(Sumitomo Mitsui Banking Corporation) |
| 支店名(Branch) | 東京公務部(Tokyo Koumubu Branch) |
| スウィフトコード(SWIFT CODE) | SMBCJPJT |
| 銀行住所(Bank Address, telephone number) | 〒105-0001 東京都港区虎ノ門 1-6-12 1-6-12 Toranomom, Minato-ku, Tokyo Japan TEL.03-3591-3201 |
| 受取人口座番号(Account number) | 普通預金 151793 (A/C 151793) |
| 受取人(Account name) | 国立大学法人 東京芸術大学 検定料収納口 (Tokyo University of the Arts) |
| 住所(Address) | 〒110-8714 東京都台東区上野公園 12-8 (12-8 Ueno-park, Taito-ku, Tokyo Japan) |
| 連絡事項(Message to payee) | ・ 志願者の氏名 (Name of applicant) ・ 受験研究科,専攻,研究分野 (Name of the department which you are applying) |

④ Refunds:

After we receive your application form, we will not return the screening fee transferred for any reason other than (a) and (b) below:

- (a) The screening fee was transferred, but the application form was not submitted or we did not receive it.
- (b) The screening fee was transferred twice in error.

In the above cases, remittance charges will be deducted from the amount returned to the applicant.

Please request a refund as follows:

Use a sheet of letter paper or similar to prepare a screening fee refund request form. The form should include the information ① to ⑦ below. Attach the payment statement, proof of payment, or Form C to the form and mail to the Accounting Section of the Strategic Planning Division, the Tokyo University of the Arts (12-8 Ueno Koen, Taito-ku, Tokyo 110-8714).

① Name, ② address, ③ telephone number, ④ the department you wish to enter, the major you wish to study, and your musical instrument, ⑤ amount of money, ⑥ reason for making the refund request, ⑦ details of the bank account you wish the refund to be paid into (name of the bank, name of the branch, whether the account is an ordinary deposit account or a current account, name of the account holder (in katakana), and the account number)

*Remittance of refunds normally takes about one month following receipt of the screening fee refund request form.

*If you do not have your own bank account and want to have the refund paid into an account held by a parent, guardian, etc., please send a power of attorney indicating this along with the refund request form.

(3) Documents to submit

| Document | Form, etc. | Notes |
|--|--------------------------------|---|
| ① Admission application form ② Curriculum vitae (reverse side of admission application form) | Form attached to this pamphlet | Indicate your nationality in the margins of the space for contact information at time of examination. |
| ③ Photo card | Form attached to this pamphlet | Attach to the designated space on the photo card a 4 cm by 3 cm photograph taken within three months before the application. The photograph must show the top half of your body, facing front, without a hat. |
| ④ Examination card (reverse side: reply postcard) | Form attached to this pamphlet | The reverse side of the examination card serves as the reply postcard. The applicant him or herself must write his or her name, address, and postal code on the back of the examination card and affix a 52-yen (332-yen for express mail) postage stamp if the destination address is in Japan or a 70-yen postage stamp if the destination address is outside Japan. |
| ⑤ Tokyo University of the Arts Entrance Screening Fee Remittance Proof Form (Form C) or 36,000 yen (in cash) | Form attached to this pamphlet | After remitting the 36,000-yen screening fee by bank transfer, paste the Tokyo University of the Arts Entrance Screening Fee Remittance Proof Form (Form C) received from the bank to the 2016 Graduate School of Music (MA Course) Entrance Screening Fee Remittance Proof Submission Form (International MA) attached to this pamphlet. |
| ⑥ Name and address labels for sending admission documents | Form attached to this pamphlet | Labels for sending documents to final successful applicants to complete admission procedures. Be sure to provide an address at which the applicant can receive documents. (The address must be in Japan. If you reside overseas, designate someone who resides in Japan as your agent.) |
| ⑦ - ⑱ Forms for submission of recital pieces for examination | Form attached to this pamphlet | The following applicants must submit the following forms: ○ Applicants for the majors of Vocal Music (Form ⑦), Opera (Form ⑧), Instrumental Music (Piano [Form ⑨], Organ [Form ⑩], String Instruments [Form ⑪], Wind and Percussion Instruments [Form ⑫], Chamber Music [Form ⑬], Early Music [Form ⑭]), Traditional Japanese Music (Shakuhachi [Form ⑮], Nohgakuhayashi [Form ⑯]) ○ Applicants for the research field of Music Education taking performance examinations on the following musical instruments: Vocal Music (Form ⑦), Instrumental Music (Piano [Form ⑰], Organ [Form ⑩], String Instruments [Form ⑪], Wind and Percussion Instruments [Form ⑫], Chamber Music [Form ⑬], Early Music [Form ⑭]), Traditional Japanese Music (Shakuhachi [Form ⑮], Nohgakuhayashi [Form ⑯]) |
| ⑱ Reason for application | Form attached to this pamphlet | This is required from applicants for the majors of Instrumental Music (String Instruments) and Traditional Japanese Music. |
| ⑲ Academic transcripts | Any format | Submit transcripts certified by the president of your university or head of your faculty. If the transcripts are in a language other than Japanese, attach a Japanese translation. |
| ⑳ Diploma (or certificate of anticipated graduation) (or copy of diploma) | Any format | Submit a diploma or certificate of anticipated graduation certified by the president of your university or head of your faculty. If the diploma or certificate of anticipated graduation is in a language other than Japanese, attach a Japanese translation. |
| ㉑ Request for technical skill advisor (for majors of Vocal Music and Opera) | Form attached to this pamphlet | This may be submitted by applicants for the majors of Vocal Music and Opera and applicants for the research field of Music Education taking performance examinations on the musical instrument of Vocal Music. |
| ㉒ Certificate of Enrollment as an International Student on the Japanese Government Scholarship | Any format | A Japanese-government-funded international student must ask his or her university to issue a certificate of status as a recipient of a Japanese Government Scholarship for Foreign Students and submit it to the University. |

(Continued on next page)

| Document | Form, etc. | Notes |
|---|------------|---|
| ㊦ Certificate of residence, etc. | Any format | An applicant who is a foreign resident of Japan must submit a copy of his or her certificate of residence, issued by the municipality of residence. When having an agent submit the application on your behalf, also submit a copy of the applicant's passport. An applicant who resides outside of Japan must submit a copy of his or her passport. |
| Notes: <ul style="list-style-type: none"> ○ Each of the forms attached to this pamphlet must be completed in Japanese. ○ Once received, the application documents cannot be modified and will not be returned for any reason. ○ The examination card will be sent to the applicant after receipt of the above documents to submit has been verified. | | |

9. Announcement of successful applicants

Preliminary announcement of successful applicants (for the major in Conducting):

Results will be announced on the bulletin board of the Faculty of Music and on the University website beginning at 4:00 pm Monday, February 1, 2016. (Plans call for posting results to the website one hour after posting them on the bulletin board.)

Announcement of final successful applicants (all majors):

Results will be announced on the bulletin board of the Faculty of Music and on the University website beginning at 2:00 pm Friday, February 19, 2016. (Plans call for posting results to the website one hour after posting them on the bulletin board.)

Final successful applicants will be sent admission procedure documents on Monday, February 22, 2016 (scheduled). Be sure to submit the name and address labels for sending admission documents together with the application form when applying.

* The mailing address must be in Japan. If you reside overseas, designate someone who resides in Japan as your agent.

* Final successful applicants should contact the Educational Affairs Section of the Faculty of Music if they do not receive admission procedure documents by Friday, February 26, 2016.

10. Admission fee/tuition (no payment required from Japanese-government-funded international students)

(1) Admission fee: 338,400 yen (planned amount)

(2) Tuition: 267,900 yen for first semester (535,800 yen for full year) (planned amounts)

Note: Any change in tuition fee after enrollment will go into effect at the time of the change.

11. Other information

(1) Notes on taking examinations

Note the following when taking examinations:

- Examination dates are subject to change based on numbers of applicants. If the dates are revised, an updated schedule will be posted and announced on the University website as along with the notes on examinations (4:00 pm or later, Monday, February 1, 2016). Applicants planning to take examinations are responsible for checking for these updates.
- Matters related to examinations will be posted and announced on the University website. Applicants are responsible for keeping up to date on posted materials and information on the website. Numbers indicated on posted materials refer to examinee numbers on the University's examination cards.
- Follow instructions given by staff regarding the order of testing for performance examinations.
- Be sure to arrive at the specified time on the examination date. Examinees arriving late for performance examinations will not be permitted to take the examinations. (Notify staff immediately if you are delayed for unavoidable reasons.)
- On the examination date, examinees and accompanists, if any, must enter the meeting place and waiting room announced in posted information on the examination and then follow the instructions provided by the staff.
- Examinees engaging in improper behavior will be disqualified from the examination and prohibited from taking future examinations.
- Vocal and instrument practices are prohibited in the meeting place and waiting room and in corridors and other areas en route from the meeting place and waiting room to the examination location.
- Use of the pianos in the sound room and waiting room is prohibited. However, examinees for the Piano research field must follow the instructions provided by the staff.
- Keep your examination card with you at all times when taking the examination. On entering the campus, show your examination card to the security office staff. Notify staff if you have forgotten your examination card.
- Use of mobile phones, electronic devices with communication features, or similar devices is prohibited. If you bring such devices with you, turn them off and place in your bag.
- When leaving or returning to the campus at mealtimes, display your examination card to the staff in the security office when leaving and entering through the main gate.
- As a generally rule, no inquiries concerning examinations will be accepted by telephone.
- The University does not have parking facilities.

(2) Scholarship payment period

The payment period may not be extended for students currently enrolled in the Tokyo University of the Arts Graduate School of Music (MA Course) as Japanese-government-funded international students if the scholarship payment period expires during the enrollment period. Note that the payment period will be extended only for students demonstrating outstanding performance who have passed a designated screening process. Check with the Educational Affairs Section of the Faculty of Music for details concerning other scholarships.

12. Content of examinations, musical pieces for examination, etc.

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. |
|-------------|--|---|
| Composition | Composition | <p>[A] Screening of compositions</p> <p>Submit the compositions described below to the Educational Affairs Section of the Faculty of Music directly or by post no later than Friday, January 22, 2016 at noon.</p> <p>[Musical pieces for examination (compositions to submit)]</p> <p>Submit the score for one each of the following: an orchestral work for two or more wind instruments and a work in one other genre (for one to 10 performers; music including vocal parts is acceptable).</p> <p>[B] Oral questioning</p> <p>The applicant will be asked questions in Japanese concerning details of the above works and concerning composition.</p> |
| Vocal Music | <p>Soprano (S)</p> <p>Mezzo soprano (Ms)</p> <p>Alto (A)</p> <p>Tenor (T)</p> <p>Baritone (Br)</p> <p>Bass (B)</p> | <p>① Vocal recital examinations</p> <ol style="list-style-type: none"> Applicants must choose any two pieces from each of the three groups below (A, B, C), six pieces in total, and submit the titles at the time of application. Be careful to indicate your correct choice when completing the form for submission of recital pieces for examination. In the vocal recital examination, the University will choose one piece from each of the two pieces submitted under groups A, B, and C. The applicant must perform the designated three pieces from memory. (The pieces can be performed in any order.) <ul style="list-style-type: none"> * Since the pieces will be specified using the letters printed on the form for submission of recital pieces for examination, bring a copy of the form with you on the day of the examination. The total recital time of the performance examination must not exceed nine minutes for the three pieces, including time between pieces. If the applicant expects to go beyond this time, he or she may schedule the time as necessary by cutting individual pieces as appropriate. If the recital exceeds the allotted maximum time, staff will signal the applicant to stop performing. This will not have a negative effect on his or her evaluation. (However, note that failure to perform all three pieces will result in disqualification.) Vocal recital examinations are to be accompanied by piano. Each applicant must provide his or her own accompanist. Arias of operas, oratorios, etc., must be performed in the original key and language, excluding pieces for which changes in key and language are customarily accepted. (If you have questions, consult with the Educational Affairs Section of the Faculty of Music before submitting the pieces.) While songs may be transposed to other keys, they must be performed in their original language. <p>[Choices]</p> <p>Group A: Solo pieces from opera works, including concert arias, by composers from Mozart on (including Mozart)</p> <p>Group B: A solo piece of sacred music including oratorio, mass, or cantata; a solo piece of secular music including baroque opera, secular cantata, or madrigal</p> <p>Group C: Songs</p> <p>② Sight reading</p> <p>③ Piano recital</p> <p>(Any one piece; need not be played from memory)</p> <p>(Example: Any movement from a piano piece, such as a sonata or sonatina, by a composer such as Haydn, Mozart, or Beethoven)</p> <p>④ Short essay</p> <p>(Written in Japanese on a topic to be assigned on the day of the examination)</p> <p>⑤ Interview</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. |
|-------|---|--|
| Opera | Soprano (S) Mezzo soprano (Ms) Alto (A) Tenor (T) Baritone (Br) Bass (B) | <p>① Vocal recital examinations</p> <ol style="list-style-type: none"> 1. Applicants must choose two pieces from each of the three groups below (A, B, C), six pieces in total, and submit the titles at the time of application. Be careful to indicate your correct choice when completing the form for submission of recital pieces for examination. 2. In the vocal recital examination, the University will choose one piece from each of the two pieces submitted under groups A, B, and C. The applicant must perform the designated three pieces from memory. (The pieces can be performed in any order.) <ul style="list-style-type: none"> * Since the pieces will be specified using the letters printed on the form for submission of recital pieces for examination, bring a copy of the form with you on the day of the examination. 3. The total recital time of the performance examination must not exceed nine minutes for the three pieces, including time between pieces. If the applicant expects to go beyond this time, he or she may schedule his or her time as necessary by cutting individual pieces as appropriate. If the recital exceeds the allotted maximum time, staff will signal the applicant to stop performing. This will not have a negative effect on his or her evaluation. (However, note that failure to perform all three pieces will result in disqualification.) 4. Vocal recital examinations are to be accompanied by piano. Each applicant must provide his or her own accompanist. 5. Arias of operas, oratorios, etc. must be performed in the original key and language, excluding pieces for which transposition and changes in language are customarily accepted. (If you have questions, consult with the Educational Affairs Section of the Faculty of Music before submitting the pieces.) While songs may be transposed to other keys, they must be performed in their original language. <p>[Choices]</p> <p>Group A: Solo pieces from opera works, including concert arias, by composers from Mozart on (including Mozart)</p> <p>Group B: A solo piece of sacred music including oratorio, mass, or cantata; a solo piece of secular music including baroque opera, secular cantata, or madrigal</p> <p>Group C: Songs</p> <p>② Aptitude examination for opera</p> <ol style="list-style-type: none"> 1. Choose an aria with recitative from any opera and perform it in the original language, original key, and with acting. 2. While there is no limit on the time this performance may take, on the day of the examination the examiner will specify the part to be performed. No supporting performances are permitted. Tables and chairs are available, and the applicant may use simple props that he or she brings along. 3. Prepare sheet music for the accompanist with each sheet copied to A4-sized paper so that it is easy for the accompanist to read, bound so that the entire piece can be viewed. (See illustration below.) On the cover, clearly indicate the title of the piece, your name, and the voice part. Submit the sheet music for the accompanist to the Educational Affairs Section of the Faculty of Music by Friday, January 29, 2016. 5. Each applicant must provide his or her own piano accompanist. <p style="text-align: center;">(Example: For four-page sheet music)</p> <div style="text-align: center;"> <p style="text-align: center;">Fully opened → Folded</p> <p style="text-align: center;">Tape the pages together at their edges.</p> <p style="text-align: center;">The reverse side of the cover is the first page of the sheet music.</p> </div> <p>③ Sight reading</p> <p>④ Piano recital (Any one piece; need not be played from memory) (Example: Any movement from a piano piece, such as a sonata or sonatina, by a composer such as Haydn, Mozart, or Beethoven)</p> <p>⑤ Short essay (Write in Japanese on a topic to be assigned on the day of the examination)</p> <p>⑥ Interview</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. |
|---------------------------|----------------------|--|
| Instrumental Music | Piano | <p>[A] Submit and perform a program totaling at least 25 minutes in length consisting of the pieces described under (A), (B), and (C) below.</p> <p>(A) One piece from the works of J. S. Bach, Haydn, Mozart, or Beethoven</p> <p>(B) (a) One piece from etudes of Chopin (b) One piece from etudes of a composer other than Chopin</p> <p>(C) Any other piece</p> <p>I) Perform all pieces from memory.</p> <p>II) You may be asked to omit part of the performance on the day of the examination due to time constraints.</p> <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of piano and the area you intend to study.</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. | |
|---|---|---|---|
| Instrumental Music | Organ | <p>[A] Perform the pieces under (A) and (B) below.</p> <p>(A) (1) Any one piece (all movements) from J. S. Bach: Trio Sonatas BWV 525- 530 (2) Any one piece from the major overtures and fugues, fantasies and fugues, or toccatas and fugues of J. S. Bach (3) Any one piece from the following: ① F. Liszt: Präludium und Fuge über den Namen B-A-C-H ② M. Reger: Phantasie und Fuge über den Namen B-A-C-H ③ Ch. M. Widor: Any combination of movements, including a rapid movement from any Symphonie (Total performance time must not exceed 20 minutes.) ④ L. Vierne: Any combination of movements, including a rapid movement from any Symphonie (Total performance time must not exceed 20 minutes.)</p> <p>* You may be asked to omit part of the performance due to time constraints. * See below for the specifications of the organ used in the examinations.</p> <p>(B) Performance examination on basso continuo Perform a figured bass at sight. You will be provided five minutes of rehearsal time on the day of the examination. However, you may not take notes.</p> <p>* Applicants will be provided register (rehearsal) time on the organ used in the performance examinations twice.</p> <p>[B] Interview Simple questions concerning your reasons for applying and choosing your area of specialization.</p> | |
| | | <p>Specifications of the organ in the Sogakudo Concert Hall used for the performance examinations for this major</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><u>Hauptwerk (I)</u> Principal 16’ Prästant 8’ Rohrflöte 8’ Octav 4’ Spitzpfeife 4’ Quint 3’ Superoctav 2’ Mixtur 6-10f. Scharf 5f. Cornet 5f. Trompete 16 Trompete 8’ Trompete 4’ Vox humana 8’ Tremulant Hw</p> <p><u>Kleinwerk (II)</u> Gedackt 8’ Salizional 8’ Quintatön 8’ Prästant 4’ Rohrflöte 4’ Nasat 3’ Terz 1 3/5’ Superoctav 2’ Siffelöte 1 1/3’ Mixtur 5f. Fagott 16’ Dulcian 8’ Schalmey 4’ Tremulant Kw</p> <p><u>Schwellwerk (III)</u> Nachthorn 16’ Principal 8’ Hohlflöte 8’ Unda maris 8’ Viola da Gamba 8’</p> </td> <td style="vertical-align: top; padding-left: 20px;"> <p>Octav 4’ Rohrgedackt 4’ Violetta 4’ Nasat 2 2/3’ Flageolet 2’ Sesquialter 2f. Mixtur major 5f. Mixtur minor 4f. Fagott 16’ Trompete 8’ Trompete 4 Oboe 8’ Tremulant Sw</p> <p><u>Brustwerk (III)</u> Portunal 8’ Bordun 8’ Prästant 4’ Blockflöte 4’ Traverso 4’ Waldpfeife 2’ Terzian 2f. Quintlein 1 1/2’ Scharf 4f. Krummhorn 8’ Regal 4’ Tremulant Bw</p> <p><u>Mitteltönigwerk (I)</u> Coppel 8’ Spitzflöte 4’ Principal 2’ Quintflöte 1 1/3’ Regal 16’ Trichterregal 8’ Schalmey 4’ Baß 8’ (Pedal) Tremulant Mw</p> </td> <td style="vertical-align: top;"> <p><u>Pedalwerk</u> Bordun 32’ Prästant 16’ Subbaß 16’ Octavbaß 8’ Gedackt 8’ Principal 4’ Nachthorn 4’ Mixtur 6f. Posaunenbaß 32’ Posaunenbaß 16’ Trompete 8’ Trompete 4’ Cornet 2’ Tremulant Pw</p> <p>Bw (Sw) /Kw Bw (Sw) /Hw Kw/Hw Bw (Sw) /Pw Kw/Pw Hw (Mw) /Pw Hw ⇔ Mw Bw ⇔ Sw Nachtigall Assist. II/I-III/I Seq.-/+ Zimbelstern Wind Hw Wind Kw Wind Bw Wind Sw Sw-Speichern</p> </td> </tr> </table> | <p><u>Hauptwerk (I)</u> Principal 16’ Prästant 8’ Rohrflöte 8’ Octav 4’ Spitzpfeife 4’ Quint 3’ Superoctav 2’ Mixtur 6-10f. Scharf 5f. Cornet 5f. Trompete 16 Trompete 8’ Trompete 4’ Vox humana 8’ Tremulant Hw</p> <p><u>Kleinwerk (II)</u> Gedackt 8’ Salizional 8’ Quintatön 8’ Prästant 4’ Rohrflöte 4’ Nasat 3’ Terz 1 3/5’ Superoctav 2’ Siffelöte 1 1/3’ Mixtur 5f. Fagott 16’ Dulcian 8’ Schalmey 4’ Tremulant Kw</p> <p><u>Schwellwerk (III)</u> Nachthorn 16’ Principal 8’ Hohlflöte 8’ Unda maris 8’ Viola da Gamba 8’</p> |
| <p><u>Hauptwerk (I)</u> Principal 16’ Prästant 8’ Rohrflöte 8’ Octav 4’ Spitzpfeife 4’ Quint 3’ Superoctav 2’ Mixtur 6-10f. Scharf 5f. Cornet 5f. Trompete 16 Trompete 8’ Trompete 4’ Vox humana 8’ Tremulant Hw</p> <p><u>Kleinwerk (II)</u> Gedackt 8’ Salizional 8’ Quintatön 8’ Prästant 4’ Rohrflöte 4’ Nasat 3’ Terz 1 3/5’ Superoctav 2’ Siffelöte 1 1/3’ Mixtur 5f. Fagott 16’ Dulcian 8’ Schalmey 4’ Tremulant Kw</p> <p><u>Schwellwerk (III)</u> Nachthorn 16’ Principal 8’ Hohlflöte 8’ Unda maris 8’ Viola da Gamba 8’</p> | <p>Octav 4’ Rohrgedackt 4’ Violetta 4’ Nasat 2 2/3’ Flageolet 2’ Sesquialter 2f. Mixtur major 5f. Mixtur minor 4f. Fagott 16’ Trompete 8’ Trompete 4 Oboe 8’ Tremulant Sw</p> <p><u>Brustwerk (III)</u> Portunal 8’ Bordun 8’ Prästant 4’ Blockflöte 4’ Traverso 4’ Waldpfeife 2’ Terzian 2f. Quintlein 1 1/2’ Scharf 4f. Krummhorn 8’ Regal 4’ Tremulant Bw</p> <p><u>Mitteltönigwerk (I)</u> Coppel 8’ Spitzflöte 4’ Principal 2’ Quintflöte 1 1/3’ Regal 16’ Trichterregal 8’ Schalmey 4’ Baß 8’ (Pedal) Tremulant Mw</p> | <p><u>Pedalwerk</u> Bordun 32’ Prästant 16’ Subbaß 16’ Octavbaß 8’ Gedackt 8’ Principal 4’ Nachthorn 4’ Mixtur 6f. Posaunenbaß 32’ Posaunenbaß 16’ Trompete 8’ Trompete 4’ Cornet 2’ Tremulant Pw</p> <p>Bw (Sw) /Kw Bw (Sw) /Hw Kw/Hw Bw (Sw) /Pw Kw/Pw Hw (Mw) /Pw Hw ⇔ Mw Bw ⇔ Sw Nachtigall Assist. II/I-III/I Seq.-/+ Zimbelstern Wind Hw Wind Kw Wind Bw Wind Sw Sw-Speichern</p> | |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. | |
|--------------------|--|---|--|
| Instrumental Music | String Instruments | <p>◎Notes applying to all string instruments (Violin, viola, cello, contrabass, harp)</p> <ul style="list-style-type: none"> ○ All performances must be from memory, omitting repeats. ○ Each applicant must provide his or her own accompanist on the day of the examination. ○ You may be asked to omit part of the performance on the day of the examination due to time constraints. | |
| | | Violin (Vn) | <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. One of the following pieces (entire piece): J. S. Bach: Partita for Solo Violin No. 1 in B minor, BWV 1002 No. 2 in D minor, BWV 1004 No. 3 in E major, BWV 1006 2. The first movement of any one piece from the following: <ol style="list-style-type: none"> (1) L. v. Beethoven: Concerto in D major, Op. 61 (cadenza optional) (2) J. Brahms: Concerto in D major, Op. 77 (cadenza optional) (3) F. Mendelssohn: Concerto in E minor, Op. 64 <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of string instruments and the area you intend to study.</p> |
| | | Viola (Va) | <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. J. S. Bach: Solo Suite No. 5 in C minor, BWV 1011 (entire piece) 2. Any one piece from the following: <ol style="list-style-type: none"> (1) B. Bartók: Concerto (<u>first movement</u>, including final cadenza) (either Serly version or revised version) (2) W. Walton: Concerto (<u>first movement, second movement</u>) <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of string instruments and the area you intend to study.</p> |
| | | Cello (Vc) | <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. J. S. Bach: Choose one piece from Solo Suites No. 4, No. 5, and No. 6 and perform the Prélude, Allemande, and Courante. 2. Any one piece from the following: <ol style="list-style-type: none"> (1) J. Haydn: Concerto in D major, Op. 101 (all movements, including cadenza) (2) A. Dvořák: Concerto in B minor (all movements) (3) R. Schumann: Concerto in A minor (all movements) (4) E. Elgar: Concerto in E minor, Op. 85 (all movements) (5) D. Shostakovich: Concerto No. 1, Op. 107 (all movements) <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of string instruments and the area you intend to study.</p> |
| | | Contrabass (Cb) | <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Hans Fryba: Prélude from “A Suite in the Olden Style” 2. Any one piece from the following (all movements): <ol style="list-style-type: none"> (1) K. D. Dittersdorf: Concerto in E major (2) J. B. Vanhal: Concerto in D major (3) G. Bottesini: Concerto No. 1 in F sharp minor (4) G. Bottesini: Concerto No. 2 in B minor (5) S. Koussevitzky: Concerto in F sharp minor <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of string instruments and the area you intend to study.</p> |
| Harp (Hp) | <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Any one piece from the following: <ol style="list-style-type: none"> (1) C. P. E. Bach: Sonata in F major or G major (All movements, any version acceptable. Omit repeats.) (2) G. F. Händel: Concerto (All movements, any version acceptable. Omit repeats.) 2. Any one piece from the following: <ol style="list-style-type: none"> (1) Fauré: Impromptu (2) Tailleferre: Sonata (all movements) <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of string instruments and the area you intend to study.</p> | | |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. | |
|---------------------------|--|--|---|
| Instrumental Music | Wind and Percussion Instruments | <p>◎Notes applying to all wind and percussion instruments</p> <ul style="list-style-type: none"> ○ Each applicant must provide his or her own accompanist on the day of the examination. ○ Applicants are prohibited from turning pages for each other. ○ Any version is acceptable unless a publisher is specified. ○ Perform the parts specified on the day of the examination. ○ Unless otherwise specified, perform all movements. | |
| | | Flute (Fl) | <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: Choose and perform any one piece from a) - d) below. (including cadenza) <ol style="list-style-type: none"> a) W. A. Mozart: Konzert G-Dur, K. 313 b) W. A. Mozart: Konzert D-Dur, K. 314 c) A. Jolivet: Concerto pour Flûte d) Hisatada Otaka: Flute Concerto, Op. 30B 2. Free choice: Perform any one unaccompanied contemporary piece. <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> |
| | | Oboe (Ob) | <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: Movements 1 and 2 from W. A. Mozart: Konzert C-dur, K. 314 2. Free choice: Choose and perform any one piece from a) - e) below. <ol style="list-style-type: none"> a) E. Carter: Inner Song (Boosey & Hawkes) b) A. Dorati: Pieces 1 and 5 from Cinq pièces pour le hautbois (Boosey & Hawkes) c) H. Holliger: I. Präludium and II. Capriccio from Sonata for Oboe solo (Schott) d) G. Silverstrini: Pieces 1 and 6 from Six études pour le hautbois (Edition du Hautbois) e) I. Yun: Piri oboe solo (Bote & Bock) <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> |
| | | Clarinet (Cl) | <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: Movements 1 and 2 from W. A. Mozart: Konzert A-Dur, K. 622 2. Free choice (any one piece) <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> |
| | | Bassoon (Fg) | <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: W. A. Mozart: Konzert B-Dur, K. 191 (186e) (no cadenza) 2. Free choice (any one piece) <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> |
| | | Saxophone (Sx) | <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: J. Ibert: Concertino da Camera 2. Free choice (any one piece) <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. | |
|------------------------|--|---|---|
| Instrumental Music | Wind and Percussion Instruments | Brass instruments | <p>Horn (Hr)</p> <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: First movement from W. A. Mozart: Konzert Nr. 2 Es-Dur, K. 417 2. Free choice: Choose and perform any one piece from a) - c) below. <ol style="list-style-type: none"> a) R. Strauss: Konzert Nr. 1 Es-Dur, Op. 11 b) Hermann Neuling: Bagatelle für tiefes Horn und Klavier c) R. Schumann: Adagio und Allegro, Op. 70 <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> |
| | | | <p>Trumpet (Tp)</p> <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: H. Tomasi: Concerto, first movement (including cadenza) 2. Free choice: Choose and perform any one piece from a) - c) below. <ol style="list-style-type: none"> a) J. W. Hertel: Concerto No. 3 in D, movements 1 and 2 b) G. Ph. Telemann: Concerto in D, pieces nos. 1 (Adagio) and 4 (Allegro) c) L. Mozart: Concerto in D, all movements <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> |
| | | Brass instruments | <p>Trombone (Tb)</p> <p>Tenor trombone (TTb)</p> <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: F. Martin: Ballade (Universal Edition) G. Ch. Wagenseil: Concerto* (Universal Edition) * Perform on alto trombone. Cadenza, including creation by the applicant him or herself, optional. 2. No free choice piece <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> |
| | | | <p>Bass trombone (BTb)</p> <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: T. Albinoni: Sonate en Ré majeur adaptée pour Trombone basse et piano (Gérard Billaudot) 2. Free choice (any one piece) <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> |
| | | Brass instruments | <p>Euphonium (Euph)</p> <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: J. Horowitz: Euphonium Concerto (Novello) 2. Free choice (any one piece) <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> |
| | | Brass instruments | <p>Tuba (Tu)</p> <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: <ol style="list-style-type: none"> a) K. Penderecki: Capriccio b) Eugène Bozza: Concertino pour Tuba en Ut ou Saxhorn Basse en Si bémol et Orchestre ou Piano (Alphonse Leduc) 2. No free choice piece <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> |
| Percussion instruments | <p>Percussion instruments (Pc)</p> <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compulsory piece: F. Dupin: Myriades (Alphonse Leduc) 2. Free choice (any one piece) <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of wind and percussion instruments and the area you intend to study.</p> | | |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. | |
|--|--|---|---|
| Instrumental Music | Chamber Music | <p>◎Notes applying to all chamber music (String quartet, piano trio, duo, woodwind quintet)</p> <ul style="list-style-type: none"> ○ When taking the examination individually, each applicant must provide his or her own accompanist (s) on the day of the examination. ○ Perform all movements of the compulsory piece unless specified otherwise. Omit repeats. ○ You may be asked to omit part of the performance on the day of the examination due to time constraints. | |
| | | String quartet | <p>[A] Performance examination: For group examinations, perform the following three pieces.</p> <ol style="list-style-type: none"> 1. Any one piece from the following for string quartet: The works of Haydn, the works of Mozart, Beethoven: Op. 18, 1 - 6 2. Any one piece from the following for string quartet: Beethoven: Op. 59, 1, 2, 3, Op. 74, Op. 95 3. Any one piece for string quartet by the following composers: Ravel, Janáček, Prokofiev, Bartók, Shostakovich <p>(Individual examinations are not accepted.)</p> <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of chamber music and the area you intend to study. Write a brief essay for use in this interview.</p> |
| | | Trio: Piano, violin, and cello | <p>[A] Performance examination: For group examinations, perform the following three pieces:</p> <ol style="list-style-type: none"> 1. Any one piece from the following for piano trio: The works of Haydn, the works of Mozart, the works of Beethoven 2. Any one piece from the following for piano trio: Faure, Ravel, Shostakovich (no. 1, no. 2) 3. One piece for piano trio other than those under 1 and 2 above <p>(Individual examinations are not accepted.)</p> <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of chamber music and the area you intend to study. Write a brief essay for use in this interview.</p> |
| Duo: Piano and violin, viola, or cello | <p>[A] Performance examination</p> <p>I. Group examinations Perform three pieces in total, one each chosen from groups A, B, and C below.</p> <p>① Duo for violin and piano</p> <p>Group A: Mozart: Sonate für Klavier und Violine B-dur KV454 Sonate für Klavier und Violine A-dur KV526 Beethoven: Sonaten für Klavier und Violine (all ten pieces) Schubert: Sonate für Klavier und Violine A-dur Op. 162 D574</p> <p>Group B: Stravinsky: Duo concertante pour violon et piano Prokofiev: Sonate Nr. 1 für Violine und Klavier Op. 80 Bartók: Violinsonata No. 1 Violinsonata No. 2 Ravel: Sonate pour violon et piano (three-movement format) Webern: 4 Stücke für Violine und Klavier Op. 7</p> <p>Group C: A duo piece for violin and piano by a composer other than those listed under groups A and B above.</p> <p>② Duo for viola and piano</p> <p>Group A: Hummel: Sonate für Viola und Klavier Es-dur Schubert: Sonate für Klavier und Arpeggione a-moll D821 Ausgabe für Viola Schumann: Marchenbilder Op. 113</p> <p>Group B: Bowen: Sonate für Viola und Klavier No. 1 Op. 18 R. Clarke: Sonate für Viola und Klavier Hindemith: Sonate für Viola und Klavier Op. 11-4 Hindemith: Sonate für Viola und Klavier, 1939 Shostakovich: Sonate für Viola und Klavier Op. 147</p> <p>Group C: A duo piece for viola and piano by a composer other than those listed under groups A and B above.</p> | | |

(Continued on next page)

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. | |
|--------------------|----------------------|--|---|
| Instrumental Music | Chamber Music | <p style="text-align: center;">Duo: Piano and violin, viola, or cello</p> | <p>③ Duo for cello and piano Group A: Beethoven: Sonaten für Klavier und Violoncello (all five pieces) Group B: Shostakovich: Sonate für Violoncello und Klavier d-moll Op. 40 Prokofiev: Sonate für Violoncello und Klavier Op. 119 Fauré: Sonate pour violoncelle et piano No. 1 Op. 109 Sonate pour violoncelle et piano No. 2 Op. 117 Britten: Sonata for cello and piano Op. 65 Poulenc: Sonate pour violoncelle et piano Group C: A duo piece for cello and piano by a composer other than those listed under groups A and B above.</p> <p>II. Individual examinations Perform the pieces described under 1, 2, and 3 below on each instrument. Perform the pieces under 1 from memory.</p> <p>① Piano 1. Two pieces under a) and b) below a) L. v. Beethoven: Any one piece from the following (all movements): Klaviersonate Nr. 2 Op. 2-2 A-dur Klaviersonate Nr. 7 Op. 10-3 D-dur b) F. Chopin: Any one piece from Etude Op. 10, Op. 25 (not including Op. 10-3, 6, Op. 25-7) 2. Any one piece from group A for group examinations above. 3. Any one piece from group B.</p> <p>② Violin 1. Any one piece from the following (entire piece) J. S. Bach: Partita for Violin solo No. 1 in B minor, BWV 1002 No. 2 in D minor, BWV 1004 No. 3 in E major, BWV 1006 2. Any one piece from group A for group examinations above. 3. Any one piece from group B.</p> <p>③ Viola 1. The first movement of Suite no. 3 of Reger: 3 Suiten für Viola Op. 131d 2. Any one piece from group A for group examinations above. 3. Any one piece from group B.</p> <p>④ Cello 1. Any one prelude piece from J. S. Bach: Solo Suiten 2. Any one piece from group A for group examinations above. 3. Any one piece from group B.</p> <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of chamber music and the area you intend to study. Write a brief essay for use in this interview.</p> |
| | | <p style="text-align: center;">Duo: Piano and flute</p> | <p>[A] Performance examination: For group examinations, perform the following three pieces: 1. Schubert: Introdution und Variationen über ihr Blümlein alle Op. 160 D. 802 2. Prokofiev: Sonate für Flöte und Klavier Op. 94 D-Dur 3. Isang Yun: "Garak" for flute and piano (Individual examinations are not accepted.)</p> <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of chamber music and the area you intend to study. Write a brief essay for use in this interview.</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. |
|--------------------|----------------------|--|
| Instrumental Music | Chamber Music | Woodwind quintet |
| | | <p>[A] Performance examination: For group examinations, perform the following pieces.</p> <ol style="list-style-type: none"> 1. György Ligeti: Sechs Bagatellen für Bläserquintett (Schott version) 2. Perform one piece each from groups A and B below. <ul style="list-style-type: none"> Group A: Franz Danzi: Bläserquintett B-dur Op. 56 Nr. 1 Anton Reicha: Bläserquintett Es-dur Op. 88 Nr. 2 Paul Taffanel: Quintette à vent en sol mineur Group B: Paul Hindemith: Kleine Kammermusik Op. 24 Nr. 2 Jacques Ibert: Trois Pièces Brèves Darius Milhaud: La Cheminée du Roi René Jean Françaix: Quintette <p>(Individual examinations are not accepted.)</p> <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of chamber music and the area you intend to study. Write a brief essay for use in this interview.</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. |
|--------------------|---------------------------|---|
| Instrumental Music | Early Music | <p>©Notes applying to all early music</p> <ol style="list-style-type: none"> 1) Instructions will be provided on the day of the examination concerning matters such as the movements and repeats to perform. Performances may be interrupted due to time constraints, but such interruption will not affect the examinee's score. 2) Examinees for other than keyboard instruments must be accompanied by a basso continuo accompanist on the cembalo. Applicants being examined for baroque vocal music must be accompanied by the cembalo instead of the necessary obbligato instrument. The University will provide the solo part performer (violinist, singer etc.) for the ensemble –examinations for the majors of cembalo, baroque organ and baroque cello. 3) All pieces may be performed in any order. 4) Make four copies of the sheet music for all pieces to be performed on A4-sized paper, arrange the sheets in order of performance, and staple them in one location at the upper left to make four sets. Submit these sets to the Educational Affairs Section of the Faculty of Music when submitting your application. If the sheet music will not fit in the designated envelope provided for the application documents, submit the application documents in the designated envelope and send the sheet music alone, in any suitable envelope with “Early music examination sheet music enclosed” written on the front, by registered express mail at the same time as the application. 5) The cembalos used in solo and accompanied performances are outlined below: <ol style="list-style-type: none"> ① French type a' = 415 (FF-f'' range, 8'8''4' Young II temperament), and ② Italian type a' = 415 (C-d''' range, 8'8'' meantone temperament) <p>If you would prefer to use a French type a' = 440 (FF-f'' range, 8'8''4' Young II temperament) cembalo for accompaniment purposes, indicate such on the relevant part of the form for submission of recital pieces for examination included in the application documents. The instrument used in examinations for the fortepiano major is a late 18th century Viennese model with a' = 430 (FF-g''' range).</p> 6) Examinees for the baroque organ major must note the following points. <ul style="list-style-type: none"> * If you need an assistant for register purposes, indicate such on the relevant part of the form for submission of recital pieces for examination included in the application documents. The University will provide an assistant. * Applicants will be provided register (rehearsal) time on the organ used in the performance examinations (solo) twice. * See the page on the Organ research field (p. 11) concerning the disposition of the organ used in the performance examinations (solo). |
| | Baroque vocal music (BVo) | <p>[A] Performance examination</p> <ol style="list-style-type: none"> 1. Compose and perform a program roughly 15-20 minutes in length from pieces chosen from the following three groups. [The only accompanying instrument will be the cembalo (see “©Notes applying to all early music” above). Choice of reference pitch will not affect grading.] <ol style="list-style-type: none"> 1) Solo pieces by G. Caccini, G. Frescobaldi, or C. Monteverdi 2) J. S. Bach aria with recitative, or aria alone 3) Two solo pieces from 1800 or earlier by one or two composers other than those listed under 1) and 2) above. <p>(For pieces in which the recitative and aria are counted as separate movements, such as oratorios and cantatas, they will be counted as individual pieces.) [Take care to ensure that the program as a whole includes lyrics in at least two of the following languages: Italian, German, French, and English. Also be sure the program includes one recitative (or a piece in the recitar cantando format).]</p> 2. Perform on the cembalo the figured bass piece assigned on the day of the examination. (Preview time: five minutes) <p>[B] Interview Simple questions concerning your reasons for applying and study plan.</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. |
|--------------------|-------------------------|---|
| Instrumental Music | Baroque violin (BVn) | <p>[A] Performance examination</p> <p>1. Choose and perform pieces from each of the following three groups.</p> <p>① J. S. Bach: Choose one sonata or partita from the unaccompanied sonatas and partitas BWV 1001 - 1006 and perform two movements.</p> <p>② One piece from a), b), and c) below</p> <p>a) A piece by D. Castello, G. B. Fontana, B. Marini, or one of their contemporary Italian composers</p> <p>b) A. Corelli: One piece from sonatas no. 1 - 6 of the Violin Sonatas, Op. 5 (1700) (with your own embellishment of the slow movement)</p> <p>c) H. I. von Biber: One piece from the Violin Sonatas (1681)</p> <p>③ One piece from d) and e) below</p> <p>d) J. M. Leclair: "Quatrième livre de sonates" Oeuvre 9 (1743)</p> <p>e) F. Couperin: "Concerts Royaux" (1722)</p> <p>2. Perform on the cembalo the figured bass piece assigned on the day of the examination. (Preview time: five minutes)</p> <p>[B] Interview Simple questions concerning your reasons for applying and study plan.</p> |
| | Baroque cello (BVc) | <p>[A] Performance examination</p> <p>1. Perform the pieces ① - ③ below.</p> <p>① Perform a three-octave scale in the key designated on the day of the examination. Use any tempo, with six or eight notes per bow, using the harmonic minor scale for the minor keys. Play by fingering without using an open string for other than the lowest note of C.</p> <p>② F. Geminiani: Sonata in a, op. 5-6</p> <p>③ J. S. Bach: Prélude, Allemande, and Courante (omitting repeats for Allemande and Courante) of one suite chosen from Suite a violoncello solo senza basso Nos. 2 - 4</p> <p>2. Ensemble piece</p> <p>④ G. F. Handel: Perform movements 1 and 2 of Sonate e-moll für Flauto Traverso und Basso Continuo (Hallenser Sonate No. 2, HWV 375) together with a solo performer arranged by the University and the cembalo performer who accompanied the examinee. Roughly 10 minutes of rehearsal time will be provided on the day of the examination.</p> <p>3. Perform on the cembalo the figured bass piece assigned on the day of the examination. (Preview time: five minutes)</p> <p>[Although there are no specific requirements concerning instrument and bow style (e. g., modern or baroque), use gut strings. Use the reference pitch a' = 415. For piece ② above, bring a cembalo basso continuo accompanist. Use any of the following versions: Peters or SPES (1746 Den Hague version); for ③ Bärenreiter (2000 edition), Breitkopf (2000), or Tokyo Shoseki (2009); for ④ Bärenreiter's contemporary score or a facsimile version from SPES or other publisher.)</p> <p>[B] Interview Simple questions concerning your reasons for applying and study plan.</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. |
|--------------------|----------------------|--|
| Instrumental Music | | <p>[A] Performance examination</p> <p>1. Perform each of the following pieces.</p> <ol style="list-style-type: none"> 1) A. Virgiliano: One ricercata piece from “Il Dolcimelo” [Use a Renaissance or early Baroque recorder. Any pipe type, pitch, and transposition are acceptable.] 2) J. M. Hotteterre: Suite 4 (Oeuvre Second 1715), all movements [Use a Baroque type treble, performing with transposition to G minor. Use pitch a’ = 415.] 3) J. S. Bach: Allemande, Corrente from Partita in A minor, BWV 1013 [Perform in the original key if using a voice flute and transposition to C minor if using a treble flute. No specific pitch designated.] 4) A. Vivaldi: Concerto in C major, RV 444, all movements [Use a Baroque type soprano. Use pitch a’ = 415.] <p>2. Perform on the cembalo the figured bass piece assigned on the day of the examination. (Preview time: five minutes)</p> <p>[B] Interview Simple questions concerning your reasons for applying and study plan.</p> |
| | Early Music | <p>[A] Performance examination</p> <p>1. Perform the pieces ① - ⑤ below (omit repeats).</p> <ol style="list-style-type: none"> ① Choose one composer each from groups A and B below and compose a 10-12 minute program combining the works of both composers you have chosen. Group A: G. Frescobaldi, G. M. Trabaci Group B: J. P. Sweelinck, W. Byrd, J. Bull ② Choose one suite by L. Couperin, J. H. D’ Anglebert, or L. Marchand and perform the Prélude, Allemande, Courante, Sarabande, and Gigue (or Canarie) from that suite. ③ J. S. Bach: Toccata in fis, BWV 910 ④ J. J. Froberger: “Tombeau fait à Paris sur la mort de Monsieur Blancheroche” ⑤ One piece from A. Forqueray: “Pièce de viole mises en pièces de clavecin” (up to four minutes) <p>2. Perform an ensemble work for basso continuo and melodic instrument (or voice) assigned on the day of the examination. (Preview discussion time: five minutes)</p> <p>[B] Interview Simple questions concerning your reasons for applying and study plan.</p> |
| | | <p>[A] Performance examination</p> <p>1. Perform each of the pieces ① - ⑥ below.</p> <ol style="list-style-type: none"> ① G. Frescobaldi: Aria detto Balletto (* Use Mitteltönigwerk.) ② J. P. Sweelinck: Hexachord Fantasia ③ N. de Grigny: Pange lingua (all three movements) ④ D. Buxtehude: Es spricht der unweisen Mund wohl, BuxWV 187 ⑤ J. S. Bach: Präludium und Fuge in D, BWV 532 ⑥ J. S. Bach: Allein Gott in der Höhe sei Ehr, BWV 676 <p>2. Perform on a positive organ an ensemble work for basso continuo and melodic instrument (or voice) assigned on the day of the examination. (Preview discussion time: five minutes)</p> <p>[B] Interview Simple questions concerning your reasons for applying and study plan.</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. |
|---------------------------|--|---|
| Instrumental Music | Early Music Fortepiano (Fp) | <p>[A] Performance examination</p> <p>1. Perform each of the following pieces (three pieces in total).</p> <p>① C. Ph. E. Bach: Fantasia A-dur Wq. 58/7 H. 278 (from Clavier-Sonaten und freye Fantasien nebst einigen Rondos für Kenner und Liebhaber Vol. 4 Leipzig 1783 Wq. 58)</p> <p>② Either of the following pieces</p> <p>a) W. A. Mozart: Klaviersonate B-dur K. 281 (omit repeats.)</p> <p>b) W. A. Mozart: Klaviersonate Es-dur K. 282 (omit repeats.)</p> <p>③ L. v. Beethoven: Sechs Variationen F-dur Op. 34 (omit repeats.)</p> <p>2. Perform the following piece on the cembalo.</p> <p>F. Couperin: Prelude No. 1 in C major from “L’Art de toucher le clavecin (Playing Methods of Clavier)”</p> <p>3. Perform a figured bass piece assigned on the day of the examination on the cembalo or fortepiano. (Preview time: five minutes)</p> <p>[B] Interview Simple questions concerning your reasons for applying and study plan.</p> |
| Conducting | Conducting | <p>[A] DVD screening When submitting your application, submit a DVD-R video and audio recording of yourself (the examinee) conducting the following work: Work: L. v. Beethoven: Egmont Overture, Op. 84 * Make sure it is possible to confirm from the video that the conductor is the examinee. The performance may be by orchestra or two pianos. The DVD-R video must be in NTSC or PAL format. The disc must indicate the name of the examinee and the date recorded. The DVD-R will not be returned after the screening.</p> <p>[B] Performance examination J. Brahms: Symphonie Nr. 1 Op. 68 or Symphonie Nr. 2 Op. 73</p> <p>[C] Piano L. v. Beethoven: Piano Sonata Nr. 8 c-moll Op. 13, “Pathétique”</p> <p>[D] Answering questions concerning music in general</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. | | | | | | | | | | | | | | |
|----------------------------|--|--|----------|-----------------------|------------------|--|-------------------|---|-------------------|---|---------|--|----------|---|----------|---|
| Traditional Japanese Music | | <p>Notes applying to all traditional Japanese music</p> <p>○ Applicants must perform the following pieces from memory for the sections to which they are applying. Applicants for Nagauta, Tokiwazu, and Kiyomoto may refer to printed lyrics solely for lyrics.</p> | | | | | | | | | | | | | | |
| | Shamisen Music | <p>[A] Performance examination</p> <table border="1"> <thead> <tr> <th>Sections</th> <th>Piece for examination</th> </tr> </thead> <tbody> <tr> <td>Nagauta shamisen</td> <td><i>Shizuhataobi</i> (composer: Kineya Saburosuke IV)</td> </tr> <tr> <td>Tokiwazu shamisen</td> <td><i>Sekinoto</i> (ii) (lyricist: Takarada Jurai; composer: Kishizawa Shikisa II)</td> </tr> <tr> <td>Kiyomoto shamisen</td> <td><i>Umenoharu</i> (lyricist: Mori Motoyoshi; composer: Kawaguchi Onao)</td> </tr> <tr> <td>Nagauta</td> <td><i>Shizuhataobi</i> (composer: Kineya Saburosuke IV)</td> </tr> <tr> <td>Tokiwazu</td> <td><i>Sekinoto</i> (ii) (lyricist: Takarada Jurai; composer: Kishizawa Shikisa II)</td> </tr> <tr> <td>Kiyomoto</td> <td><i>Umenoharu</i> (lyricist: Mori Motoyoshi; composer: Kawaguchi Onao)</td> </tr> </tbody> </table> <p>Note: Applicants to the sections Nagauta shamisen, Tokiwazu shamisen, and Kiyomoto shamisen must bring their own instruments.</p> <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of traditional Japanese music and the area you intend to study.</p> | Sections | Piece for examination | Nagauta shamisen | <i>Shizuhataobi</i> (composer: Kineya Saburosuke IV) | Tokiwazu shamisen | <i>Sekinoto</i> (ii) (lyricist: Takarada Jurai; composer: Kishizawa Shikisa II) | Kiyomoto shamisen | <i>Umenoharu</i> (lyricist: Mori Motoyoshi; composer: Kawaguchi Onao) | Nagauta | <i>Shizuhataobi</i> (composer: Kineya Saburosuke IV) | Tokiwazu | <i>Sekinoto</i> (ii) (lyricist: Takarada Jurai; composer: Kishizawa Shikisa II) | Kiyomoto | <i>Umenoharu</i> (lyricist: Mori Motoyoshi; composer: Kawaguchi Onao) |
| | Sections | Piece for examination | | | | | | | | | | | | | | |
| Nagauta shamisen | <i>Shizuhataobi</i> (composer: Kineya Saburosuke IV) | | | | | | | | | | | | | | | |
| Tokiwazu shamisen | <i>Sekinoto</i> (ii) (lyricist: Takarada Jurai; composer: Kishizawa Shikisa II) | | | | | | | | | | | | | | | |
| Kiyomoto shamisen | <i>Umenoharu</i> (lyricist: Mori Motoyoshi; composer: Kawaguchi Onao) | | | | | | | | | | | | | | | |
| Nagauta | <i>Shizuhataobi</i> (composer: Kineya Saburosuke IV) | | | | | | | | | | | | | | | |
| Tokiwazu | <i>Sekinoto</i> (ii) (lyricist: Takarada Jurai; composer: Kishizawa Shikisa II) | | | | | | | | | | | | | | | |
| Kiyomoto | <i>Umenoharu</i> (lyricist: Mori Motoyoshi; composer: Kawaguchi Onao) | | | | | | | | | | | | | | | |
| Sokyoku (Koto Music) | <p>Yamada School</p> <p>[A] Performance examination</p> <p>Koto/koto song: <i>Sakuragari</i> (composer: Yamada Kengyo)</p> <p>Note: Use the koto instrument (with Teton strings) provided by the University.</p> <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of traditional Japanese music and the area you intend to study.</p> | | | | | | | | | | | | | | | |
| | <p>Ikuta School</p> <p>[A] Performance examination</p> <p>Koto: <i>Yoyonohoshi</i> (composer: Mitsuzaki Kengyo) <i>Nakazorakinuta</i> (composer: Miyagi Michio)</p> <p>Note: Use the koto instrument (with Teton strings) provided by the University.</p> <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of traditional Japanese music and the area you intend to study.</p> | | | | | | | | | | | | | | | |
| | <p>Shakuhachi</p> <p>[A] Performance examination</p> <p>Kinko School applicants:</p> <ol style="list-style-type: none"> <i>Shinkyorei</i> (arrangement: Kurosawa Kinko I) <i>Koku Reibo</i> (arrangement: Kurosawa Kinko I) <i>Akita Sugagaki</i> (arrangement: Kurosawa Kinko I) <p>Tozan School applicants:</p> <ol style="list-style-type: none"> <i>Iwashimizu</i> (composer: Nakao Tozan, founder of the school) <i>Kangetsu</i> (composer: Nakao Tozan, founder of the school) <i>Kogetsucho</i> (composer: Nakao Tozan, founder of the school) <p>○ Choose and perform two of the three pieces above.</p> <p>○ Use a five-holed shakuhachi of the standard length (made of bamboo).</p> <p>○ Kinko School applicants must use Miurakindo scores. Tozan School applicants must use the official scores of the Tozanryu Shakuhachi Foundation.</p> <p>Common pieces:</p> <ol style="list-style-type: none"> <i>Matsukaze</i> (composers: Nakanoshima Shosei, Yamaki Oga) <i>Miyamajishi</i> (composer: Kikuoka Gengyo) <p>○ Choose and perform one of the two pieces above.</p> <p>○ Use a five-holed shakuhachi of the standard length (made of bamboo).</p> <p>○ Kinko School applicants must use scores published by Chikuyusha, while Tozan School applicants must use the official scores of the Tozanryu Shakuhachi Foundation.</p> <p>○ The University will provide accompanists (on koto and shamisen) for the common pieces.</p> <p>[B] Interview</p> <p>Answer questions in Japanese concerning your goals in specializing in the study of traditional Japanese music and the area you intend to study.</p> <p>* When applying for admission, be sure to enter the necessary information on the designated form (form for submission of recital pieces for examination).</p> | | | | | | | | | | | | | | | |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. |
|----------------------------|--|--|
| Traditional Japanese Music | <p style="text-align: center;">Nohgaku (Noh)</p> | <p>[A] Performance examination Kanze or Hosho school applicants: Noh vocal solo <i>Hanagatami-kuse</i> and shimai <i>Hanagatami-kurui</i> Shimogakari Hosho school applicants: Noh vocal solo <i>Hanagatami-kurui</i> and shimai <i>Shun'ei</i> Izumi school applicants: Koutai vocal solo <i>Natorigawa</i> and komai <i>Ebisukuigawa</i></p> <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of traditional Japanese music and the area you intend to study.</p> |
| | <p style="text-align: center;">Nohgakuhayashi (Noh Musical Accompaniment)</p> | <p>[A] Performance examination 1. Fue: <i>Gaku</i> or <i>Kagura</i> 2. Kotsuzumi: Musical accompaniment <i>Nonomiya</i> (from <i>Ikanarukuruma</i>) 3. Otsuzumi: Musical accompaniment <i>Nonomiya</i> (from <i>Ikanarukuruma</i>) 4. Taiko: <i>Gaku</i> or <i>Kagura</i></p> <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of traditional Japanese music and the area you intend to study. * When applying for admission, be sure to enter the necessary information on the designated form (form for submission of recital pieces for examination).</p> |
| | <p style="text-align: center;">Hogakuhayashi (Wind and Percussion Accompaniments to Traditional Japanese Music)</p> | <p>[A] Performance examination 1. <i>Funa Benkei</i> (composer: Kineya Katsusaburo II): Choose any instrument (taiko, otsuzumi, kotsuzumi). 2. <i>Hanabusashuchakujishi</i> (composer: Kineya Yasaburo I): Fue 3. Playing a five-line staff score at first sight on instrument of specialization Notes: 1) All pieces other than 3 above must be played from memory. 2) University staff will provide accompaniment (nagauta, shamisen) for pieces 1 and 2 above. 3) Applicants must bring their own instruments.</p> <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of traditional Japanese music and the area you intend to study.</p> |
| | <p style="text-align: center;">Traditional Japanese Dance</p> | <p>[A] Performance examination 1. Male dance: Kiyomoto: <i>Hokushu</i> 2. Female dance: Nagauta: <i>Kyoganokomusumedojoji</i> Perform the portions designated by the examiner for both of the above pieces to tape recordings provided by the University. Notes: 1) The following tape recordings will be used: for Kiyomoto, a performance from the collected works of Kiyomoto Shizutayu (Victor); for Nagauta, a performance by Yoshimura Ijuro from the Japanese dance Azuma School examination pieces (Columbia). Contact the Educational Affairs Section of the Faculty of Music if you find it difficult to obtain these recordings for preparation purposes. 2) For each of the above pieces, a folding fan and a hand towel will be used in place of props.</p> <p>[B] Interview Answer questions in Japanese concerning your goals in specializing in the study of traditional Japanese music and the area you intend to study.</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. |
|-------------------------------------|----------------------------|---|
| Musicology and Music Studies | Musicology | <p>[A] Major essay The applicant must write a brief essay entirely in Japanese on his or her research field in musicology, focusing mainly on his or her research plans for the MA course. (Time allotted: two hours)</p> <p>[B] Musicology Written examination on basic knowledge of musicology Note: Applicants are permitted to use a dictionary for the examination on musicology. However, they are permitted to use only one language dictionary in hardcopy format. Use of non-language dictionaries, such as music dictionaries, is prohibited.</p> <p>[C] Oral questioning Answer questions in Japanese concerning your goals in specializing in the study of musicology and the area you intend to study.</p> |
| | Music Education | <p>[A] Major essay The applicant must write a brief essay entirely in Japanese on his or her research field in music education, focusing mainly on his or her research plans for the MA course. (Time allotted: two hours)</p> <p>[B] Performance examination on musical instrument or written examination on musicology [Choose one of examinations ① - ⑤ below.]</p> <p>① Examination subjects if the applicant chooses to be tested on Composition Same as described under “Content of examinations, musical pieces for examination, etc.” for the Composition major in this pamphlet</p> <p>② Examination subjects if the applicant chooses to be tested on Vocal Music Only part “① Vocal recital examinations” under “Content of examinations, musical pieces for examination, etc.” for the Vocal Music major in this pamphlet</p> <p>③ Examination subjects if the applicant chooses to be tested on a musical instrument Same as described under “Content of examinations, musical pieces for examination, etc.” for the musical instrument majors in this pamphlet. However, the examination subjects for testing on the piano are as indicated below.</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;"> <p>Perform the pieces (A) and (B) below. (A) Any one piece from sonatas by Haydn, Mozart, or Beethoven (all movements) (B) Any one piece from the Etudes of Chopin (Op. 10 or Op. 25) Notes: 1. Perform both pieces from memory. 2. You may be asked to omit part of the performance on the day of the examination due to time constraints.</p> </div> <p>④ Examination subjects if the applicant chooses to be tested on Traditional Japanese Music Same as described under “Content of examinations, musical pieces for examination, etc.” for the Traditional Japanese Music major in this pamphlet</p> <p>⑤ Examination subjects if the applicant chooses to be tested on Musicology Only part “[B] Musicology” under “Content of examinations, musical pieces for examination, etc.” for the Musicology research field in this pamphlet</p> <p>[C] Oral questioning Answer questions in Japanese concerning your goals in specializing in the study of music education and the area you intend to study.</p> |
| | Literature in Music | <p>[A] Major essay The applicant must write a brief essay entirely in Japanese on his or her research field in literature in music, focusing mainly on his or her research plans for the MA course. (Time allotted: two hours)</p> <p>[B] Oral questioning Answer questions in Japanese concerning your goals in specializing in the study of literature in music and the area you intend to study.</p> |

| Major | Research field, etc. | Content of examinations, musical pieces for examination, etc. |
|-------------------------------------|--------------------------------------|--|
| Musicology and Music Studies | Creativity of Music and Sound | <p>[A] Major essay The applicant must write a brief essay entirely in Japanese on his or her research field in creativity of music and sound, focusing mainly on his or her research plans for the MA course. (Time allotted: two hours)</p> <p>[B] Oral questioning Answer questions in Japanese on the area you intend to study in creativity of music and sound.</p> <p>* All examinees must submit a work or essay with their applications.</p> <ul style="list-style-type: none"> ● Work or essay to submit Submit any of the items described under (1), (2), or (3) below. (These will not be returned.) <p>(1) If you would prefer to be evaluated on technique in producing musical works Submit two to three pieces of your own works* and an explanatory account of each. You may submit your own works in the form of a recording, sheet music, or both. The explanatory account must be no more than four A4-sized pages in length. If the work has been performed publicly, include information such as date of publication, venue, performers, and audio equipment used.</p> <p>(2) If you would prefer to be evaluated on recording technologies Submit one or two recordings* (roughly 5-10 minutes in length) you made yourself of an existing work (original works are also acceptable), along with an explanatory account in Japanese. (The explanatory account must be no more than four A4-sized pages in length per recording. Include detailed information on recording and mixing.)</p> <p>(3) If you would prefer to be evaluated on research on music or acoustics Submit an essay, in Japanese, on music or acoustics (in any format, with text of roughly 4,000 characters in length).</p> <p>* Submit on CD-R or DVD-R disk if the work is in audio format only or on DVD-R or Blu-ray disk if it includes visual elements. If any specifics warrant particular note when playing the work, include this information in the explanatory account. Enclose each work (media) and/or sheet music and an explanatory account in its own envelope, with your name and the work's title written on the envelope.</p> |

Handling of personal information

Under the Act on the Protection of Personal Information by Incorporated Administrative Agencies (“Personal Information Protection Act” hereinafter), the university will use personal information obtained during the process of selecting students for tasks related to the selection process and for other purposes, as described below.

(1) Purposes of use

- ① Personal information concerning successful applicants such as names and addresses will be used for tasks related to admission procedures.
- ② Personal information, such as names and addresses concerning persons who have completed admission procedures will be used following matriculation for tasks related to their studies, including management of student records and tasks related to health, such as medical examinations.
- ③ Personal information such as names and addresses concerning persons who have completed admission procedures will be used for tasks related to the management of payments, such as collection of enrollment and tuition fees.
- ④ Personal information such as grades obtained during the selection process will be used for tasks related to support for studies, including waivers of enrollment fees and tuition fees in the first year and selection of students for scholarships.
- ⑤ Personal information such as grades obtained during the selection process will be used for tasks related to statistical processing, provision of information to prospective students, and surveys and research related to the selection process. In such cases, the personal information will be used in ways that render it impossible to identify individuals.

(2) Provision of personal information to third parties

Apart from the cases set forth in Article 9 of the Personal Information Protection Act, personal information obtained by the university will not be used for other purposes or provided to third parties without the permission of the applicants themselves. However, the minimum required information may be provided in the following cases:

- ① Tasks involving the handling of personal information described in 1. (1) ① to ⑤(5) above may be entrusted to an external third party after concluding a contract with them concerning the appropriate handling of personal information
- ② Provision of information to parties outside the university in cases in which this would be in the interests of the person concerned
 - (a) Musical Education Promotion Association (parents’ association for the Faculty of Music supporting faculty’s education, research, and students’ extracurricular activities)
 - (b) Dosei-kai (alumni association for the Faculty of Music)
 - (c) Tokyo University of the Arts Cooperative Association

平成 28 年度 東京藝術大学大学院音楽研究科(修士課程)入学願書

願書、写真票、受験票(①~④)とも切り離さず、一連綴のまま提出すること。
記入は太線内とし、※印欄は記入しないこと。

| | | | | | |
|--|---------------------------------------|-----------------------|--------------|-----|------|
| (ふりがな) (Furigana) | | 昭和 年 月 日 生 | | 専攻等 | 受験番号 |
| 氏名 Name | | 男・女(満才) | | ※ | ※ |
| 現住所 | (〒 —) TEL | Current address | | | |
| 受験時の連絡先 | (〒 —) 携帯電話番号 Mobile telephone number | メールアドレス Email address | In care of 方 | | |
| Contact address at time of examination | | | | | |

2016 Photo Card

平成 28 年度 写真票 ③
東京藝術大学大学院音楽研究科(修士課程)

| | |
|--------|---------------|
| Major* | Examinee no.* |
| 専攻等 | 受験番号 |
| ※ | ※ |

ふりがな
氏名
昭和 年 月 日(才)男・女
平成

写真貼付
4 cm × 3 cm
脱帽、上半身像
(注)出願前3か月以内に撮影したものを貼ること。写真裏面に専攻名及び氏名を記入すること。

① 志願する専攻・研究分野・声種・楽器等 Major, research field, vocal type, instrument, etc.

1. 志願する専攻, 研究分野, 声種, 楽器等すべてについて赤○で囲むこと。 you wish to study
2. 記入例 1. **器楽** **弦楽** **Vn** 記入例 2. **音楽教育** **音楽学** **体系的音楽学** **音楽美学**

| 専攻 | 研究分野・声種・楽器等 | 専攻 | 研究分野・声種・楽器等 |
|-------|--|----------------|--|
| 作曲 | 作曲, エクリチュール | 音楽文化学 | 体系的音楽学, 音楽美学, 音楽民族学 |
| 声乐オペラ | S, Ms, A, T, Br, B 新曲視唱の受験対象者に [該当する 該当しない] | 音楽学 | 西洋音楽史, 日本・東洋音楽史 |
| 器楽 | 鍵盤楽器 Pf, Org | 音楽文芸 | |
| | 弦楽 Vn, Va, Vc, Cb, Hp | 音楽音響創造 | |
| | 管打楽 Fl, Ob, Cl, Fg, Sx, Hr, Tp, Tb(TTb, BTb), Euph, Tu, Pc | 研究分野 | 「楽器等の実技試験」または「音楽学の筆記試験」において選択する専攻, 研究分野, 楽器等 |
| | 室内楽 個人受験 Pf,Vn,Va,Vc,Fl 弦楽四重奏, 奏楽 グループ受験 Ob,Cl,Fg,Hr 弦楽二重奏, 奏楽 | 作曲 | 作曲 |
| 古楽 | バロック声楽, バロックヴァイオリン, バロックチェロ, リコーダー, チェンバロ, バロックオルガン, フォルテピアノ | 声楽 | S, Ms, A, T, Br, B |
| 指揮 | | 器楽 | Pf, Org, Vn, Va, Vc, Cb, Hp, Fl, Ob, Cl, Fg, Sx, Hr, Tp, Tb (TTb, BTb), Euph, Tu, Pc, バロック声楽, バロックヴァイオリン, バロックチェロ, リコーダー, チェンバロ, バロックオルガン, フォルテピアノ |
| 邦楽 | 三味線音楽 | 音楽教育 | |
| | 箏曲 | ソルフェージュ | 長唄三味線, 常磐津三味線, 清元三味線, 長唄, 常磐津, 清元 |
| | 尺八 | 邦楽 | 山田流, 生田流 |
| | 能楽 | | 尺八(琴古流, 都山流), 能楽(観世流, 宝生流, 下掛宝生流, 和泉流), 能楽囃子(笛, 小鼓, 大鼓, 太鼓), 邦楽囃子(笛, 小鼓, 大鼓, 太鼓), 日本舞踊 |
| | 能楽囃子 | | |
| | 邦楽囃子 | | |
| 日本舞踊 | | 音楽学 | 体系的音楽学(音楽美学, 音楽民族学), 西洋音楽史, 日本・東洋音楽史 |

(切り離さないこと)

※点呼欄(出席は✓, 欠席は欠)
(注)受験生は、この欄に記入しないこと。Note: Examinees should leave this section blank.

| 科目 | 点呼 | 科目 | 点呼 |
|-------------|----|---------------|----|
| 実技1回(面接含む) | | 音楽音響創造試験・記述試験 | |
| 声乐実技2回 | | 口述試験 | |
| 音楽学試験 | | 音楽史 | |
| 音楽学専攻論文 | | 語学 | |
| 音楽教育小論文 | | 基礎能力検査 | |
| ソルフェージュ記述試験 | | ピアノ聴見 | |
| ソルフェージュ試験 | | 初見唱 | |
| 音楽文芸専攻論文 | | 楽典 | |
| 音楽文芸小論文 | | | |

(切り離さないこと)

2016 Examination Card (Also fill out reverse side.)

平成 28 年度 **④ 受験票** (裏面記入あり)

東京藝術大学大学院音楽研究科(修士課程)

| | |
|-----|------|
| 専攻等 | 受験番号 |
| ※ | ※ |

Major* Examinee no.*

注意事項

この受験票は、受験の際、常に携帯すること。

Notes:

Keep this Examination Card with you at all times while taking the examination.

裏面の「郵便はがき」に住所等を記入し、切手を貼ること。

Enter your address and other information on the postcard on the reverse side and affix a postage stamp.

(切り離さないこと)

② 語学【選択する語学名を赤○で囲むこと。】

| 専攻・研究分野 | 選択数 | 語学名 |
|------------------------------|-------------------------------------|------------------|
| 作声器指 | 1ヶ国語 | 英・独・仏・伊 |
| 邦楽 | 1ヶ国語 | 国語古文 |
| 音楽学 | 2ヶ国語 | 英・独・仏・伊・露・西 |
| 音楽教育・ソルフェージュのうち「音楽学の筆記試験」選択者 | (ただし、「日本・東洋音楽史」ならびに「音楽民族学」志願者は1ヶ国語) | |
| 音楽教育・ソルフェージュのうち「楽器等の実技試験」選択者 | 邦楽以外 1ヶ国語 | 英・独・仏・伊 国語古文 |
| 音楽文芸 | 2ヶ国語 | 英・独・仏・伊・露・西・国語古文 |
| 音楽音響創造 | 1ヶ国語 | 英・独・仏・伊・露・西・国語古文 |

③ 基礎学教科目(音楽史)【選択する分野を赤○で囲むこと。】

(作曲専攻及び音楽文化学専攻志願者は記入不要)

| |
|-------------------------|
| 声乐を中心とする音楽史(西洋音楽史) |
| 鍵盤楽器を中心とする音楽史(西洋音楽史) |
| 弦楽・管打楽器を中心とする音楽史(西洋音楽史) |
| 日本を含む東洋音楽史 |

④ 出身大学名【記入または赤○で囲むこと】

| | | |
|--------|----------|---------------|
| 本学出身者 | 左記を赤○で囲む | 学部と志願する専攻が同じ |
| | | 学部と志願する専攻が異なる |
| 他大学出身者 | 出身大学名 | 大学 |

宗次徳二特待奨学生 (声乐専攻志願者は該当番号に○印) 1. 申請する 2. 申請しない

Also fill out reverse side. 裏面にも記入事項があります。

| | |
|-----|------|
| 専攻等 | 受験番号 |
| ※ | ※ |

●選択受験科目（赤○で囲む）

| | | |
|------------------------------|---|---|
| 音楽史 | 声楽，鍵盤楽器，弦楽・管打楽器，日本を含む東洋 (作曲専攻及び音楽文化専攻志願者は記入不要) | |
| 語学【選択する語学名を赤○で囲むこと。】 | | |
| 専攻・研究分野 | 選択数 | 語学名 |
| 作声器指 | 1ヶ国語 | 英・独・仏・伊 |
| 邦楽 | 1ヶ国語 | 国語古文 |
| 音楽学 | 2ヶ国語 | 英・独・仏・伊・露・西 <small>(ただし、「日本・東洋音楽史」ならびに「音楽民族学」志願者は1ヶ国語)</small> |
| 音楽教育・ソルフェージュのうち「音楽学の筆記試験」選択者 | | |
| 音楽教育・ソルフェージュのうち「楽器等の実技試験」選択者 | 1ヶ国語 | 邦楽以外 邦楽 |
| 音楽文芸 | 2ヶ国語 | 英・独・仏・伊・露・西・国語古文 |
| 音楽音響創造 | 1ヶ国語 | 英・独・仏・伊・露・西・国語古文 |

(注) 願書に記入した科目と同じ科目を囲むこと。

(切り離さないこと)

郵便はがき

郵便切手を出願者が貼ること。
52円切手
(速達332円)

□□□□-□□□□□□

(Start with prefecture name.)

(都道府県名から記入)

Applicant should affix a 52-yen (332-yen for express mail) stamp here.

殿

受験票

〒110-8714 東京都台東区上野公園12-8
東京藝術大学音楽学部教務係
電話 050(5525)2309

② 履 歴 書 Curriculum vitae

- 記入上の注意
1. 本人が記入すること。
 2. 年数は元号（平成等）で記入すること。
 3. 音楽学習履歴欄の記入は、大学での授業に含まれる発表会を省略してもよい。

| | | | | | | | | | |
|------------------|-----|---------|-------|------|-------|---------------------------------------|-------|-------|-------|
| Academic history | 学 歴 | 高校 | 年 月 月 | ~ | 年 月 月 | 音楽学習歴 (指導を受けた教師名・学校名・発表会・発表作品・論文等) | 年 月 月 | ~ | 年 月 月 |
| | | 大学 | 学 部 | 科 専攻 | 年 月 月 | | ~ | 年 月 月 | |
| | | (卒・卒見込) | | | 年 月 月 | | ~ | 年 月 月 | |
| | | | | | 年 月 月 | | ~ | 年 月 月 | |
| | | | | | 年 月 月 | | ~ | 年 月 月 | |
| | | | | | 年 月 月 | | ~ | 年 月 月 | |
| 職 歴 | | | 年 月 月 | ~ | 年 月 月 | | 年 月 月 | ~ | 年 月 月 |
| | | | 年 月 月 | ~ | 年 月 月 | | 年 月 月 | ~ | 年 月 月 |
| | | | 年 月 月 | ~ | 年 月 月 | | 年 月 月 | ~ | 年 月 月 |
| 賞 罰 | | | | | | | 年 月 月 | ~ | 年 月 月 |
| | | | | | | | 年 月 月 | ~ | 年 月 月 |

Free-choice pieces for technical examinations for your major
(To be filled out only by applicants for the Wind and Percussion Instruments research field. Also submit a separate form for submission of recital pieces for examination.)

専攻実技試験における「自由曲」の曲名

(管打楽研究分野、指揮研究分野志願者のみ記入する。別途、受験曲目提出用紙も提出すること。)

| | | |
|---|--|------------|
| 志願する研究分野，楽器名 | Research field, instrument applied for | |
| 自由曲（受験曲目） Free choice (examination piece) | 楽 器 名 | Instrument |
| | 曲名・調名 | Title, key |
| | 作曲者名 | Composer |

楽器借用の有無

(箏曲研究分野山田流志願者のみ記入する。持参，借用の別を○で囲むこと。)

| | | | | |
|----------|-----|-----|-----|-----|
| 志願する研究分野 | 箏 | | 三 絃 | |
| 箏曲（山田流） | 持 参 | 借 用 | 持 参 | 借 用 |

①

(1) Do not separate the Application Form, Photo Card, and Examination Card (Forms ① - ④). Submit them bound together.

(2) Complete **the boxes outlined in bold**. Leave all boxes marked with ※ blank.

②

1. Circle in red below all information describing the major, research field, vocal type, instrument, etc. for which you are applying.

2. Example 1: Example 2:

③

Major, research field, instrument, etc. chosen for technical examination on musical instruments and written examination on musicology

④

| | | |
|---|------------------------|---|
| Your university [fill out or circle in red.] | | |
| Graduate of Tokyo University of the Arts | Circle in red at left. | Major applied for is the same as for undergraduate major. |
| | | Major applied for differs from undergraduate major. |
| | Student no. | |
| Graduate of other university | University name | |

⑤

Attach photo here.

4 cm × 3 cm

Top half of body, no hats

Note: Affix a photograph taken within three months before the application. Write your major and your name on the back side of the photo.

⑥

Notes on filling out this form:

1. This form should be filled out by the applicant him or herself.

2. Enter years using Japanese imperial era names (e.g., Heisei).

3. Recitals included in university courses may be omitted when filling out the section on music studies history.

⑦

Employment history

⑧

Rewards, punishments

⑨

Music studies history

(Names of teachers, schools, recitals, published works, essays, etc.)

⑤ 平成28年度外国人修士 検定料振込依頼書 (国費外国人留学生は、納入不要)

Cut here and submit to the financial institution.
↓ 切り離して、金融機関に提出すること ↓

Cut here and attach to the Entrance Screening Fee Remittance Proof Submission Form.
↓

A票

振込依頼書

(「東京藝術大学」入学試験検定料)

金融機関取扱期間

平成28年1月4日(月)~8日(金)

| | | | |
|---------------------------------|---------------|-----------|---------|
| ご依頼日 | | 研究分野(楽器)名 | |
| 平成 年 月 日 | 電信扱 | 手数料 | 円 |
| 振込先 | 三井住友銀行 東京公務部 | | |
| 受取人 | 金額 | 円 | |
| 預金種目 | 普通 | 口座番号 | 151793 |
| (フリガナ) トウキョウゲイジュツダイガク (おなまえ) | 金額 | 円 | ¥360000 |
| 受取人 | 東京芸術大学 検定料収納口 | | |
| 依頼人 | 整理番号 | 志願者氏名 | |
| (おところ) | (フリガナ) | (フリガナ) | |
| (おところ) | (電話) | () | |
| | 収納印 | | |

← 切り離して金融機関に提出すること

※【取扱金融機関へのお願い】

- 5桁の整理番号は、氏名頭部へ連続して打電して下さい。
- 収納印はA・B・C票の3ヶ所にもれなく押印して下さい。
- B・C票は、必ず依頼人へお返し下さい。
- 三井住友銀行本支店にて振込の場合の振込手数料は無料となります。(ATM等は不可です)

(取扱金融機関保管)

音楽・外国人修士

B票

振込金受取書

(「東京藝術大学」入学試験検定料)

| | | |
|----------|--------------|------|
| 平成 年 月 日 | 金額 | 円 |
| | ¥360000 | |
| 振込先 | 三井住友銀行 東京公務部 | |
| 受取人 | 東京芸術大学 | |
| 志願者 | 整理番号 | |
| | (フリガナ) | |
| | 氏名 | |
| | 手数料 | 円 |
| 収納印 | | 収入印紙 |

← 金融機関で切り離してください

(志願者保管)

音楽・外国人修士

C票

「東京藝術大学」入学試験
検定料振込金受付証明書

| | | |
|-----------|--------------|---|
| 研究分野(楽器)名 | 金額 | 円 |
| | ¥360000 | |
| 振込先 | 三井住友銀行 東京公務部 | |
| 受取人 | 東京芸術大学 | |
| 志願者 | 整理番号 | |
| | (フリガナ) | |
| | 氏名 | |
| 収納印 | | |

← 切り離して、提出用紙に貼り付けること

(大学提出用)

音楽・外国人修士

Cut here and submit to the financial institution.

入学試験検定料振込金 受付証明書提出用紙

Entrance Screening Fee Remittance Proof Submission Form

平成28年度
音楽・外国人修士

For remittance from a bank or other financial institution

◇銀行等金融機関での振込

- 振込時に返却されたC票を下記の位置に貼り付けること。
Attach Form C (returned at the time you remit payment) in the position shown below.
- 金融機関の収納印が押印されていることを必ず確認すること。
Confirm that it carries a receipt seal from the financial institution.
- 志願者氏名、連絡先を必ず記入すること。
Be sure to enter the applicant's name and contact information.

| | |
|-----------------------------|-----------------------|
| C票 | |
| 「東京藝術大学」入学試験 検定料振込金受付証明書 | |
| 研究分野 (楽器)名 | |
| 金額 | 万円 千 円 ¥ 3 6 0 0 0 |
| 振込先 | 三井住友銀行 東京公務部 |
| 受取人 | 東京芸術大学 |
| 志願者 | 整理番号 |
| | (フリガナ) |
| | 氏名 |
| 収納印 | |
| (大学提出用) | 音楽・外国人修士 |

Name of applicant
志願者氏名

| |
|-------------------|
| (フリガナ) (Furigana) |
| |

連絡先 Contact details

| |
|--------------------------------|
| 自宅電話番号 Home telephone number |
| 携帯電話番号 Mobile telephone number |
| メールアドレス Email address |
| @ |

外国人
修士
用

Name and address labels for sending admission documents

Research field

Examinee no.

⑥

入学手続書類送付用宛名ラベルシール

| | |
|--------|-------|
| ※研究分野等 | ※受験番号 |
| | |

For sending admission documents for the 2016 academic year

①平成 28 年度入学手続書類送付用

| | | | |
|----------------|-------|--------------------------|----------------------------|
| Address 住所： | 〒 | Prefecture 都・道 府・県 | Municipality 市・区 町・村 |
| | _____ | | |
| | | | 方 In care of |
| Name 氏名： | _____ | | 様 |

For sending admission documents for the 2016 academic year

②平成 28 年度入学手続書類送付用

| | | | |
|----------------|-------|--------------------------|----------------------------|
| Address 住所： | 〒 | Prefecture 都・道 府・県 | Municipality 市・区 町・村 |
| | _____ | | |
| | | | 方 In care of |
| Name 氏名： | _____ | | 様 |

修士用

- (注)
- ※印欄は、記入しないこと。
 - このラベルシールは、出願時に入学願書等と一緒に提出すること。
 - 太枠内に収まるよう、丁寧に記入すること。
 - ①・②の両方に同じ宛先を記入すること。
 - 宛先は日本国内に限る。(海外在住者は、日本国内の代理人を指定すること。)
 - 平成 28 年 2 月 22 日(月)発送 (予定) に受け取りが可能な宛先を記入すること。
帰省等で一定期間不在になる場合には必ず音楽学部教務係に連絡すること。

Notes:

- Leave all boxes marked with ※ blank.
- Submit these labels with your admission application form when you apply.
- Complete carefully and ensure that the writing is within the bold frame.
- Write the same name and address on labels ① and ②.
- The address must be in Japan. (If you reside overseas, please designate an agent who resides in Japan.)
- Admission procedure documents will be sent out to final successful applicants on Monday, February 22, 2016 (scheduled) at the address provided above. Those who will be temporarily away from the address should contact the Educational Affairs Section of the Faculty of Music.

| |
|--------------------|
| (Furigana) Name |
|--------------------|

⑦ 2016 Academic Year: Form for submission of recital pieces for examination [Vocal Music major]
Tokyo University of the Arts Graduate School of Music
(MA Course) [International Students]

| Major | Vocal type | Examinee number |
|-------|------------|-----------------|
| ※ | | ※ |

| Group | Letter | Composer | Title | Piece (in original language) | Performance time |
|----------|--------|----------|-------|------------------------------|------------------|
| A | a | | | | |
| | b | | | | |

| Group | Letter | Composer | Title | Piece (in original language) | Performance time |
|----------|--------|----------|-------|------------------------------|------------------|
| B | c | | | | |
| | d | | | | |

| Group | Letter | Composer | Title | Piece (in original language) | Performance time |
|----------|--------|----------|-------|------------------------------|------------------|
| C | e | | | | |
| | f | | | | |

Notes:

1. Leave all boxes marked with ※ blank.
2. If the piece is an opera aria, indicate the role and the opening lyrics in the original language.
3. Since the recital pieces will be specified using the groups A, B, and C and the letters (a, b, c, d, e, and f) printed on this form, bring a copy of the form with you on the day of the examination so you can check the specified pieces.
4. Applicants to the research field of Music Education who are being tested on vocal music in their performance examinations on musical instruments are also required to submit this form.
5. Submit this form along with other application documents when submitting the application.

| |
|------------|
| (Furigana) |
| _____ |
| Name |
| _____ |

**⑧ 2016 Academic Year: Form for submission of
recital pieces for examination [Opera major]
Tokyo University of the Arts Graduate School of Music
(MA Course) [International Students]**

| Major | Vocal type | Examinee number |
|-------|------------|-----------------|
| ※ | | ※ |

| Group | Letter | Composer | Title | Piece (in original language) | Performance time |
|----------|--------|----------|-------|------------------------------|------------------|
| A | a | | | | |
| | b | | | | |

| Group | Letter | Composer | Title | Piece (in original language) | Performance time |
|----------|--------|----------|-------|------------------------------|------------------|
| B | c | | | | |
| | d | | | | |

| Group | Letter | Composer | Title | Piece (in original language) | Performance time |
|----------|--------|----------|-------|------------------------------|------------------|
| C | e | | | | |
| | f | | | | |

Notes:

1. Leave all boxes marked with ※ blank.
2. If the piece is an opera aria, indicate the role and the opening lyrics in the original language.
3. Since the recital pieces will be specified using the groups A, B, and C and the letters (a, b, c, d, e, and f) printed on this form, bring a copy of the form with you on the day of the examination so you can check the specified pieces.
4. Applicants to the research field of Music Education who are being tested on vocal music in their performance examinations on musical instruments are also required to submit this form.
5. Submit this form along with other application documents when submitting the application.

| |
|------------|
| (Furigana) |
| _____ |
| Name |

**⑨ 2016 Academic Year: Form
for submission of recital pieces
for examination
[Piano research field]
Tokyo University of the Arts Graduate
School of Music (MA Course)
[International Students]**

| | |
|----------------|-----------------|
| Research field | Examinee number |
| Piano | ※ |

◎Indicate a program of at least 25 minutes in length consisting of the pieces specified in this pamphlet.

| Piece | Composer | | Title | Key | Performance time |
|-------|-------------|--------|-------|-----|------------------|
| (A) | | | | | (m) (s) |
| (B) | (a) | Chopin | | | (m) (s) |
| | (b) | | | | (m) (s) |
| (C) | Free choice | | | | (m) (s) |

Notes:

1. Leave the box marked with ※ blank.
2. Submit this form along with other application documents when submitting the application.

| |
|------------|
| (Furigana) |
| Name |

**⑩ 2016 Academic Year: Form
for submission of recital pieces
for examination
[Organ research field]
Tokyo University of the Arts Graduate
School of Music (MA Course)
[International Students]**

| | |
|----------------|-----------------|
| Research field | Examinee number |
| | ※ |

Recital pieces (A)

| Piece | Composer | Title | Key |
|-------|------------|-------|-----|
| (1) | J. S. Bach | | |
| (2) | J. S. Bach | | |
| (3) | | | |

Will you need an assistant? [Y / N] The University will provide the assistant.
(Circle one.)

Notes:

1. Leave the box marked with ※ blank.
2. Applicants to the research field of Music Education who are being tested on the organ in their performance examinations on musical instruments are also required to submit this form.
3. Submit this form along with other application documents when submitting the application.

| |
|------------|
| (Furigana) |
| _____ |
| Name |
| _____ |

**⑪ 2016 Academic Year: Form
for submission of recital pieces
for examination
[String Instruments
research field]
Tokyo University of the Arts Graduate
School of Music (MA Course)
[International Students]**

| | |
|-------------------------------|-----------------|
| Research field and instrument | Examinee number |
| | ※ |

Recital pieces

| Piece | Composer | Title |
|-------|----------|-------|
| 1 | | |
| 2 | | |

Notes:

1. Leave the box marked with ※ blank.
2. Applicants to the research field of Music Education who are being tested on string instruments in their performance examinations on musical instruments are also required to submit this form.
3. Submit this form along with other application documents when submitting the application.

* Provide your name on the reverse side.

⑫ 2016 Academic Year
Form for submission of recital pieces for
examination (for applicants to the Wind and
Percussion Instruments research field)

| | |
|------------------|-----------------|
| Instrument, etc. | Examinee number |
| ※ | ※ |

Free choice

| Instrument | Composer | Title | Key |
|------------|----------|-------|-----|
| | | | |

Notes:

1. Leave all boxes marked with ※ blank.
2. If you are given a choice of compulsory pieces in the Wind and Percussion Instruments research field, indicate your chosen piece above.
3. Applicants to the research field of Music Education who are being tested on wind and percussion instruments in their performance examinations on musical instruments are also required to submit this form.
4. Submit this form along with other application documents when submitting the application.

(Furigana)

Name

| | |
|-------------|--|
| Composition | |
|-------------|--|

* Provide your name on the reverse side.

(Circle one.)

| | | |
|----|------------|--|
| I | Individual | |
| II | Group | |

**⑬ 2016 Academic Year
Form for submission of
recital pieces for examination
[for applicants to the
Chamber Music research field]**

| | |
|----------------|--------------------|
| Research field | Examinee number |
| Chamber Music | ※ |

| Composer | Title | Key |
|----------|-------|-----|
| | | |
| | | |
| | | |
| | | |

☆For a group examination, provide the names of co-performers below.

Co-performers:

| |
|----|
| 1. |
| 2. |
| 3. |
| 4. |

Notes:

1. Leave all boxes marked with ※ blank.
2. Applicants to the research field of Music Education who are being tested on chamber music in their performance examinations on musical instruments are also required to submit this form.
3. Submit this form along with other application documents when submitting the application.

(Furigana)

Name

* Provide your name on the reverse side.

⑭ 2016 Academic Year
Form for submission of recital pieces for
examination [for applicants to the
Early Music research field]

| | |
|------------------|-----------------|
| Instrument, etc. | Examinee number |
| ※ | ※ |

1. Recital pieces

(Circle the instrument for which you are applying below.)

| Instrument | Composer | Title/movement | Key |
|---------------------|----------|----------------|-----|
| Baroque vocal • | | | |
| Baroque violin • | | | |
| Baroque cello • | | | |
| Recorder • | | | |
| Cembalo • | | | |
| Baroque organ • | | | |
| Fortepiano | | | |

2. Will you need an assistant? [Y / N] The University will provide the assistant.
 (Applicants for baroque organ only: Circle one.)

3. Would you prefer to use a French type a' = 440 (FF-f'' range, 8'8''4' Young II temperament) cembalo for accompaniment purposes?
 [Y / N]
 (Applicants for baroque vocal only: Circle one.)

Notes:

1. Leave all boxes marked with ※ blank.
2. Applicants to the research field of Music Education who are being tested on early music in their performance examinations on musical instruments are also required to submit this form.
3. Submit this form along with other application documents when submitting the application.

(Furigana)

Name

* Provide your name on the reverse side.

(Circle one.)

| | |
|--------------|--|
| Kinko School | |
| Tozan School | |

⑮ 2016 Academic Year
Form for submission of recital pieces for
examination [for applicants to the Shakuhachi
research field]

| | |
|----------------|--------------------|
| Research field | Examinee number |
| Shakuhachi | ※ |

Choose two pieces either from the Kinko School or Tozan School.

| | |
|-------|--|
| Title | |
| Title | |

One piece common to both schools

| | |
|-------|--|
| Title | |
|-------|--|

Notes:

1. Leave all boxes marked with ※ blank.
2. Applicants to the research field of Music Education who are being tested on the shakuhachi in their performance examinations on musical instruments are also required to submit this form.
3. Submit this form along with other application documents when submitting the application.

(Furigana)

Name

* Provide your name on the reverse side.

⑩ 2016 Academic Year
Form for submission of recital pieces for
examination [for applicants to the
NohgakuHayashi (Noh Musical Accompaniment)
research field]

| | |
|--|-----------------|
| Research field | Examinee number |
| NohgakuHayashi (Noh Musical Accompaniment) | ※ |

Circle all that apply.

| Counterpart Major | Shite | Fue | Taiko | Piece chosen |
|-------------------------------|----------------------------------|----------------------------------|-------|---------------|
| Fue (Isso School) | } Kanze School } Hosho School | } Isso School } Morita School | Y / N | Gaku / Kagura |
| Kotsuzumi (Ko School) | | | | |
| Otsuzumi (Takayasu School) | | | | |
| Taiko (Kanze School) | | | | Gaku / Kagura |

Notes:

1. Leave the box marked with ※ blank.
2. Applicants to the research field of Music Education who are being tested on nohgakuHayashi in their performance examinations on musical instruments are also required to submit this form.
3. Submit this form along with other application documents when submitting the application.

(Furigana)

Name

| |
|---------------|
| (Furigana) |
| _____ Name |

⑰ 2016 Academic Year: Form for submission of recital pieces for examination

[for applicants to the Music Education research field who are being tested on the piano in their performance examinations]

**Tokyo University of the Arts Graduate School of Music (MA Course)
[International Students]**

| | |
|-----------------|-----------------|
| Research field | Examinee number |
| Music Education | ※ |

| Piece | Composer | Title | Key |
|-------|----------|-------|-----|
| (A) | | | |
| (B) | Chopin | | |

Notes:

1. Leave the box marked with ※ blank.
2. Submit this form along with other application documents when submitting the application.

| |
|------------|
| (Furigana) |
| Name |

㉑ 2016 Academic Year
Request for technical skill advisor for
the majors of Vocal Music and Opera
Tokyo University of the Arts Graduate School of
Music (MA Course) [International Students]

| Major | Vocal type | Examinee number |
|-------|------------|-----------------|
| | | ※ |

● Indicate the names of your requested advisors below.

| | | |
|--|----------------|--|
| Requested advisor | First request | |
| | Second request | |
| | Third request | |
| Reference: List of planned technical skill advisors for Vocal Music in the 2016 academic year | | |
| Noriko Sasaki Eiko Hiramatsu Emiko Suga Yoko Oshima Hisara Sato Tomoko Shimazaki Keiko Hibi Midori Minawa Kazuko Nagai Michiko Aoki Ikuko Nakajima Masako Teshima Hiroshi Kawakami Hiroyuki Yoshida Makoto Sakurada Taro Ichihara Kei Fukui Mineo Nagata Akiya Fukushima Futoru Katsube Eijiro Kai Kono Katsunori Jun Hagiwara Akira Hasegawa | | |

Notes:

1. Leave the box marked with ※ blank.
2. Applicants to the research field of Music Education who are being tested on vocal music in their performance examinations on musical instruments are also required to submit this form.
3. Submit this form along with other application documents when submitting the application.