



LISZT ACADEMY
KODÁLY INSTITUTE

BA Course Entry Requirements from 2025

MUSICIANSHIP (SOLFÉGE and MUSIC THEORY)

The applicant must have solid tonal hearing and be able to sight-read pentatonic folksongs with sol-fa up to 3# and 3b key signature, plus more difficult Major and minor melodies in treble and bass clef with the change of “doh” position up to 4# and 4b key signatures.

The applicant must be able to sing pentatonic melodies both with solfa and absolute pitch names up to 3# and 3b key signature.

The applicant must be able to sing more complex Major or minor melodies, containing chromatic notes in the context of melodic embellishment both with sol-fa and pitch names up to 4# and 4b key signature.

The applicant must be able to sing in parts even if (s)he sings his/her part alone. This skill should be at level of singing more complex Classical canons, simple and short Renaissance part-songs, simple a cappella Romantic part-songs and singing of Kodály’s pedagogical compositions (easier works from 77, 66 and 15 two-part singing exercises).

The applicant must know the pentatonic scales, the major scale and the various minor scales. (S)he must know the names, be able to notate them, to recognize them by sight and hearing, and to sing the different scales to given root notes with solfa and absolute pitch names up to 3# and 3b in case of pentatonic scales and up to 4# and 4b in case of major and various minor scales.

The applicant must know the rhythmic values (semibreve / whole note to demisemiquavers / thirty-second notes and triplets) and be able to use them in simple, compound, and alla breve metres as part of dictation or of polyphonic exercises including performance of rhythm ostinati and two- or three-part rhythm exercises, involving body percussion (knocking, tapping, stomping).

The applicant must know and be able to apply the following types of notation: hand signs, letter notation and stave notation in treble and bass clefs.

The applicant must be able to recognize, notate and sing the intervals within and beyond the perfect octave with sol-fa letters and with pitch names (intervals of the pentatonic, major and various minor scales) and to analyse of augmented and diminished intervals in the context of melodic chromaticism (double sharp, double flat included). (S)he must be able to notate and analyse tonal interval progressions (with or without simple modulation to the relative or to the dominant key) after dictation.

The applicant must be able to recognize, notate and sing the Major, minor, diminished and augmented triads in root position and in inversion, just as the dominant seventh chord (only in root position) with solfa and with absolute pitch names in different keys up to 4# and 4b. (S)he must be able to notate and analyse tonal chord progressions after dictation (without modulation).

The applicant must be able to memorize simple pentatonic tunes and more difficult Major and minor tunes by listening and from score then singing them with sol-fa and/or absolute pitch names.

The applicant must be able to sing-and-play a selection of the following types of works: Kodály's pedagogical compositions (level of *Bicinia Hungarica*, easier works from 77, 15 and 66 two-part singing exercises), simple 2-part Renaissance and Baroque excerpts, simple art songs or arias from the Viennese classical vocal repertory, complex canons and short Major and minor melodies with simple bass progression. (S)he should be able to perform some of the excerpts from memory as well.

The applicant must be able to notate a tonal, moderately difficult 20th century one-part melody from dictation and a simple Major or minor tune from dictation together with more complex bass progression.