



LISZT ACADEMY
KODÁLY INSTITUTE

MA Course Entry Requirements from 2025

MUSICIANSHIP (SOLFÉGE and MUSIC THEORY)

The applicant must have solid tonal hearing and be able to read more difficult Baroque, Viennese Classical and Early-Romantic melodies, as well as Viennese Classical and/or Romantic songs with his/her own piano accompaniment.

The applicant must be able to read an easier 20th grade atonal melody at sight.

The applicant must be able to sing in parts even if (s)he sings his/her part alone.

The applicant must know* the pentatonic scales, the church modes, the major scale and the various minor scales, the whole tone scale, the chromatic scale, the alternating distance scales (e.g. the octatonic scale), the acoustic scale and the gypsy/Hungarian minor scale; the triads and their inversions, 7th chords (not only the dominant seventh and the diminished seventh).

* (S)he must know the names, recognize them by sight and hearing, and be able to sing the different scales and chords to given root notes.

The applicant must be aware of the metrical characteristics and typical rhythmic formulas of the Renaissance, Baroque and Viennese Classicism (both notating and reading those).

The applicant must know the G-, F-, and C-clefs (be able to use them both in notating and reading).

The applicant must know* the Viennese Classical harmony, not only the diatonic chords, but also at least the secondary dominants, diminished triads and 7th chords, minor (borrowed) subdominants, Neapolitan sixth in minor and major, the borrowed VI degree and the augmented sixth chords.

* (S)he must possess the ability to hear harmonically (both notating after dictation/verbally naming the harmonies, both in the form of inner hearing when looking at the score), i.e. (s)he must be able to analyze after listening or from score, and (s)he must also have the ability to

apply the principles of voice leading in practice (writing out four-part, close position harmonic progressions or playing those on the piano from degrees and/or figured bass notation)

The applicant must know the Viennese Classical forms (not only in theory, but recognizing those at least from a score).

Score reading: the applicant must be able to read together (and prove this with a sing-and-play performance) 2- and 3-part part excerpts, one part of which may also contain a C clef. (S)he must be able to read a song with piano accompaniment (Viennese Classical and Early-Romantic) singing the vocal part and accompanying him/herself.

The applicant must be able to memorize 1- and 2-part and harmonic Viennese Classical quotations by listening and from score.

The applicant must have in his possession a few pieces that can be performed with sing-and-play in each of the following styles, some of which are transposed or memorized works (excerpts): a 2- or 3-part Renaissance piece including a part notated in a C-clef, Bach's 4-part chorale harmonizations, Viennese Classical 3- and 4-part part pieces/excerpts, and easier Viennese Classical songs.

The applicant must also be able to perform pieces from Kodály's 66 two-part singing exercises and his Tricinia volume.