



Strings I Harp

Study programmes:

Bachelor of Music

Duration of study programme: 8 semesters

Degree earned: Bachelor of Music

Area of professional activity: Musician in orchestras or in ensembles
freelance work or teacher at music schools

Age limit: 1st semester: 25 years (at the beginning of the studies)
5th semester: 27 years (at the beginning of the studies)

Language skills (for foreign applicants):

Proof of level B1 of the Common European Framework of Reference for Languages (CEFR)

Master degree course

Continuation of study programme following a completed Bachelor or a comparable degree in an artistic relevant area.

Duration of study programme: - consecutive artistic: 4 semester
- consecutive music pedagogic: 2 semester
- consecutive pedagogic – artistic: 4 semester

Degree earned: Master degree of Music

Age limit: 30 years (at the beginning of the studies)

Language skills (for foreign applicants):

- for a): Proof of level B1 of the Common European Framework of Reference for Languages (CEFR)
- for b) and c): Proof of level C1 of the Common European Framework of Reference for Languages (CEFR)

Master Class Programme (Meisterklassenstudium)

Continuation of study programme following a completed Diploma or Master in the same or a comparable subject of study.

Duration of study programme: 4 semesters

Degree earned: Master Class Diploma

Age limit: 32 years (at the beginning of the programme)

Bachelor of Music

Audition Requirements to the 1st –4th semesters

I. Main audition

The assessment criteria are artistic imagination, sense of style, technical ability and a choice of the degree of difficulty of the examination works that corresponds to the candidate's own level of development. The examination board may stop the performance of a work. It has the right to comprehensively examine the previous musical knowledge of the applicant. Unless otherwise stated, the duration of the Main audition is usually 10 to 30 minutes, depending on the degree programme.

A piano accompanist, harpsichord accompanist or a rhythm group will be available. Candidates must bring the sheet music for the accompaniment (three copies for jazz).

1. Pre-selection round (submitted video)

All string instruments/harp (20-minute video)

- Verbal presentation in German (max. 2 minutes)
 - Musical presentation with works of free choice from 3 stylistic periods
- Uncut presentation of the pieces (the compositions may optionally be recorded individually, but must be submitted as a composite video).
With or without piano accompaniment.

2. Main audition

Violin

Five works from different periods

- At least one movement from a partita or solo sonata by J. S. Bach or comparable Baroque literature
- The first movement or the second and third movements from a concerto by Beriot, Bruch, Kabalevsky, Lalo, Rode, Saint-Saëns, Spohr, Vieuxtemps or a concerto with the same or higher degree of difficulty
- One movement of a work of the Classical period (sonata or concerto)
- One movement from a 20th/21st century work
- One caprice by Rode or Paganini

Viola

- An étude by Hoffmeister, Campagnoli, Vieuxtemps, Hermann, Rode or a comparable degree of difficulty
- Two contrasting movements by J. S. Bach (solo suites for Violoncello, solo partitas/solo sonatas for violin), Telemann (fantasias) or a comparable work of the Baroque
- The first movement or the second and third movements from a concerto by Hoffmeister, Stamitz, Benda, J. Chr. Bach, Zelter or a comparable work from the classical period
- A piece of your own choice (Romantic or contemporary work)

Violoncello

- A concerto (the first movement)
- The prelude and two movements of your choice from a solo suite by J. S. Bach
- An étude, caprice or a small form virtuoso work
- A piece of your own choice

The examination program must include works from three periods as well as a slow movement.

Double bass

- Technical program over three octaves
- An étude or caprice
- At least two movements of a baroque sonata
- At least one fast movement of a classical or romantic concerto

The examination program must include works from three periods as well as a slow movement.

Harp

- An étude e.g. by Bochsa, Dizzi, Nadermann, Godefroid
- Two works from different stylistic periods at the level of difficulty of Handel: Concert, Glinka: Nocturne or Variations on a Theme by Mozart, Tournier: au matin
- An orchestral passage, e.g. a cadenza from the Tchaikovsky ballets

II. Audition in additional subjects

An examination in other subjects may be waived if the examinee has not passed the Main audition.

1. Music theory

The music theory EP consists of a written and an oral part. The oral part takes place after the written examination has been passed. The areas of music theory/harmony and counterpoint and ear training are assessed separately.

a. written examination: General music theory and harmony and counterpoint

- Determining and notating intervals, triads and tetrachords and their positions (major, minor, diminished, augmented, dominant seventh chords)
- Determining and notating key signatures and scales (incl. modal scales)
- Harmonic analysis of an easy movement from the 18th or 19th century
- Written execution of simple typesetting tasks
- Stylistic classification of a short excerpt from a score
(duration: approx. 45 minutes)

b. oral examination: Music theory and ear training

- optional: Playing an extended cadence or harmonizing a simple melody on the piano
- if necessary, short questions about the written exam
- Sight-singing and analysing a simple melody
- Improvised addition of a motif
- Representing and/or recognising rhythms, scales, intervals, triads and tetrachords as well as simple sound connections
(duration: approx. 15 minutes)

2. Piano

- Recital of two piano compositions (original pieces) from two stylistic eras
(Duration: approx. 10 minutes)

Bachelor of Music

Requirements for the 5th semester and above

The examination board may stop the performance of a work. It has the right to comprehensively examine the previous musical knowledge of the applicant.

1. Pre-selection round (submitted video)

All string instruments/harp (20-minute video)

- Verbal presentation in German (max. 2 minutes)
- Musical presentation with works of free choice from 3 stylistic periods
Uncut presentation of the pieces (the compositions may optionally be recorded individually, but must be submitted as a composite video).
With or without piano accompaniment.

2. Main audition

Violin

Five works from different periods

- At least one movement from a partita or solo sonata by J. S. Bach or comparable Baroque literature
- The first movement or the second and third movements from a concerto by Beriot, Bruch, Kabalevsky, Lalo, Rode, Saint-Saëns, Spohr, Vieuxtemps or a concerto with the same or higher degree of difficulty
- One movement of a work of the Classical period (sonata or concerto)
- One movement from a 20th/21st century work
- One caprice by Rode or Paganini

Viola

- An étude by Hoffmeister, Campagnoli, Vieuxtemps, Hermann, Rode or a comparable degree of difficulty
- Two contrasting movements by J. S. Bach (solo suites for Violoncello, solo partitas/solo sonatas for violin), Telemann (fantasias) or a comparable work of the Baroque
- The first movement or the second and third movements from a concerto by Hoffmeister, Stamitz, Benda, J. Chr. Bach, Zelter or a comparable work from the classical period
- A piece of your own choice (Romantic or contemporary work)

Violoncello

- Two études or caprices of different character
- Movements from solo works by J. S. Bach or comparable literature
- A demanding concerto movement or a virtuoso piece from the 19th or 20th century
- A work of small form (contemporary work also possible)

Double bass

- An étude or caprice
- At least two movements of a baroque sonata
- At least one fast movement of a classical or romantic concerto

The examination program must include works from three periods as well as a slow movement.

Harp

- An étude e.g. by Bochsa, Dizzi, Nadermann, Godefroid
- Two works from different stylistic periods at the level of difficulty of Handel: Concert, Glinka: Nocturne or Variations on a Theme by Mozart, Tournier: au matin
- An orchestral passage, e.g. a cadenza from the Tchaikovsky ballets

Master of Music

Audition Requirements

The examination board may stop the performance of a work. It has the right to comprehensively examine the previous musical knowledge of the applicant.

1. Artistic study programmes

1. Pre-selection round (submitted video)

All string instruments/harp (20-minute video)

- Verbal presentation in German (max. 2 minutes)
 - Musical presentation with works of free choice from 3 stylistic periods
- Uncut presentation of the pieces (the compositions may optionally be recorded individually, but must be submitted as a composite video).
With or without piano accompaniment.

2. Main audition

Violin

Four works from different periods

- Movements from solo works by J. S. Bach (at least 2!)
- A substantial movement from the concerto literature or a great virtuoso piece of the 19th or 20th century
- A concerto by W. A. Mozart (KV 216, 218, 219), all movements!
- A movement or short work from the Modern period (post-1950)

Viola

- A concerto (1st movement and another movement of your choice)
- Prélude or 1st movement and two further movements of your choice from a solo suite, sonata or partita by Bach
- An étude, caprice or virtuoso work
- A sonata/solo sonata or cycle of works (1st movement and a further movement of your choice)

The examination program must include works from three periods as well as a slow movement.

Violoncello

- A concerto (1st movement and another of your choice)
- Prélude and two movements of your choice from a solo suite BWV 1010-1012 (E flat major, C minor, D major) by J. S. Bach
- An étude, caprice or a virtuoso work of the small form
- A sonata/solo sonata or cycle of works (the first movement and another movement of your choice)

The examination programme must include works from three periods as well as a slow movement.

Double bass and harp

- Three works from different periods, including
 - Movements from solo works by J. S. Bach or comparable literature for double bass and harp
 - A substantial movement from the concerto literature or a great virtuoso piece of the 19th or 20th century
 - Double bass: K. Ditters von Dittersdorf or J. B. Vanhal
 - Harp: a corresponding work
- A movement or short work from the Modern period

2. Instrumental education

The examination in instrumental education is in three parts:

- Music pedagogy
- Artistic main subject
- Subject-related methodology (takes place within the framework of the artistic examination)

1. Music pedagogy

Examination form: Group examination and interview

Content: At the start of the examination, candidates will be given various songs, instrumental pieces and improvisation exercises to choose from. After a short preparation time of 30 minutes, they work with the group on the material they have chosen. (max. 10 minutes per candidate)

In the subsequent interview, the candidates are expected to explain their motivation and career ideas.
(Duration: approx. 10 minutes)

2. Artistic main subject

1. Pre-selection round (submitted video)

All string instruments/harp (20-minute video):

- Brief verbal introduction in German (max. two minutes)
- Musical presentation with a free choice of works from three stylistic periods
Uncut presentation of the pieces (the compositions may optionally be recorded individually, but must be submitted as a composite video).
With or without piano accompaniment.

2. Main audition

Artistic examination

Violin

Four works from different periods

- Movements from solo works by J. S. Bach (at least two!)
- A substantial movement from the concerto literature or a great virtuoso piece of the 19th or 20th century
- A concerto by W. A. Mozart (KV 216, 218, 219), all movements!
- A movement or short work from the Modern period (post-1950)

Violoncello

- A concerto (1st movement and another of your own choice)
- The prelude and two movements of your choice from a solo suite by J. S. Bach BWV 1010–1012 (E-flat major, C minor, D major)
- An étude, caprice or a small form virtuoso work
- A sonata/solo sonata or cycle of works (the first movement and another movement of your choice)

The examination programme must include works from three periods as well as a slow movement.

All other string instruments/harp

- Three works from different stylistic periods, including
 - Movements from solo works by J. S. Bach or comparable literature for double bass and harp
 - A substantial movement from the concerto literature or a great virtuoso piece of the 19th or 20th century
- A concerto from the repertoire
 - Viola: C. Stamitz or F. A. Hoffmeister
 - Double bass: K. Ditters von Dittersdorf or J. B. Vanhal
 - Harp: a corresponding work
- A movement or short work from the Modern period

Subject-related methodology - Demonstration lesson (Duration: 15 minutes) and discussion (Duration: approx. 10 minutes)

Master Class Programme

Audition Requirements

The examination board may stop the performance of a work. It has the right to comprehensively examine the previous musical knowledge of the applicant.

1. Pre-selection round (submitted video)

All string instruments/harp (30-minute video):

- Brief verbal introduction in German (max. two minutes)
- Musical presentation with a free choice of works from three stylistic periods
Uncut presentation of the pieces (the compositions may optionally be recorded individually, but must be submitted as a composite video).
With or without piano accompaniment.

2. Main audition

Violin

- Five works from different stylistic periods, including
 - A solo work by J. S. Bach (complete)
 - A complete concerto from the concerto literature of the 19th/20th century
 - A violin concerto by W. A. Mozart
 - A movement or short work from the Modern period (post-1950)
 - A work of your choice

Viola

- Four complete works from at least three different eras, including
 - A concerto
 - A solo work by J. S. Bach
 - A sonata
 - A work from the Modern period (post-1950)

At least one work must be performed from memory.

All other string instruments/harp

- Four works from different stylistic periods, including
 - Movements from solo works by J. S. Bach or comparable literature for double bass and harp
 - A substantial movement from the concerto literature or a great virtuoso piece of the 19th or 20th century
- A concerto from the repertoire
 - Violoncello: J. Haydn
 - Double bass: K. Ditters von Dittersdorf, J. B. Vanhal or J. M. Sperger No. 15
 - Harp: a corresponding work
- A movement or short work from the Modern period

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