



Composition I Music theory | Improvisation

Study programmes:

Bachelor Programme

Duration of study programme: 8 semesters
Profile: Composition, Composition/Music theory, Music theory, Improvisation
Degree earned Bachelor of Music
Area of professional activity: teacher at music schools, freelance work
Language skills (for foreign applicants):
 Proof of level B1 of the Common European Framework of Reference for Languages (CEFR)

Master Programme

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

Duration of study programme: - Composition (consecutive artistic): 4 semesters
 - Harmony and counterpoint (consecutive): 4 semesters
 - Electroacoustic music (consecutive artistic): 4 semesters
Degree earned Master of Music
Language skills (for foreign applicants):
 Proof of level B1 of the Common European Framework of Reference for Languages (CEFR)

Master Programme Improvisation (consecutive artistic)

Building on a first degree in another musical course of study, a completed teacher training course for grammar school in music or a completed master's degree in teaching music. The course of studies is primarily aimed at instrumentalists, singers, music teachers, composers and conductors who want to supplement and perfect their knowledge and skills in the instrumental and pedagogical aspects of improvisation.

Duration of study programme: 4 semesters
Degree earned: Master of Music
Language skills (for foreign applicants):
 Proof of level B1 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 related area.

Duration of study programme: - Composition: 4 semesters
 - Electroacoustic music: 4 semesters
Degree earned: Master Class Diploma

Bachelor Programme

Audition Requirements for 1st – 4 th semester

a. Profile: Composition

1. Pre-selection round (submitted works)

- Three own compositions (scores and, where available, audio or video recordings; a technical description for multimedia formats), supplemented by an analytical commentary in German on one of the pieces
- Applicants should indicate their desired Profile and the instrumental main subject in a short motivational letter in German (approx. 1 page), including personal bio, and preferred teacher where applicable

(to be submitted in digital form with the application for admission via the online portal)

2. Main audition

1. **Written exam**

- Two-part polyphonic composition on a cantus firmus or on a given motif
- Four-part homophonic composition on a song melody
- Compositional sketches on given material

(Duration: two hours)

2. **Oral exam**

- Harmonising a song melody on the piano (with preparation time)
- Harmonic and formal analysis of a piece from the 18th or 19th century (with preparation time)
- Free improvisation on a given motif
- Study of selected extracts from a score
- Oral presentation of a prepared brief analysis of a post-1950 work of your own choice (but not an own composition; candidates must bring with them three copies of the score; duration: up to 10 minutes)
- Discussion of compositional or music-theoretical questions based on the student's own presented works; these are part of the assessment.

(Duration: approx. 30 minutes, individual components of the examination may be waived)

3. **Ear training**

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

- Sight reading of tonal/modal melodies
- Demonstration of rhythmic patterns
- Ability to recognise and sing major, minor and modal scales, intervals, triads and dominant seventh chords
- Determining tonal relationships based on a cadence without non-harmonic tones
- Singing or playing and analysis of a tonal melody: Tonic note, range, form

(Duration: approx. 10 minutes, individual components of the examination may be waived)

4. Instrument

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

Piano:

- Recital of three works from three stylistic periods (Baroque and Classical are compulsory), at least one of which must be a more virtuosic work
(Duration: approx. 15 minutes, individual components of the examination may be waived)

Organ:

- Recital of three works of different styles, one of which must be by J. S. Bach
(Duration: approx. 15 minutes, individual components of the examination may be waived)

Violin, viola, cello, double bass:

- Recital of at least two works of different styles and an étude
(Duration: approx. 15 minutes)

Classical guitar, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba:

- Recital of three works of different styles
(Duration: approx. 15 minutes)

Accordion:

- Recital of three works of different styles, including an original composition and a work from the Baroque period
(Duration: approx. 15 minutes)

Compulsory subject piano (not required if piano is the main subject):

- Recital of at least two piano compositions (one of which must be a Baroque, Classical or Romantic work)
(Duration: approx. 10 minutes)

b. Profile: Composition/Music theory

1. Pre-selection round (submitted works)

- Own compositions and music-theoretical or compositional work in German
- Applicants should indicate their desired Profile and the instrumental main subject in a short motivational letter, including personal bio, and preferred teacher where applicable

(to be submitted in digital form with the application for admission via the online portal)

2. Main audition

1. **Written exam**

- Two-part polyphonic composition on a cantus firmus or on a given motif
- Four-part homophonic composition on a song melody
- Compositional sketches on given material

(Duration: two hours)

2. **Oral exam**

- Harmonising a song melody on the piano (with preparation time)
- Harmonic and formal analysis of a piece from the 18th or 19th century (with preparation time)
- Free improvisation on a given motif
- Study of selected extracts from a score
- Oral presentation of a prepared brief analysis of a post-1950 work of your own choice (but not an own composition; candidates must bring with them three copies of the score; duration: up to 10 minutes)
- Discussion of compositional or music-theoretical questions based on the student's own presented works; these are part of the assessment

(Duration: approx. 30 minutes, individual components of the examination may be waived)

3. **Ear training**

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

- Sight reading of tonal/modal melodies
- Demonstration of rhythmic patterns
- Ability to recognise and sing major, minor and modal scales, intervals, triads and dominant seventh chords
- Determining tonal relationships based on a cadence without non-harmonic tones
- Singing or playing and analysis of a tonal melody: Tonic note, range, form

(Duration: approx. 10 minutes, individual components of the examination may be waived)

4. **Instrument**

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

Piano:

- Recital of three works from three stylistic periods (Baroque and Classical are compulsory), at least one of which must be a more virtuosic work

(Duration: approx. 15 minutes, individual components of the examination may be waived)

Organ:

- Recital of three works of different styles, one of which must be by J. S. Bach
(Duration: approx. 15 minutes, individual components of the examination may be waived)

Violin, viola, cello, double bass:

- Recital of at least two works of different styles and an étude
(Duration: approx. 15 minutes)

Classical guitar, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba:

- Recital of three works of different styles
(Duration: approx. 15 minutes)

Accordion:

- Recital of three works of different styles, including an original composition and a work from the Baroque period
(Duration: approx. 15 minutes)

Compulsory subject piano (not required if piano is the main subject):

- Recital of at least two piano compositions (one of which must be a Baroque, Classical or Romantic work)
(Duration: approx. 10 minutes)

c. Profile: Music Theory

1. Pre-selection round (submitted works)

- Own music theory or compositional work in German
- Applicants should indicate their desired Profile and the instrumental main subject in a short motivational letter, including personal bio, and preferred teacher where applicable
(to be submitted in digital form with the application for admission via the online portal)

2. Main audition

1. **Written exam**

- Two-part polyphonic composition on a cantus firmus or on a given motif
- Four-part homophonic composition on a song melody
- Sketches in a style of the 20th or 21st century based on set material
(Duration: two hours)

2. **Oral exam**

- Harmonising a song melody on the piano (with preparation time)
- Harmonic and formal analysis of a piece from the 18th or 19th century (with preparation time)
- Free improvisation on a given motif
- Study of selected extracts from a score
- Oral presentation of a prepared brief analysis of a post-1950 work of free choice (but not an own composition; candidates must bring with them three copies of the score; duration: up to 10 minutes)

- Discussion of compositional or music-theoretical questions based on the student's own presented works; these are part of the assessment
(Duration: approx. 30 minutes, individual components of the examination may be waived)

3. Ear training

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

- Sight reading of tonal/modal melodies
- Demonstration of rhythmic patterns
- Ability to recognise and sing major, minor and modal scales, intervals, triads and dominant seventh chords
- Determining tonal relationships based on a cadence without non-harmonic tones
- Singing or playing and analysis of a tonal melody: Tonic note, range, form

(Duration: approx. 10 minutes, individual components of the examination may be waived)

4. Instrument

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

Piano or organ or harpsichord:

- Recital of three original works from three stylistic periods (including Baroque or Classical), one of which must be an étude or a piece with virtuosic character. One work must be performed from memory.

(Duration: approx. 15 minutes)

d. Profile: Improvisation

To be submitted with the application for admission:

- Applicants should indicate their desired Profile and the instrumental main subject in a short motivational letter, including personal bio, and preferred teacher where applicable

1. Written exam

- Exam of general music theory
- Four-part homophonic composition on a song melody

(Duration: one hour)

2. Oral exam

- Harmonising a song melody on the piano (with preparation time)
- Harmonic and formal analysis of a piece from the 18th or 19th century (with preparation time)
- Free improvisation on a theme of your own choice
- Improvisation on tasks set by the examination board

(Duration: approx. 30 minutes, individual components of the examination may be waived)

3. Ear training

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

- Sight reading of tonal/modal melodies
 - Demonstration of rhythmic patterns
 - Ability to recognise and sing major, minor and modal scales, intervals, triads and dominant seventh chords
 - Determining tonal relationships based on a cadence without non-harmonic tones
 - Singing or playing and analysis of a tonal melody: Tonic note, range, form
- (Duration: approx. 10 minutes, individual components of the examination may be waived)

4. Instrument

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

Piano:

- Recital of four works from four stylistic periods (Baroque and Classical are compulsory), at least one of which must be a more virtuosic work
- (Duration: approx. 15 minutes, individual components of the examination may be waived)

Bachelor Programme

Audition Requirements for 5th semester and above

a. Profile: Composition

1. Pre-selection round (submitted works)

- Three own compositions (scores and, where available, audio or video recordings; a technical description for multimedia formats), supplemented by an analytical commentary in German on one of the pieces
 - Applicants should indicate their desired Profile and the instrumental main subject in a short motivational letter in German (approx. 1 page), including personal bio, and preferred teacher where applicable
- (to be submitted in digital form with the application for admission via the online portal)

2. Main audition

1. Written exam

- Compositional sketches on given material
- (Duration: one hour)

2. Oral exam

- Playing a moderately difficult bass continuo
- Harmonising a song melody on the piano
- Free improvisation on a given motif
- Oral presentation of a prepared brief analysis of a post-1950 work of your own choice (but not an own composition; candidates must bring with them three copies of the score; duration: up to 10 minutes)

- Knowledge of the study of musical forms, scores, instrumentation and the theory of harmony
- Discussion of compositional or music-theoretical questions based on the student's own presented works; these are part of the assessment

(Duration: approx. 30 minutes, individual components of the examination may be waived)

3. Ear training

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

- Sight-singing
- Demonstration of rhythmic patterns
- Recognising and singing of intervals and chords
- Determining simple tonal relationships
- Singing or playing and analysis of a tonal melody: Tonic note, range, form

(Duration: approx. 10 minutes, individual components of the examination may be waived)

4. Instrument

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

Piano:

- Recital of three works from three stylistic periods (Baroque and Classical are compulsory), at least one of which must be a more virtuosic work

(Duration: approx. 15 minutes, individual components of the examination may be waived)

Organ:

- Recital of three works of different styles, one of which must be by J. S. Bach

(Duration: approx. 15 minutes, individual components of the examination may be waived)

Other instruments:

- Recital of three original works from three stylistic periods, one of which must be an étude or a piece with virtuosic character

(Duration: approx. 15 minutes)

Compulsory subject piano (not required if piano is the main subject):

- Recital of at least two piano compositions (one of which must be a Baroque, Classical or Romantic work)

(Duration: approx. 10 minutes)

b. Profile: Composition/Music theory

1. Pre-selection round (submitted works)

- Own compositions and music-theoretical or compositional work in German
- Applicants should indicate their desired Profile and the instrumental main subject in a short motivational letter, including personal bio, and preferred teacher where applicable

(to be submitted in digital form with the application for admission via the online portal)

2. Main audition

1. Written exam

- Two-part polyphonic composition on a cantus firmus or on a given motif
- Compositional sketches on given material

(Duration: 90 minutes)

2. Oral exam

- Playing a moderately difficult bass continuo
- Harmonising a song melody on the piano
- Free improvisation on a given motif
- Oral presentation of a prepared brief analysis of a post-1950 work of your own choice (but not an own composition; candidates must bring with them three copies of the score; duration: up to 10 minutes)
- Knowledge of the study of musical forms, scores, instrumentation and the theory of harmony
- Discussion of compositional or music-theoretical questions based on the student's own presented works; these are part of the assessment

(Duration: approx. 30 minutes, individual components of the examination may be waived)

3. Ear training

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

- Sight-singing
- Demonstration of rhythmic patterns
- Recognising and singing of intervals and chords
- Determining simple tonal relationships
- Singing or playing and analysis of a tonal melody: Tonic note, range, form

(Duration: approx. 10 minutes, individual components of the examination may be waived)

4. Instrument

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

Piano:

- Recital of three works from three stylistic periods (Baroque and Classical are compulsory), at least one of which must be a more virtuosic work

(Duration: approx. 15 minutes, individual components of the examination may be waived)

Organ:

- Recital of three works of different styles, one of which must be by J. S. Bach
(Duration: approx. 15 minutes, individual components of the examination may be waived)

Other instruments:

- Recital of three original works from three stylistic periods, one of which must be an étude or a piece with virtuosic character
(Duration: approx. 15 minutes)

Compulsory subject piano (not required if piano is the main subject):

- Recital of at least two piano compositions (one of which must be a Baroque, Classical or Romantic work)
(Duration: approx. 10 minutes)

c. Profile: Music Theory

1. Pre-selection round (submitted works)

- Own music-theoretical or compositional works in German in written form and in German language
- Applicants should indicate their desired Profile and the instrumental main subject in a short motivational letter, including personal bio, and preferred teacher where applicable
(to be submitted in digital form with the application for admission via the online portal)

2. Main audition

1. Written exam

- Two-part polyphonic composition on a cantus firmus or on a given motif
- Sketches in a style of the 20th or 21st century based on set material
(Duration: 90 minutes)

2. Oral exam

- Playing a moderately difficult bass continuo
- Harmonising a song melody on the piano
- Free improvisation on a given motif
- Oral presentation of a prepared brief analysis of a post-1950 work of free choice (but not an own composition; candidates must bring with them three copies of the score; duration: up to 10 minutes)
- Knowledge of the study of musical forms, scores, instrumentation and the theory of harmony
- Discussion of compositional or music-theoretical questions based on the student's own presented works; these are part of the assessment

(Duration: approx. 30 minutes, individual components of the examination may be waived)

3. Ear training

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

- Sight-singing
- Demonstration of rhythmic

- Recognising and singing of intervals and chords
 - Determining simple tonal relationships
 - Singing or playing and analysis of a tonal melody: Tonic note, range, form
- (Duration: approx. 10 minutes, individual components of the examination may be waived)

4. Instrument

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

Piano, organ or harpsichord:

- Recital of four works, one of which must be a contemporary work.
- (Duration: approx. 15 minutes, individual components of the examination may be waived)

d. Profile: Improvisation

To be submitted with the application for admission:

- Applicants should indicate their desired Profile and the instrumental main subject in a short motivational letter, including personal bio, and preferred teacher where applicable

1. Oral exam

- Playing a moderately difficult bass continuo
- Harmonising a song melody on the piano
- Knowledge of the study of musical forms, scores and the theory of harmony
- Free improvisation on a theme of your own choice
- Improvisation on tasks set by the examination board

(Duration: approx. 30 minutes, individual components of the examination may be waived)

2. Ear training

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

- Sight-singing
- Demonstration of rhythmic patterns
- Recognising and singing of intervals and chords
- Determining simple tonal relationships
- Singing or playing and analysis of a tonal melody: Tonic note, range, form

(Duration: approx. 10 minutes, individual components of the examination may be waived)

3. Instrument

This part is supplementary to Section 10 (1) of the Matriculation Regulations and is only passed, if it has been assessed as being at least “satisfactory” (4.0) by the board member representing the subject.

Piano:

- Recital of four works from four stylistic periods (Baroque and Classical are compulsory), at least one of which must be a more virtuosic work

(Duration: approx. 15 minutes, individual components of the examination may be waived)

Master 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.

Composition

1. Pre-selection round (submitted works)

- Three own compositions (scores and, where available, audio or video recordings; a technical description for multimedia formats), supplemented by an analytical commentary in German on one of the pieces
- Motivational letter, personal bio, preferred teacher, where applicable
(to be submitted in digital form with the application for admission via the online portal)

2. Main audition

1. Written examination

- Compositional sketches on given material
(Duration: 60 minutes)

2. Oral exam

- Oral presentation of a prepared brief analysis of a post-1970 work of your own choice (but not an own composition; candidates must bring with them three copies of the score)
- Discussion about the compositional and music-theoretical questions based on the presented own works
(Duration: approx. 40 minutes)

3. Ear training

- Sight-singing
- Demonstration of rhythmic patterns
- Recognising and singing of interval sequences and chords
- Determining tonal relationships
- Listening analysis (audio recordings)
(Duration: approx. 15 minutes)

Counterpoint and harmony

1. Pre-selection round (submitted works)

- At least one own compositional work and one own music-theoretical work in German (to be submitted in digital form with the application for admission via the online portal)

2. Main audition

1. **Written examination**

- Three-part polyphonic composition based on given material
 - Set compositional study in a style of the 20th/21st century
- (Duration: one hour)

2. **Oral exam**

- Harmonising a song melody on the piano
- Free improvisation on a given motif
- Knowledge of the study of musical forms, scores, instrumentation and the theory of harmony
- Study of a piece of the 20th or 21st century
- Continuo playing

(Duration: approx. 30 minutes, individual components of the examination may be waived)

3. **Ear training**

- Sight-singing
- Demonstration of rhythmic patterns
- Recognising and singing of interval sequences and chords
- Determining tonal relationships
- Listening analysis (audio recordings)

(Duration: approx. 10 minutes, individual components of the examination may be waived)

4. **Instrument or Voice** (may be waived)

- Recital of two works from two stylistic periods (including Baroque or Classical)

One work must be performed from memory.

(Duration: approx. 15 minutes, individual components of the examination may be waived)

Electro-acoustic music

1. Pre-selection round (submitted works)

- At least three own compositions with substantial electro-acoustic components, preferably of different genres (e.g. fixed media, live electronic, computer music/algorithmic composition) supplemented by an analytical commentary on one of the pieces in German, at least one piece must be in the form of an audio file in WAV format (to be submitted in digital form with the application for admission via the online portal)

2. Main audition

Oral exam

- Presentation and brief analysis of a work of your own, having regard to the electro-acoustic resources used (approx. 10 minutes)
 - Discussion about the theoretical questions and the history of electro-acoustic music
 - Demonstration of basic knowledge in acoustics and studio technology
 - Listening analysis of electro-acoustic examples from audio recordings
- (Duration: approx. 40 minutes, individual components of the examination may be waived)

Improvisation

1. Improvisation

- Free improvisation on a theme of your own choice
 - Improvisation on a given structural feature (motif, tone row, musical form)
 - Improvisation on a given theme
 - Improvisation on a picture or a musical graphic
 - Improvisation on a task set by the examination board
 - Discussion about aspects of improvisation
- (Duration: approx. 30 minutes)

2. Teaching with an exercise of your own choice

(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 candidate.

Composition

1. Pre-selection round (submitted works)

- Three own compositions (scores and, where available, audio or video recordings; a technical description for multimedia formats), supplemented by an analytical commentary in German on one of the pieces
 - Motivational letter, personal bio, preferred teacher, where applicable
- (to be submitted in digital form with the application for admission via the online portal)

2. Main audition

1. Written examination

- Compositional sketches on given material
- (Duration: one hour)

2. Oral exam

- Oral presentation of a prepared brief analysis of a post-1950 work of your own choice (but not an own composition; candidates must bring with them three copies of the score)
- Recital of an own composition (live or recording)
- Discussion about the compositional and music-theoretical questions based on the presented own works

(Duration: approx. 40 minutes)

Electro-acoustic music

1. Pre-selection round (submitted works)

- At least three own compositions with substantial electro-acoustic components, preferably of different genres (e.g. fixed media, live electronic, computer music/algorithmic composition) supplemented by an analytical commentary on one of the pieces in German, at least one piece must be in the form of an audio file in WAV format

(to be submitted in digital form with the application for admission via the online portal)

2. Main audition

Oral exam

- Recital and brief analysis of a work of your own, having regard to the electro-acoustic resources used (approx. 15 minutes)
- Discussion about the theoretical questions and the history of electro-acoustic music
- Demonstration of knowledge in acoustics, studio technology and programming

(Duration: approx. 40 minutes)

Leipzig, 14.01.2026
programme for international students

Department of Academic Affairs | Degree pro-

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