

# **INSTRUMENTAL STUDIES IN ORCHESTRAL INSTRUMENTS:**

## **PERCUSSION**

### **Bachelor's Degree**

#### **ENTRANCE EXAM:**

- 1) **Theory Exam**  
Admission Test in Aural Skills and Music Theory (see below)
- 2) **Instrumental Exam**
  - a) **Snare Drum:** Etudes having the level of difficulty of A. Cirone, J. Delecluse, R. Hochrainer from No. 13 on
  - b) **Tympani:** Etudes having the level of difficulty of R. Hochrainer: Heft 1 from No. 19, E. Keune: from No. 100, J. Delecluse etc.; tuning of the instrument
  - c) **Xylophone:** Etudes having the level of difficulty of J. Delecluse, M. Goldenberg (from 39 Etüden)
  - d) **Sightreading, major and minor scales**
  - e) **Vibraphone and Marimba**  
Solo pieces for 2 or 4 mallets

#### **A) AURAL TEST** **Written Part**

1. You will be hearing each of the following three excerpts of music twice. Mark the corresponding box to determine
  - a) the metre/measure (in 2 or in 3)
  - b) whether the excerpts start with or without an up-beat/pick-up
  - c) the tonality/key (major or minor)
2. You will be hearing an excerpt several times. The first note as well as the rhythm are given. Write down the melodic line (melody dictation).
3. In the following excerpt, which you will be hearing several times, the melodic line is already given. Write down the correct rhythm.
4. You will be hearing 5 triads/harmonies, each one twice. Determine whether they are major, minor, diminished or augmented.
5. You will be hearing 3 excerpts, each one only once.
  - 1<sup>st</sup> excerpts: Count the instruments you hear
  - 2<sup>nd</sup> excerpts: List the instruments you hear
  - 3<sup>rd</sup> excerpts: Count the voices you hear
6. In the following excerpt, which you will be hearing three times, three different errors have been hidden in the score. These may be of melodic as well as of rhythmical nature. Mark these errors by circling (signing) them.
7. You will be hearing a short excerpt several times. Write down a short formal analysis of the upper part (melody) with letters.

## Practical Part

(ONLY for Instrumental Studies and Instrumental (Vocal) Pedagogy [IGP])

In this part, the above points will be tested again in a practical way. The criteria are rhythmic precision and correct intonation in singing. In addition to a short sightreading example, to be sung, musical retention will be tested by means of longer examples, to be sung and clapped.

## B) MUSIC THEORY

### 1. *Intervals:*

- a) Determine the following intervals. Pay attention to the different clefs (treble clef and bass clef).
- b) Form the required intervals, ascending or descending from the starting note as announced.

### 2. *Scales:*

- a) Name the following scales.
- b) Form the required scales.

### 3. *Triads and 4-note-chords (seventh-chords)*

- a) Write out the requested triad on the given bass note (root position or indicated inversion).
- b) Write out the requested seventh chords on the given bass (root position or indicated inversion).

### 4. *Keys:*

Name two major keys and two minor keys in all of which the given **minor** triad can be constructed by using only notes which are part of these scales.

### 5. *Cadence:*

Mark the chords of the following cadence, using harmonic symbols (e.g. symbols showing the function of a chord, or symbols marking the step of the scale on which a chord is built).

### 6. *Rhythm:*

- a) Transfer the following rhythm into the two required metres. Write clearly (with beams) as well as in a manner which corresponds to the metre.
- b) The following rhythm has not been notated very clearly. Write an easily readable version of it in the given metre and use beams for the notation.

**The exam will be given in the German language. The test questions have also been translated into English.**