

# **Entrance Examination for all Instrumental Studies**

## **(new curriculae)**

*valid as from the winter semester of 2002/03*

### **AURAL TEST**

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 and insert the bar-lines (rhythm-dictation).
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 2 excerpts, each one only once. List the instruments you hear.
6. In the following excerpt, which you will be hearing three times, four different errors have been hidden in the score. These may be of melodic as well as of rhythmical nature. Mark the errors by circling (signing) them.
7. You will be hearing an excerpt several times. Write down a short formal analysis of the upper part (melody) with letters.

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## MUSIC THEORY

### 1. *Intervals:*

- a) Determine the following intervals. Pay attention to the different clefs (treble clef/alto clef/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:*

- a) Form the required triad inversions, starting from the given bass note.
- b) Form the required 4-note chords (inversions as requested), starting from the given bass note.

### 4. *Keys:*

- a) Name two major keys and two minor keys in all of which the given **major** triad can be constructed by using only notes which are part of these scales.
- b) Name two major keys and two minor keys in all of which the given **minor** triad can be constructed by using only the 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 the rhythm 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. Use beams for the notation. Do NOT alter the rhythmical proportions.
- c) In the following example you will find two of the four listed rhythmical terms. Mark the places where these occur (syncopation- slur- hemiola- triplet).
- d) In the following excerpt one bar has been left empty. Add a triplet which fills this bar exactly.