

- 1) Theoretical examination**
 Admission test in aural skills and music theory (see below)
- 2) Instrumental Examination**
 - a) a representative work of the 16th to 18th century
 - b) a work of the 19th century
 - c) a work of the 20th or 21st century

A) Aural test:

written part

1. You will be hearing 3 excerpts of music twice. Mark the corresponding box to determine.

	Auftakt <i>up-beat/ pick-up</i>	Volltakt <i>no up-beat/ no pick-up</i>	Taktart metre/measure		Tongeschlecht tonality/key	
			in 2 (=gerade)	in 3 (=ungerade)	Dur/major	Moll/minor
1. Beispiel <i>1. Example</i>						
2. Beispiel <i>2. Example</i>						
3. Beispiel <i>3. Example</i>						

2. You will be hearing an excerpt several times. The key 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 (D), minor (M), diminished (V) or augmented (Ü).
5. You will be hearing 3 excerpts, each one only once.
 1. Example: Count the instruments you hear.
 2. Example: List the instruments you hear.
 3. Example: Count the voices you hear.
6. In the following excerpt, which you will be hearing several 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 music education – voice and instruments (IGP))

In this section, the above contents are again examined in practice. Criteria are rhythmic precision and secure intonation when singing. In addition to a shorter example of sight-singing, musical memory is tested with longer examples that have to be sung and clapped.

B) Music theory test

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 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 note (root position or indicated inversion)

4. Keys:

Name two major keys and two minor keys in all of which this given major 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. Do not alter the rhythmical proportions.

Literature recommendation:

Kurt Johnen "Allgemeine Musiklehre" (Reclam 7352)

Imogen Holst "Das ABC der Musik" (Reclam 8806)

Malte Korff "Kleines Wörterbuch der Musik" (Reclam 9770)

Hermann Grabner "Allgemeine Musiklehre" (Bärenreiter)

Salmen/Schneider "Der musikalische Satz" (ED.Helbling)

Wieland Ziegenrucker "Allgemeine Musiklehre" (Schott)

Bitzan, Wendelin, *Musiktheoretisches Propädeutikum*, wendelinbitzan.de [Manuskriptwerk]

http://unterricht.wendelinbitzan.de/zettel/propaedeutikum/skript_prop_uebersicht.pdf

das Portal musikanalyse.net von Ulrich Kaiser: <https://musikanalyse.net/tutorials/>