

ENTRANCE REQUIREMENTS Theoretical Courses in General
Bachelor of Music – Classical Music

EAR TRAINING

A PERFORMANCE SKILLS (fixed item of the entrance exam)

1. *A prima vista* singing of a given melody, in treble clef and (if asked) in bass clef.
2. Execution of a number of rhythms.

B LISTENING SKILLS (fixed item)

1. Singing a melody played by the examiner.
2. Writing down a melody played by the examiner
3. Two similar sounding melodic examples are given on paper. Determine which of the two is played by the examiner.
4. Recognition by ear of the time signature of musical examples.
5. Recognition by ear of a half cadence and full cadence at the end of a musical phrase.
6. A given melody is provided with three harmonisations in classical style. Pick your 'favourite' version. *Explain your choice to the examiner.*
7. Determining a key. Explanation: determining the tonic in an example where it is not conspicuously present.

C LISTENING SKILLS (free item: is not always asked by the examiner)

1. Imitation (playing) of a melody or motive played by the examiner.
2. A two-part example (8-10 notes) is played. Determine the consonant and dissonant intervals.

THEORY

A KNOWLEDGE (fixed item)

1. Knowledge of the key signature of all major and minor keys. Knowledge of relative and parallel keys.
2. Knowledge of all intervals.
3. Resolution of dissonant intervals within a tonal context.
4. Notation of chords on scale degrees I through VII and their inversions. Insight into their musical relationship (tonic, subdominant, dominant).
5. Knowledge of the dominant seventh chord and the diminished seventh chord and their inversions. Insight into their musical relationship (in relation to the tonic).
6. Knowledge of the terms: transposition, modulation, cadence.

B SKILLS (fixed item)

1. The ability to fill in the blanks in a given melody with rests of the correct values.

2. The ability to convert a rhythm to another time signature (for instance 3/4 to 6/8).
3. Placing bar lines in a 'barless' musical example.
4. The ability to transpose a melody or a short polyphonic pattern.

MUSICAL AFFINITY (free item: a choice is made)

1. Placing separate phrases in a logical musical sequence.
2. Placing a given sequence of notes (related harmonically) in a logical time signature and assigning a rhythm.
3. The ability to place repeat signs in a single line or polyphonic example.
4. The ability to phrase a melody or brief polyphonic example in a musically logical way.
5. The ability to tap or 'pom' an improvised rhythmical pattern in a given time signature.

EXAMPLE

Assignment: 'Improvise a rhythm in a 4/4 meter'.

JA-pa-pa-da//Ta-da-ta-ta//PA-da-ta-TA//TA-TA.