



Folkwang
University of the Arts

Qualifying Examination in Music Theory

Information and Sample Test



REQUIREMENTS for music-related Undergraduate (Bachelor Degree) Programmes:

- _knowledge of general music terminology
- _basic knowledge of harmonic and formal principles
- _proof of an adequate level of ear training
- _ability to analyze music through listening and through studying a score

The written exam will test your identification of:

- _pitches and intervals
- _chords and keys
- _rhythms
- _aspects of musical form

While the tested material is identical for all candidates, the minimum entrance requirements vary from one degree programme to another. Higher test results are required e.g. for music education (Gymnasien and Gesamtschulen) as well as music theory programmes.

Recommended literature for preparation of the music theory placement exams:
STEVEN LAITZ, The Complete Musician

Please note that the following sample test serves solely as an orientation as to content and form of the written exam. You can test yourself by comparing your answers in sections 1, 4, 5, 6 and 7 with the correct answers listed at the end of this test. The listening part of the exam can be accessed online under the address www.xxxx-yyyy



SAMPLE TEST

01 IDENTIFYING INTERVALS VISUALLY (6 examples)

Identify the marked intervals by placing the name of the interval in the proper box.

German abbreviations for English terms:

g – major interval

k – minor interval

v – diminished interval

ü – augmented interval

1, 2, 3 etc. – for unison, second, third, etc.

For perfect intervals the number alone is sufficient (e.g. 4 for a perfect fourth).

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into six measures, each with a numbered interval marked above or below it. Measure 1: Treble clef, notes G4, A4, B4, C5. Measure 2: Treble clef, notes G4, A4, B4, C5. Measure 3: Treble clef, notes G4, A4, B4, C5. Measure 4: Bass clef, notes G3, A3, B3, C4. Measure 5: Bass clef, notes G3, A3, B3, C4. Measure 6: Bass clef, notes G3, A3, B3, C4. Dynamics include cresc., mf, and p.

from Béla Bartók, *String Quartet No. 1*

02 IDENTIFYING INTERVALS AURALLY (from piano, 6 examples)

Identify the played intervals by placing the name of the interval in the proper box. Use the abbreviations listed above. The first three intervals will be melodic (one pitch after another), the next three harmonic (simultaneously).

03 IDENTIFYING CHORDS AURALLY (from piano, 4 examples)

Identify the played chords.

German abbreviations for English terms:

d – major chord

m – minor chord

v – diminished chord

ü – augmented chord

04 IDENTIFYING KEYS VISUALLY

Identify the key of the following music excerpts (e.g. D major, F minor...).

Please note that the key does not necessarily correspond with the given key signature.

1)

Andantino

F. Chopin, *Prelude op. 28 No. 7*

2)

J. S. Bach, *Partita BWV 1004, Corrente*

3)

W. A. Mozart, *Piano Sonata KV 332*



4)

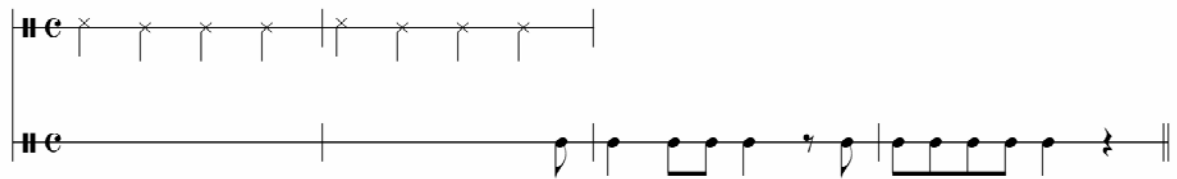


W. A. Mozart, *Piano Sonata KV 332*

05 IDENTIFYING RHYTHMS (4 examples)

In each of the four short music excerpts two bars of the metre will be played, then the rhythm. You should notate only the rhythm.

Example:



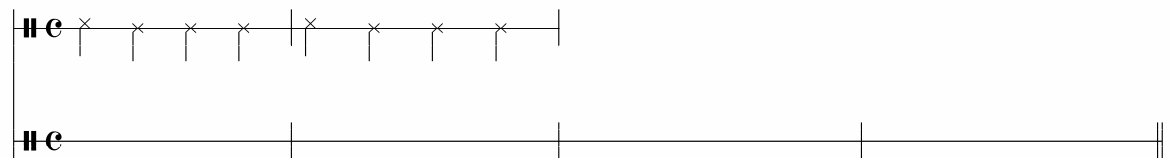
Haydn, *String Quartet op. 76 No. 3, opening*

1)



R. Schumann, *Bunte Blätter op. 99, Albumblatt*

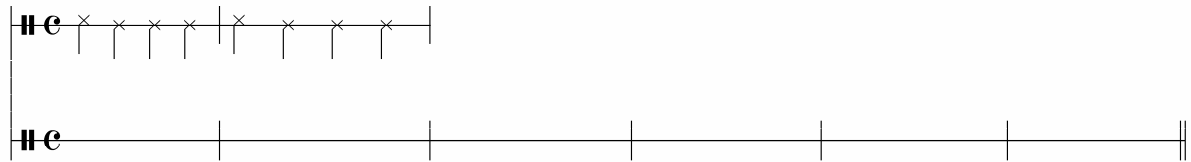
2)



J. S. Bach, *Fugue in G minor*



3)



F. Schubert, *Impromptu* in C minor

4)



M. Ravel, *Bolero*

06 HARMONIC ANALYSIS

Identify the tonality and inversion of the marked chords.

German abbreviations for English terms:

d – major

m – minor

v – diminished

ü – augmented

D7 – dominant seventh chord

Dv – diminished seventh chord

Please use the typical figured bass notation for inversions, e.g.

6 – first inversion triad

6/4 – second inversion triad

2 – third inversion seventh chord etc.



L. v. Beethoven, *Piano Sonata op. 10 No. 3*

07 FIGURED BASS REALIZATION

Complete the following figured bass in a four-part style according to the rules of voice leading typical of the 18th century.

from T. Albinoni

08 MELODIC DICTATION

Sample level of difficulty (The excerpt will be played twice completely and several times partially.)

Allegretto

Joseph Haydn, *Symphony in D major Hob. I:101, Menuetto*



SOLUTIONS SAMPLE TEST

Solutions to Section 01:

Example	1)	2)	3)	4)	5)	6)
Solution	g3	ü4	v4	g6	g2	5

Solutions to Section 04:

Example	1)	2)	3)	4)
Solution	A-Dur	g-Moll	c-Moll	C-Dur

Solutions to Section 05:

1)

Musical notation for exercise 1. The top staff shows a rhythmic pattern of eighth notes with stems pointing up and down. The bottom staff shows a melodic line in 2/4 time, starting with a whole note, followed by quarter notes, and ending with a half note and a quarter rest.

2)

Musical notation for exercise 2. The top staff shows a rhythmic pattern of eighth notes with stems pointing up and down. The bottom staff shows a melodic line in common time, starting with a whole note, followed by quarter notes, and ending with a half note and a quarter rest.

3)

Musical notation for exercise 3. The top staff shows a rhythmic pattern of eighth notes with stems pointing up and down. The bottom staff shows a melodic line in common time, starting with a whole note, followed by quarter notes, and ending with a half note and a quarter rest.



4)

Solutions to Section 06:

Example	1)	2)	3)	4)
Tonality	M	D ⁷	D ⁷	D ⁷
Inversion	$\frac{6}{4}$	$\frac{6}{5}$	2	$\frac{6}{5}$

Sample Solution to Section 07: