Integrated Aptitude Test, Theory Skills

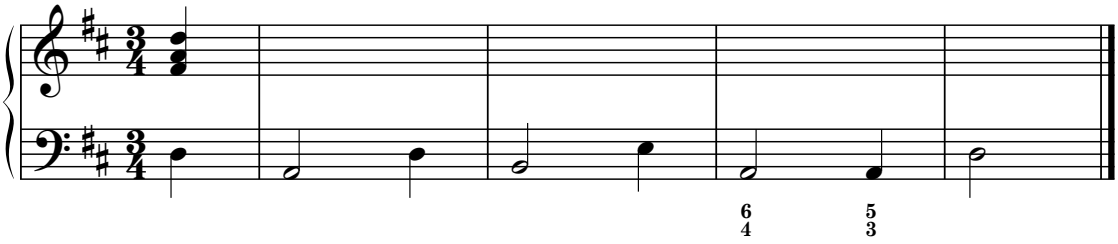
1.) Keyboard Skills

On the piano: a given simple bass line (6–8 notes) is to be played with the left hand while the right hand adds the corresponding triads.

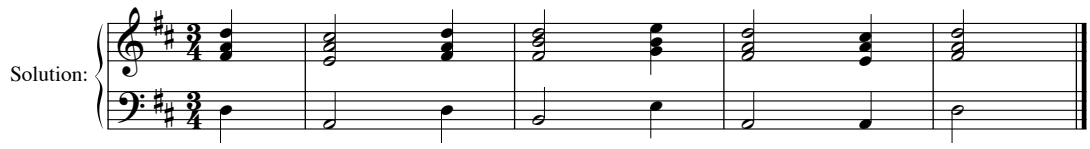
Subject: Triads in root position, realized in a four-part texture; suspended fourth and six-four chords on dominants; no deceptive cadence. Keys: major and minor up to 3 accidentals.

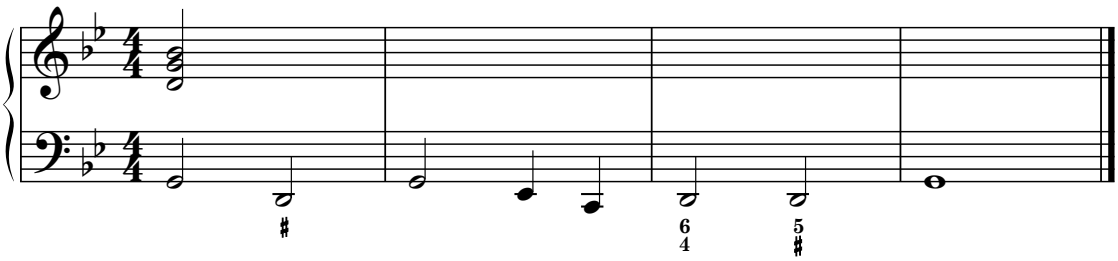
Criteria: Fluency, certitude, familiarity with the keyboard, proper voice leading: i.e. keeping common tones and no parallel octaves or fifths.

Examples:

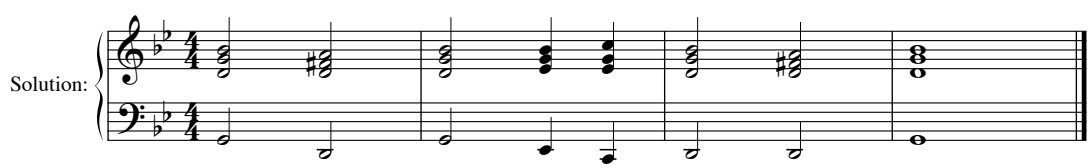


Solution:





Solution:



2.) Sight-reading of rhythms

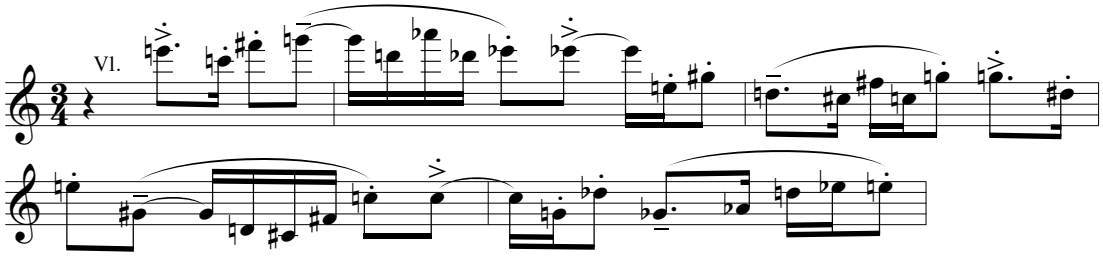
The rhythm is spoken on an arbitrary syllable while the pulse is tapped.

Subject: Examples from music literature, simple (3/4, 4/4 etc.) or compound (6/8, 9/8 etc.) meter, eight and sixteenth notes, eight note triplets.

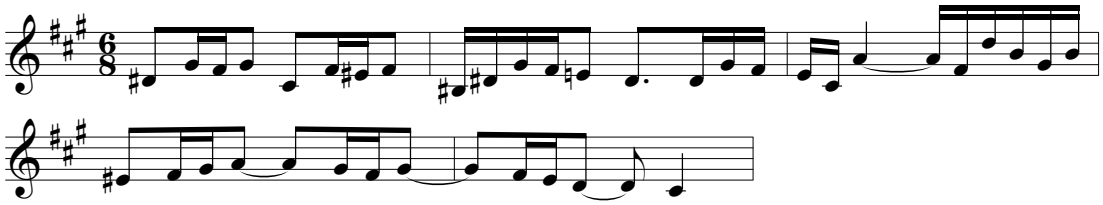
Criteria: Rhythmic precision and accuracy, stable pulse, adequate fluency. Vocal illustration of dynamics, articulation etc. wherever applicable.

Examples:

Alban Berg (1885–1935), LYRISCHE SUITE, III. Satz (Takt 30 ff.)



Johann Sebastian Bach (1685-1750), TOCCATA, BVW 910 (Takt 151 ff.)



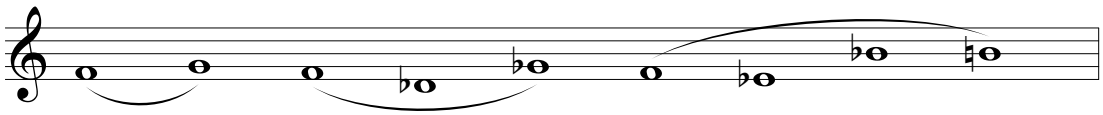
3.) Sight-singing of melodies

a) Singing an atonal melody. A recurring central ton provides security and allows to check the intonation.

Subject: All intervals up to the fifth.

Criteria: Correct intervals, intonation, adequate fluency.

Example:



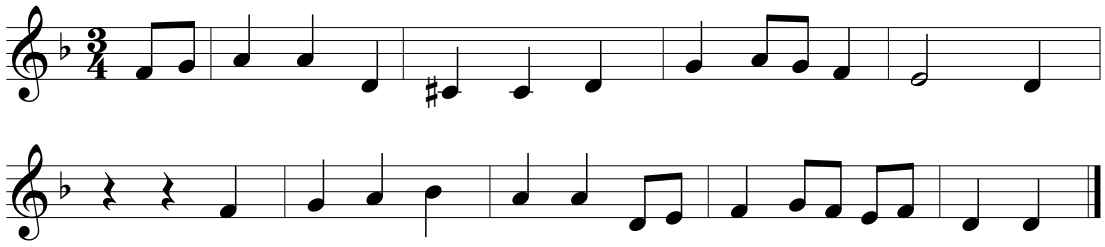
b) Singing a tonal melody without accompaniment.

Subject: Examples from music literature.

Criteria: Correct pitches, intonation, adequate fluency.

Example:

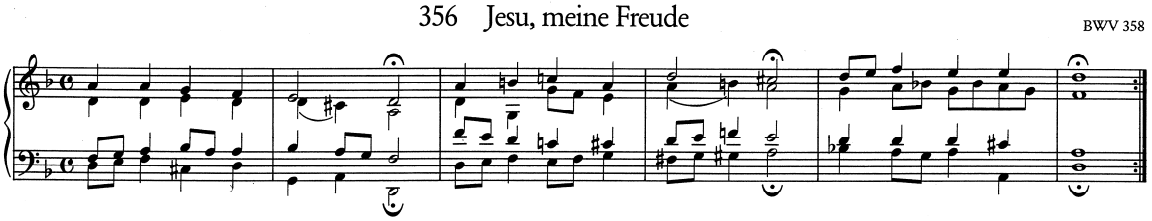
aus: Bach-Schemelli, Geistliche Lieder und Arien



3.) Sight-singing of a part of a chorale

Singing of one part of a Bach chorale while the remaining three parts will be played on the piano by the examiner.

Subject: Bach chorales. All women sing alto, all men sing tenor or bass.

Criteria: Correct pitches, intonation, listening to the other parts while singing, ability to correct one's own mistakes.

Example: