

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:

6
4

5
3

Solution:

#

6
4

5
#

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, eighth 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.)

VI.

The image shows two staves of musical notation in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music, primarily consisting of eighth and sixteenth notes with various accidentals. The second staff continues the melody with similar rhythmic patterns and accidentals. The notation includes slurs, accents, and dynamic markings.

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

The image shows two staves of musical notation in 6/8 time. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains six measures of music, primarily consisting of eighth and sixteenth notes with various accidentals. The second staff continues the melody with similar rhythmic patterns and accidentals. The notation includes slurs and dynamic markings.

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:

The image shows a single staff of musical notation in treble clef. It contains a sequence of eight notes: G4, A4, B4, C5, B4, A4, G4, and F#4. The notes are connected by a long slur, indicating a continuous melodic line. The key signature is one sharp (F#).

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

The image shows a musical score for a vocal melody. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues the melody with quarter notes Bb4, A4, G4, F4, E4, D4, C4, and Bb3. The piece concludes with a double bar line.

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:

356 Jesu, meine Freude BWV 358

The image shows a piano accompaniment for a chorale. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues the melody with quarter notes Bb4, A4, G4, F4, E4, D4, C4, and Bb3. The piece concludes with a double bar line.