

Information about the music theory test for those applying to bachelor's programme in classical music, Edsberg or early music

This is a written test, and consists of three parts:

- Ear training
- Harmony and arranging
- Music fundamentals

A keyboard and headphones will be available for you to use in the harmony/arranging test and the music fundamental test.

For a passing result, you must pass all three parts.

The following pages contain information about the various parts of the test and a practice test for each part. There is also information on recommended literature to prepare for the test.

After each practice test, a sample solution is shown.

Information about the ear training test

The ear training test consists of two sections, each one has three short initial assignments and one piece of music with some details missing in the score.

Complete the score by adding the missing:

- rhythms
- melody
- chords

In the following pages you will find a practice test.

In the real test all music will be played from a CD-player.

Recommended literature for the listening test:

Lars Edlund: Modus Vetus, Nordiska musikförlaget (Swedish or English)

www.good-ear.com

<http://www.clt.astate.edu/tcris/eartraining.htm>

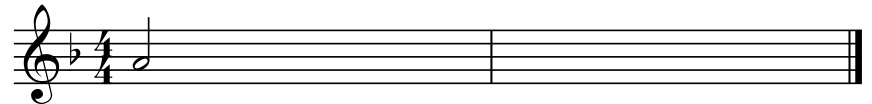
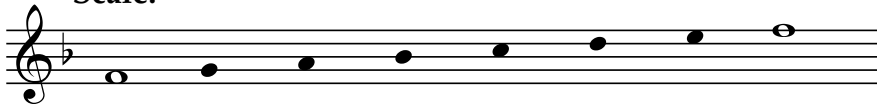
Written ear training test for practice , Initial assignments 1

Melody

Listen to the melody and write the missing tones.
Use notes from the given scale that you will hear first. .



Scale:



Chord

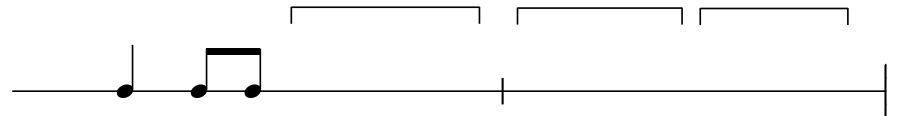
Mark the chord that corresponds to the chord you hear.

- C
- Em
- Am
- C#dim7
- Gm6



Rhythm

Complete the score by adding the missing rhythmic figures from the box



- Quarter note G4, eighth note G4
- Eighth note G4, quarter note G4
- Quarter note G4, eighth note G4, eighth note G4 (triplets)
- Quarter note G4, quarter note G4
- Quarter note G4, eighth note G4, eighth note G4

Score with missing details 1

Listen to the music. Complete the score by adding the missing rhythms, melody and chords.

A: Melody



F C/E B \flat /D C⁷/E

B: Rhythm

C: Chords

Dm C⁷/E F E/G \sharp Am G/B C⁷ F

Initial assignments 2

Melody

Listen to the melody and write the missing notes. Use tones from the given scale that you will hear first. .

Tonförråd:



Chords

Mark the chord that corresponds to the chord you hear.

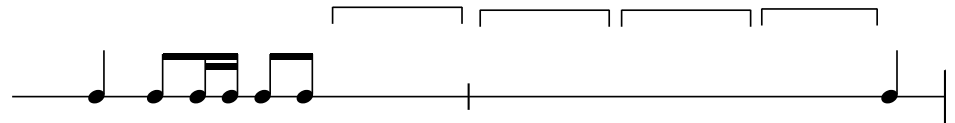
- B7
- Em
- E
- G
- G#dim

Bm Em⁶ F#⁷ Bm



Rhythm

Complete the score by adding the missing rhythmic figures from the box



-
-
-
-
-

Score with missing details 2

Listen to the music. Complete the score by adding the missing rhythms, melody and chords.

A: Rhythm

B: Melody

C: Chords

Bm F#m/A

F#/A# Bm F#7⁽⁴⁻³⁾ Bm

Written ear training test for practice , Initial assignments 1

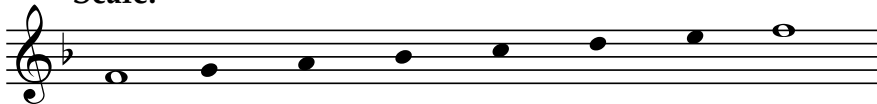
Melody

ANSWER

Listen to the melody and write the missing tones.
Use notes from the given scale that you will hear first. .



Scale:



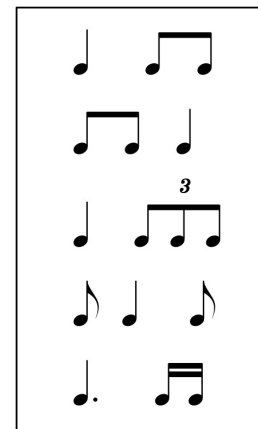
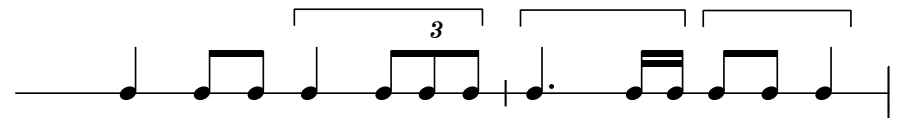
Chord

Rhythm

Mark the chord that corresponds to the chord you hear.

Complete the score by adding the missing rhythmic figures from the box

- C
- Em
- Am
- C#dim7
- Gm6



Score with missing details 1

Listen to the music. Complete the score by adding the missing rhythms, melody and chords.

A: Melody



F C/E Bb/D C⁷/E

B: Rhythm

C: Chords

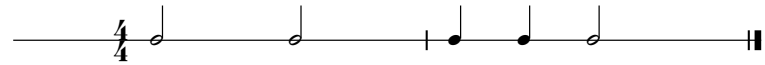
Dm C⁷/E F E/G# Am G/B C⁷ F

Initial assignments 2

Melody

Listen to the melody and write the missing notes. Use tones from the given scale that you will hear first. .

Tonförråd:



Chords

Mark the chord that corresponds to the chord you hear.

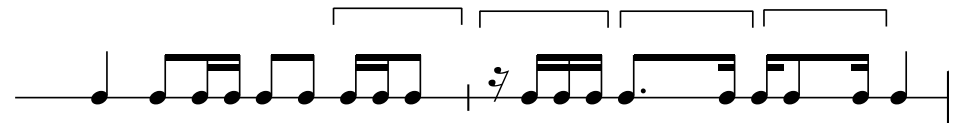
- B7
- Em
- E
- G
- G#dim

Bm Em⁶ F#⁷ Bm



Rhythm

Complete the score by adding the missing rhythmic figures from the box



-
-
-
-
-

Score with missing details 2

Listen to the music. Complete the score by adding the missing rhythms, melody and chords.

A: Rhythm

B: Melody

C: Chords

Bm F#m/A

F#/A# Bm

Em A D/F# G F#7⁽⁴⁻³⁾ Bm

Information about the test in harmony and arranging

This test consists of three different assignments:

- writing a second instrumental part to a given melody
- harmonic analysis
- voice leading

In the following pages you will find a practice test.

Recommended literature for the harmony test:

Anna Butterworth: Harmony in Practice ABRSM

Music Theory for the 21st-Century Classroom,

<https://musictheory.pugetsound.edu/mt21c/MusicTheory.html>

Open Music Theory

<https://viva.pressbooks.pub/openmusictheory/>

Practice test in harmony and arranging

1. Part-writing

Write a second instrumental part to the given melody. The part could be either above or below the melody, and it should fit both the melody and the given chords. The the chords are meant to be played on a chordal instrument like piano or guitar.

Chords: G, D, G, C, D(sus4), D

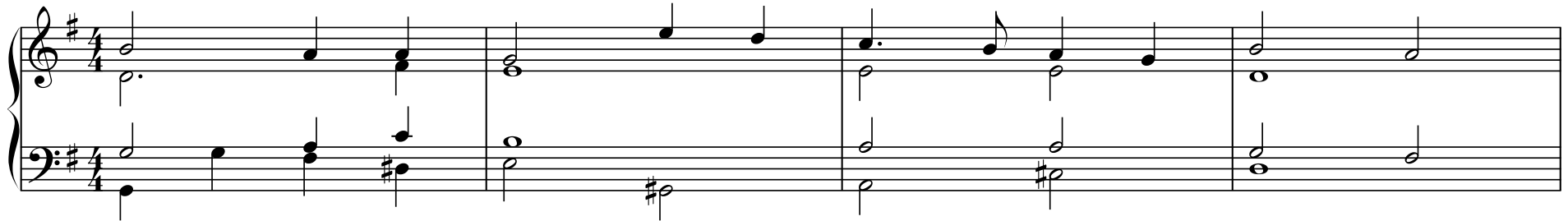
Chords: Bm⁷, E⁷, Am⁷, D⁷, G, C, D⁷, G

2. Harmonic analysis and voice leading

A. Harmonic analysis

Bar 1-4: Analyse the chord progression. You can use either functional (T, S, D) or Roman numerals (I, IV, V)

Write the key in the box at the start.



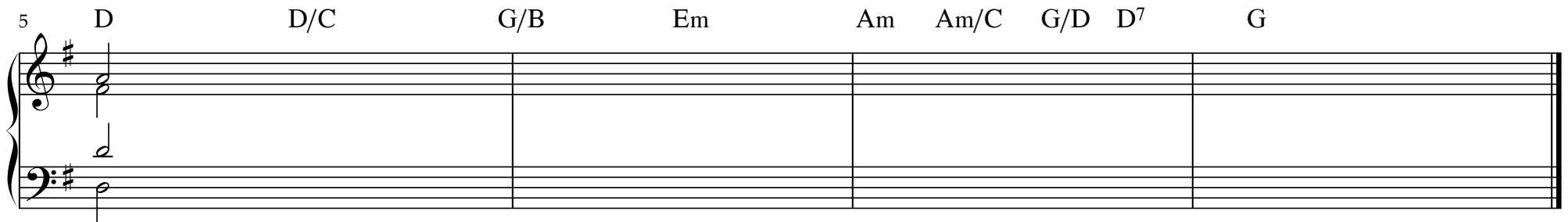
A musical score in 4/4 time, key of D major. The score consists of four measures. The treble clef has a key signature of one sharp (F#). The bass clef has a key signature of two sharps (F# and C#). The notes in the treble are: Measure 1: D4, E4, F#4, G4; Measure 2: A4, B4, C5, D5; Measure 3: E5, D5, C5, B4; Measure 4: A4, G4, F#4, E4. The notes in the bass are: Measure 1: D3, F#3, A3, B3; Measure 2: C4, E4, G4, A4; Measure 3: B3, D4, F#4, A4; Measure 4: B3, D4, F#4, A4.

Key:

B. Voice leading

Write a harmonic background (4-part harmony). Only use the given chords.

5 D D/C G/B Em Am Am/C G/D D⁷ G



A musical score in 4/4 time, key of D major. The score consists of four measures. The treble clef has a key signature of one sharp (F#). The bass clef has a key signature of two sharps (F# and C#). The notes in the treble are: Measure 1: D4, E4, F#4, G4; Measure 2: A4, B4, C5, D5; Measure 3: E5, D5, C5, B4; Measure 4: A4, G4, F#4, E4. The notes in the bass are: Measure 1: D3, F#3, A3, B3; Measure 2: C4, E4, G4, A4; Measure 3: B3, D4, F#4, A4; Measure 4: B3, D4, F#4, A4.

Sample solution for test in harmony and arranging

ANSWER

1. Part-writing

Write a second instrumental part to the given melody. The part could be either above or below the melody, and it should fit both the melody and the given chords. The the chords are meant to be played on a chordal instrument like piano or guitar.

Option 1

The musical score for Option 1 is presented in two systems. The first system consists of two staves. The upper staff contains a melody in G major, 4/4 time, with a key signature of one sharp (F#). The lower staff contains a second part that mirrors the melody's rhythm and often moves in parallel motion. Above the first staff, the following chords are indicated: G, D, G, D, C, D(sus4), and D. The second system also consists of two staves. The upper staff continues the melody, and the lower staff continues the second part. Above the second staff, the following chords are indicated: Bm7, E7, Am7, D7, G, C, D7, and G. The score concludes with a double bar line.

This second part has almost the same rhythm as the melody.
Melody and second part often move in parallel.
When the melody has a chord note, the part has a another chord note.
The intervals between the parts are mostly thirds and sixths.
In bar 5 the third in E7 (g#) leads up and the seventh in Am7 (g) leads downward.

Option 2

Musical score for the first system of 'Option 2'. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of two staves. The upper staff contains a melody with notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The lower staff contains a bass line with notes: C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Chord symbols are placed above the upper staff: G (bar 1), D (bar 2), G (bar 3), C (bar 4), D(sus4) (bar 5), D (bar 6).

Musical score for the second system of 'Option 2'. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of two staves. The upper staff contains a melody with notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The lower staff contains a bass line with notes: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Chord symbols are placed above the upper staff: Bm7 (bar 1), E7 (bar 2), Am7 (bar 3), D7 (bar 4), G (bar 5), C (bar 6), D7 (bar 7), G (bar 8).

This second part is more independent.
As the rhythm and the melodic movement differ from that of the melody, the part becomes more interesting.
The part complements the melody in that it sometimes has faster note values when the melody has longer note values (bar 2 and 5).
In bar 3, the parts move in contrary motion (different directions).
The part starts later than the melody and then imitates the beginning of the melody, this means that the part immediately gets a lot of attention.

2. Harmonic analysis and voice leading

A. Harmonic analysis

Bar 1-4: Analyse the chord progression. You can use either functional (T, S, D) or Roman numerals (I, IV, V)

Write the key in the box at the start.

Tonart:
G-dur

T

D₃

D^{9>}₃

T_p

(D^{8 - 7})₃

S_p

DD^{8 - 7}₃

D₄⁶

D

I

V⁶

vii^{o7}/_{vi}

vi

V⁶/_{ii}

ii

V⁶/_V

I₄⁶

V

Tip:

- * Start with the easy chords
- * Chords with accidentals are often secondary dominants to the next chord
- * If any chord is difficult to analyze; try moving the tones so that it becomes a stack of thirds

B. Voice leading

Write a harmonic background (4-part harmony). Only use the given chords.

5

D D/C G/B Em Am Am/C G/D D⁷ G

Tip

- * Use steps or small leaps in all parts except the bass (the bass can have larger leaps)
- * Avoid parallel fifths and octaves between the voices.
- * All voices must not go in the same direction at the same time.
- * Do not have too great a distance between the upper parts; no more than a sixth between soprano and alto (voice 1 - 2) and the same between alto and tenor (2 - 3). The distance between the tenor part and the bass can be greater.
- * On three-note chords, one note must be doubled, usually the root or the fifth of the chord
- * On dominant seventh chords, the fifth does not need to be included. If there will be a better voiceleading, the root can be doubled instead. (see the penultimate chord above)

Information about the test in music fundamentals

In this test you will find questions about:

- note names
- key signatures
- time signatures
- note values and rests
- chord symbols

In the following pages you will find a practice test.

Recommended literature to prepare for the music fundamental test:

Music Theory for the 21st-Century Classroom,
<https://musictheory.pugetsound.edu/mt21c/MusicTheory.html>

Open Music Theory
<https://viva.pressbooks.pub/openmusictheory/>

Practice test in music fundamentals

1. Note names

a) Write the note names

b) Write the given notes in the score

d flat

f sharp

2. Intervals

a) Write the name of the intervals

b) Write the missing note in the given interval

perfect fourth down

minor third up

3. Key signatures

a) What major key has this signature?

b) What minor key has this signature?

c) Write the key signature for e minor!

d) Write the key signature for E flat major!

4. Time signatures

Write the right time signature in each bar! (e.g. $\frac{2}{4}$, $\frac{3}{8}$)

5. Note values and rests

a) write the missing note value in each bar!

b) write the missing rest in each bar!

6. Chord symbols

a) Write the chord symbol (e.g. D7, Am7) corresponding to the given chord!

a) Write the given chord in the score!

C7(#5)

E⁶

Practice test in music fundamentals

ANSWER

1. Note names

a) Write the note names

b) Write the given notes in the score

e flat

d

d flat

f sharp

2. Intervals

a) Write the name of the intervals

b) Write the missing note in the given interval

minor seven

major sixth

perfect fourth down

minor third up

3. Key signatures

a) What major key has this signature?

b) What minor key has this signature?

c) Write the key signature for e minor!

d) Write the key signature for E flat major!

A major

f minor

4. Time signatures

Write the right time signature in each bar! (e.g. $\frac{2}{4}$, $\frac{3}{8}$)

$\frac{4}{4}$
 $\frac{6}{8}$
 $\frac{5}{8}$
 $\frac{3}{4}$

5. Note values and rests

a) write the missing note value in each bar!

b) write the missing rest in each bar!

6. Chord symbols

a) Write the chord symbol (e.g. D7, Am7) corresponding to the given chord!

a) Write the given chord in the score!

Gm7

D9

C7(#5)

E6

The chord notes on the upper staff (right hand) can be written in a different order, but it is important that the bass note on the lower system (left hand) is the root of the chord.