

# Övningsprov i musikteori för sökande till kandidatprogram i kör-/orkesterdirigering

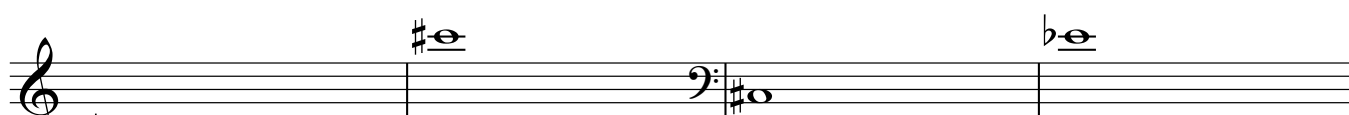
## FACIT

*(Answer for practice test in English from p. 5)*


### 1. Musicklära

a) Ange namn och oktavläge för följande toner (t ex f<sub>iss</sub>, e<sub>ss</sub>)

(Det finns flera olika system, använd anting mitten-c = c<sub>1</sub> eller mitten-c = c<sub>4</sub>)



b<sub>ess</sub> (lilla b<sub>ess</sub>)      c<sub>iss</sub> <sup>3</sup>      c<sub>iss</sub> (lilla c<sub>iss</sub>)      e<sub>ss</sub> <sup>1</sup>




g<sup>1</sup>      e<sup>1</sup>

b) Ange namn och storlek på följande intervall, t ex S3 (stor ters)



L 6      ö 4      S 10 (stor decima)      S 2



R 5      L 7

## 2. Instrumentkännedom

a) Ange instrumentens noterade och klingande omfång.

(Instrumentens omfång kan variera lite beroende på vilken instrumentationsbok man tittar i)

	Klarinett i Bb	8va-----	Oboe	8va-----
Noterat				
Klingande				
	Flöjt	8va-----	Cello	
Noterat				
Klingande				

b) Skriv denna lilla melodi som den noteras för de olika instrumenten. Den ska klinga i samma oktav som originalet.

Klarinett i A

Trumpet i Bb

Viola

### 3. Harmonisk analys

Analysera följande avsnitt med funktionsanalys (Sp, D7) - eller steganalys (iim, V7)

Tonart: T      D<sub>3</sub>      S<sup>9-8</sup><sub>3</sub>      D<sup>6</sup><sub>7</sub>      D<sub>3</sub>      DD<sup>13</sup>      D      (D<sup>7</sup>)<sub>3</sub>

Eller: D<sub>p3</sub>

5

Sp      D<sup>6</sup>      (D<sup>9>></sup>)<sub>3</sub>      Tp      DØ<sup>9</sup>      D<sup>6</sup><sub>4</sub>      D<sup>9</sup><sub>4-3</sub>      T

Eller: D<sub>p3</sub>

## 4. Harmonisering och fyrstämmig sats

Harmonisera melodin och skriv sen en fyrstämmig sats utifrån harmoniseringen. Du kan skriva antingen för kör eller instrumental-ensemble.

Fjä-riln vin-gad syns på Ha - ga, Mel-lan dim-mors frost och\_ dun, Sig sitt

Musical notation for the first system, measures 1-4. The melody is in G major, 4/4 time. The bass line is empty.

5 grö - na skjul til - la - ga, Och i blom-man, sin\_ pau - lun; Min-sta

Musical notation for the second system, measures 5-8. The melody continues in G major, 4/4 time. The bass line is empty.

9 kräk i kärr och sy - ra, Nyss av So - lens vär - ma\_ väckt, Till en

Musical notation for the third system, measures 9-12. The melody continues in G major, 4/4 time. The bass line is empty.

13 ny hög - tid - lig y - ra, El-das vid Zeph - yr - ens - fläkt.

Musical notation for the fourth system, measures 13-16. The melody continues in G major, 4/4 time. The bass line is empty.

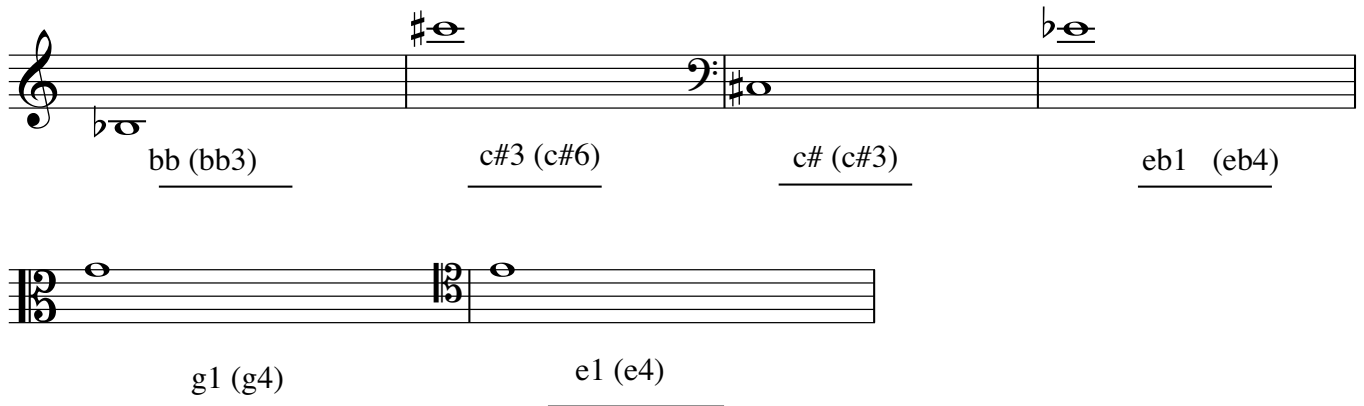
*(Om du vill så kan du skriva denna uppgift på ett separat notpapper)*

# Practice test in music theory for those applying to bachelor choir- or orchestra conducting

## ANSWER

### 1. Fundamentals

a) Write name and octave name of the following notes (for example c1, f#4)  
There are several systems, you can use either middle c=c1 or middle c=c4

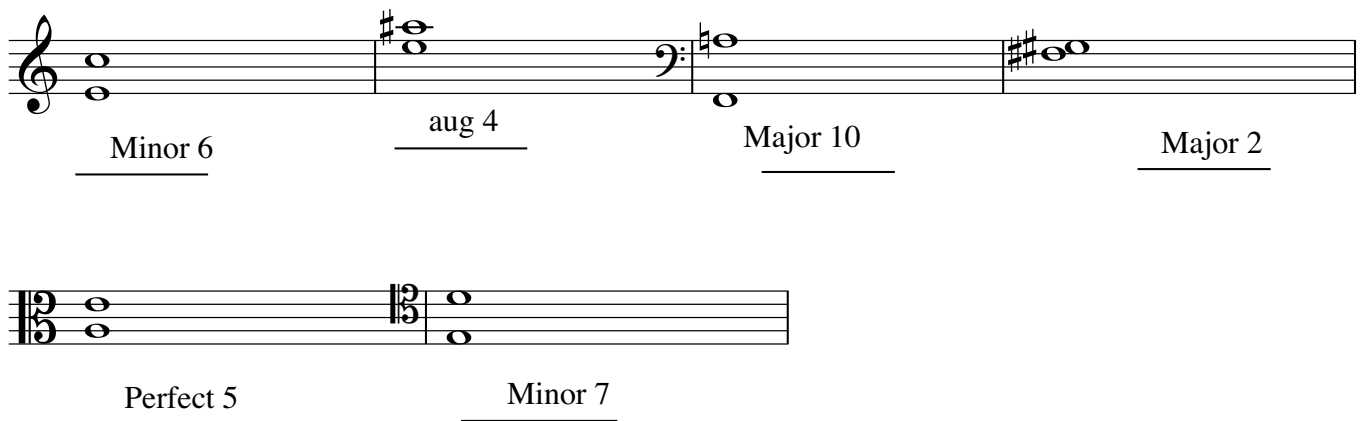


The image shows two staves of musical notation. The top staff is a grand staff with a treble clef on the left and a bass clef on the right. It contains four notes: a flat B in the bass clef, a sharp E in the treble clef, a sharp C in the bass clef, and a flat E in the treble clef. The bottom staff is a grand staff with two bass clefs. It contains two notes: a G in the left bass clef and an E in the right bass clef.

bb (bb3)      c#3 (c#6)      c# (c#3)      eb1 (eb4)

g1 (g4)      e1 (e4)

b) Write the name and quality of the following intervals (for example P5 or Perfect fifth)



The image shows two staves of musical notation. The top staff is a grand staff with a treble clef on the left and a bass clef on the right. It contains four pairs of notes: 1) G4 and Bb4 in the treble clef; 2) E#4 and G4 in the treble clef; 3) C#4 and E4 in the bass clef; 4) C#4 and D#4 in the treble clef. The bottom staff is a grand staff with two bass clefs. It contains two pairs of notes: 1) G4 and C4 in the left bass clef; 2) G4 and E4 in the right bass clef.

Minor 6      aug 4      Major 10      Major 2

Perfect 5      Minor 7

## 2. Transposition and range of orchestral instruments

a) Write the instruments written and sounding range.

*(The range of the instruments may vary a little depending on which book you read)*

The image displays the written and sounding ranges for four instruments: Clarinet in Bb, Oboe, Flute, and Cello. Each instrument is represented by two staves: 'Written' and 'Sounding'. A diagonal line indicates the range of the instrument. For the Clarinet in Bb, the written range is from G4 to E6, and the sounding range is from B3 to G5. For the Oboe, the written range is from B4 to F6, and the sounding range is from B3 to F5. For the Flute, the written range is from C4 to C6, and the sounding range is from C4 to C5. For the Cello, the written range is from C2 to C5, and the sounding range is from C2 to C4. The notation includes clefs, key signatures, and dynamic markings like *8va* with dashed lines.

b) Write this melody as it should be written for the different instruments. It is supposed to sound in the same octave as the original melody.

The original melody is written in 4/4 time, treble clef. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter).

Clarinet in A

The melody for Clarinet in A is written in treble clef. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter).

Trumpet in Bb

The melody for Trumpet in Bb is written in treble clef. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter).

Viola

The melody for Viola is written in alto clef (C-clef on the second line). The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter).

### 3. Harmonic analysis

Analyse the following piece with functional or roman analysis.

Key: T D S<sup>9-8</sup> D<sup>6</sup> D T DD<sup>13</sup> D (D<sup>7</sup>)  
 Or: D<sub>3</sub>p<sub>3</sub> iii<sup>6</sup> V<sub>2</sub><sup>4</sup> I<sup>6</sup> V<sup>13</sup>/V V V<sup>6</sup><sub>5</sub>/ii

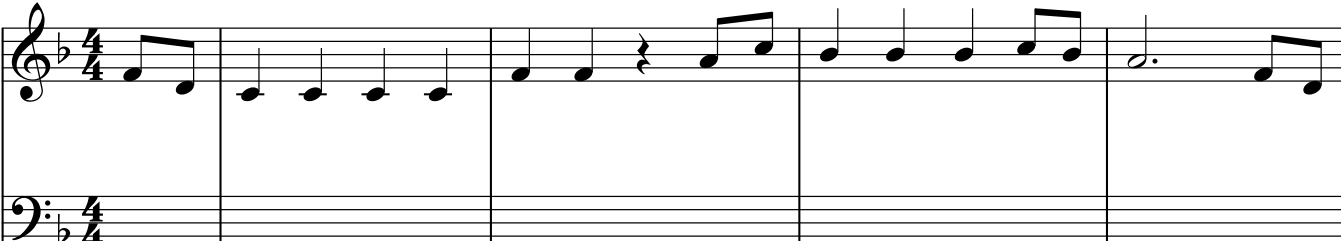
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Sp D<sup>6</sup> (D<sup>9</sup>>>) Tp D∅<sup>9</sup> D<sub>4</sub><sup>6</sup> D<sub>4</sub><sup>9</sup> - 3 T  
 Or: D<sub>3</sub>p<sub>3</sub> iii<sup>6</sup> vii<sup>o7</sup>/vi vi Ger I<sub>4</sub><sup>6</sup> V<sub>4</sub><sup>9</sup> - 3 I


## 4. Harmonizing and four-part setting

Harmonize the melody and write a four-part setting based on your harmonization.  
You can write either for choir or an instrumental ensemble.

Fjä-riln vin - gad syns på Ha - ga, Mel-lan dim-mors frost och\_ dun, Sig sitt



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9 kräk i kärr och sy - ra, Nyss av So - lens vär - ma\_ väckt, Till en



13 ny hög - tid - lig y - ra, El-das vid Zeph - yr - ens - fläkt.



*(If you wish, you can write this task on a separate note paper)*