

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

The test consists of three parts:

- Ear training
- Music fundamentals
- Harmony and arranging

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

The test in ear training and music fundamentals is digital, and you will do them in one of KMH:s computer rooms. Do not bring your own computer. You will have one hour in total for the test in ear training and music fundamentals.

The test in harmony and arranging is written, therefore you will do it in another room. For the test in harmony and arranging you will also have one hour in total.

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:

- melody
- chords
- rhythm

On the melody tasks you answer by “clicking tones” on the small keyboard on the screen

On the chord tasks you answer by choosing from several chords

On the rhythm tasks you answer by choosing from several note values

You can listen to the music as many times as you like.

Here is a link to the practice test in ear training and music fundamentals:

<https://kmh.notysing.app/kk-practice-v3/>

(Sorry; the practice test is only in Swedish)

For everything to work as well as possible, you should use the Google Chrome browser!

- To take the test you need to create a profile. Do this by clicking on "Create profile". Choose a password.
- If you have previously taken a digital entrance test like this, or used the "Notysing" app, you may already have a profile. Then press "Log in" and enter your email address and password.
- If you do not remember your password, you can press "Forgot your password?" to reset your password. You will then receive an email with a reset link. Tap on it and follow the instructions. Then you can go back to the test and log in with your new password.

If you are called to take the entrance exam at KMH in mars, you can use the same profile for the music theory test as for the practice test. However, it is very important that the email address you entered in the application is the same as the one you use for the music theory test.

You will find the answer for the test on the next page. Compare your answers with the results after you have done all the tasks on one page. You cannot go back and look at your answers if you have already submitted them.

Recommended literature to prepare for the listening test:

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

www.good-ear.com

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

Written ear training test for practice , Initial assignments 1

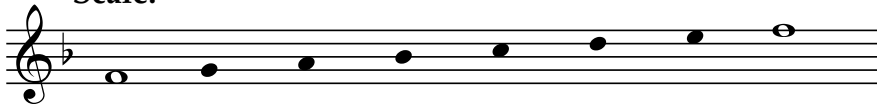
Melody

ANSWER

Listen to the melody and write the missing tones.
Use notes from the given scale . .



Scale:



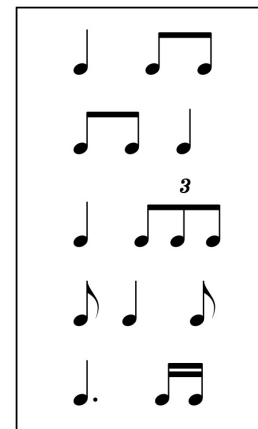
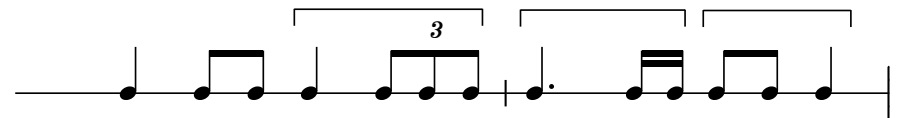
Chord

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 B \flat /D C 7 /E

B: Rhythm

C: Chords

Dm C 7 /E F E/G \sharp Am G/B C 7 F

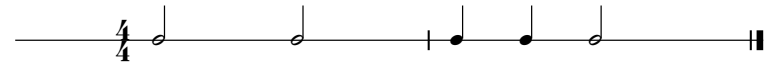
C Dm B \flat F

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.

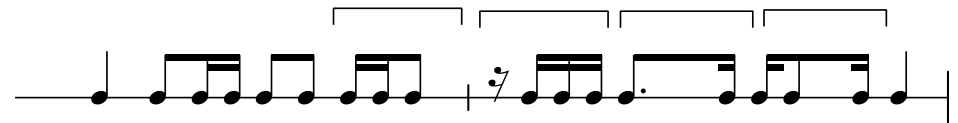
- B7
- Em
- E
- G
- G#dim

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

F#/A# Bm Em A D/F# G F#7⁽⁴⁻³⁾ Bm

Information about the test in music fundamentals

In this test you will find questions about:

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

You answer the questions by choosing one of several alternative; note names, intervals, chords and more.

(You use the same link for the music fundamentals test as for the ear training test)

You will find the answer for the test on the next page.

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 Music fundamentals 2025 KK ANSWER

Note values:

- 1. Dotted quarter note
- 2. Quarter note
- 3. Sixteenth note

Pitch names:

- 1. C# (C sharp)
- 2. G# (G sharp)
- 3. E

Intervals:

- 1. Major sixth
- 2. Perfect fifth
- 3. Minor second
- 4. Minor third

Transpose:



Chords:

A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff is divided into seven measures, each containing a chord. Above the staff, the chord names are written: D, C#7(b9), F#m, D7, Gmaj7, A sus4, A, and D. Arrows point down from the chord names to the corresponding chords on the staff. The chords are: D (D4, F#4, A4, C#5), C#7(b9) (C#4, E4, G#4, Bb4, D5), F#m (F#4, A4, C#5), D7 (D4, F#4, A4, C#5, G#5), Gmaj7 (G4, B4, D5, F#5), A sus4 (A4, C#5, E5, G#5), A (A4, C#5, E5, G#5), and D (D4, F#4, A4, C#5).

Information about the test in harmony and arranging

This test is written and consists of three different assignments:

- writing a second instrumental part to a given melody
- harmonic analysis (use function analysis or roman numeral analysis)
- voice leading in 4-part harmony

A keyboard and headphones will be available for you to use.

In the following pages you will find a practice test.

You will find the answer for the test on the next page.

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 staff contains a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass clef staff contains a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The key signature has one sharp (F#).

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 staff contains a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass clef staff contains a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The key signature has one sharp (F#).

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 in 4/4 time with a key signature of one sharp (F#). The melody is written in the upper staff, and the second part is written in the lower staff. Chords are indicated above the melody: G, D, G, D, C, D(sus4), and D. The second system starts at measure 5 and continues to measure 8. Chords are indicated above the melody: Bm7, E7, Am7, D7, G, C, D7, and G. The second part continues with a similar rhythmic pattern, often moving in parallel with the melody.

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), and 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), and 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

∅^{9>}₃

Tp

(D^{8 - 7})₃

Sp

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)