

# Admission Test, General Music Theory

LTU, Piteå School of Music 2018

EXAMPLE

## 1. Pitches

1.A. Write the note's name in the correct octave below, e.g. C4.

1.B. Write the indicated note.

1.C. Write the note's name in the correct octave below.

1.D. Write the indicated note.

\_\_\_\_\_ D#4 \_\_\_\_\_ Fb3

## 2. Intervals

2.A. Write the noted interval below, e.g., minor third, major seventh, etc.

2.B. Notate the specified interval.

2.C. Write the noted interval below, e.g., minor third, major seventh, etc.

2.D. Notate the specified interval.

\_\_\_\_\_ Perfect fifth **upwards** \_\_\_\_\_ Minor seventh **downwards**

## 3. Key Signatures

Treble Clef

Bass Clef

3.A. Specify the **major** key that has this key signature.

3.B. Write the key signature for D-flat major.

3.C. Specify the minor key that has this key signature.

3.D. Write the key signature for G-sharp minor.

\_\_\_\_\_ major \_\_\_\_\_ -minor

EXAMPLE

### 4. Time Signatures

Write in time signatures for the four different measures, e.g.  $\frac{4}{4}$



### 5. Terminology

Write down What the words below mean:

Andante: \_\_\_\_\_

Cantabile: \_\_\_\_\_

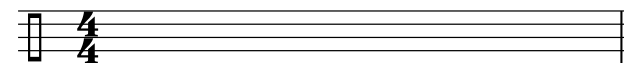
Sempre: \_\_\_\_\_

Più mosso: \_\_\_\_\_

Subito: \_\_\_\_\_

### 6. Beaming

The beaming in the following measure has been notated incorrectly. Rebeam the notes according to common notation practices for an easily readable score, where the beats can be discerned. Notate in the empty measure to the right.



### 7. Chords

7.A. Provide chord symbols for the noted chords. Write above the musical staff.

7.B. Notate the indicated chords.

Em<sup>9</sup> D<sup>13</sup>

# Admission Test - Music and Notation

LTU, Piteå School of Music 2018

EXAMPLE

## Melodic dictation

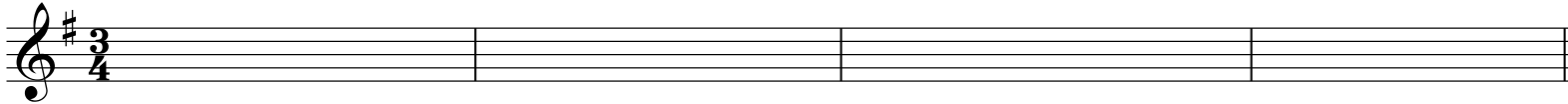
### Melody 1

The melody in the example below has some deviations. Circle the incorrect tones and write the correct alternative on the staff above. The example is played 3 times.

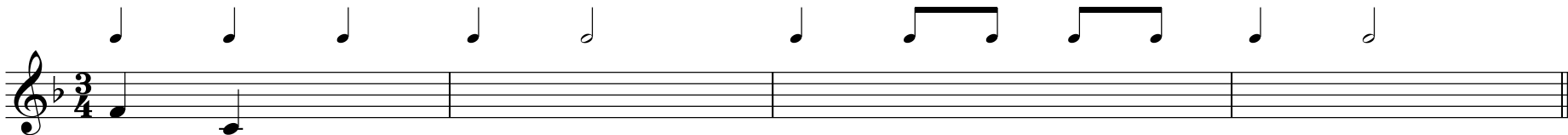


### Melody 2

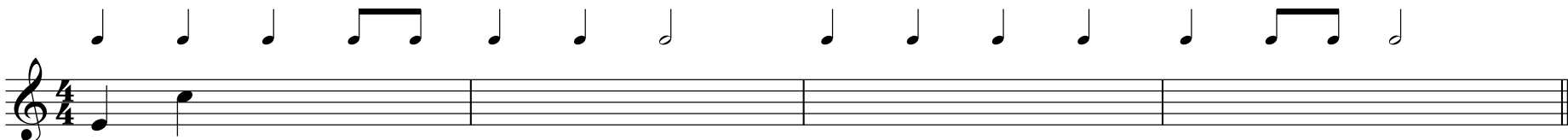
The melody in the example below has some deviations. Circle the incorrect tones and write the correct alternative on the staff above. The example is played 3 times.



**Melody 3** - Notate the continuation of the played melody in F major. The rhythm is provided. The example is played 4 times.



**Melody 4** - Notate the continuation of the played melody in A minor. The rhythm is provided. The example is played 4 times.



EXAMPLE

## Rhythm notation

### Rhythm 1 Deviations.

Circle the incorrect rhythms and write the correct alternative above the line. The example is played 3 times.

4/4

4/4

3

### Rhythm 2 Deviations.

Circle the incorrect rhythms and write the correct alternative above the line. The example is played 3 times.

3/4

3/4

Rhythm 3 Notate the played rhythm on the staff. The example is played 4 times.

4/4

Rhythm 4 Notate the played rhythm on the staff. The example is played 4 times.

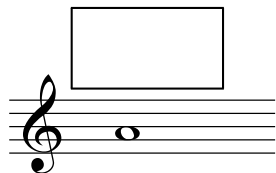
6/8

## Chord listening

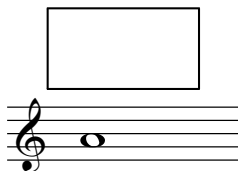
EXAMPLE

Which chord is played with the given top note? Write the **chord symbol** above the staff. Each example is played 3 times.

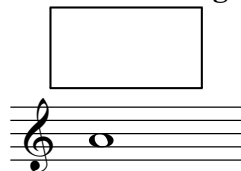
Chord listening 1



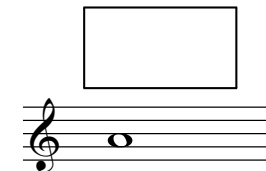
Chord listening 2



Chord listening 3



Chord listening 4



Chord listening 5

Which chord is played in the box? Write the correct chord from the list on the right. The example is played 3 times.

B $\flat$

Gm



F

B $\flat$

Välj ett dessa alternativ

Fm

E $\flat$ m

E $\flat$

Cm7

C7

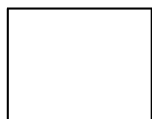
Chord listening 6

Which chord is played in the box? Write the correct chord from the list on the right. The example is played 3 times.

Em

C

G



C

Välj ett dessa alternativ

A7

G7

B $\flat$

B7

Bm7 $\flat$ 5

EXAMPLE

# Admission Test Part Writing and Counterpoint

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## 1. Two Part Writing

Write a counter-melody on the lower, empty staff that complements the melody and chords.  
Assume that the arrangement will be supported by a bass instrument, e.g. a double bass.

Melodi

Understämma

B $\flat$  Dm<sup>7</sup> E $\flat$  B $\flat$ /D

E $\flat$  B $\flat$ /D C<sup>7</sup> F<sup>7</sup>

EXAMPLE

## 2. Analysis and Voice Leading

### 2.A. Analysis (Bars 1-4)

For each chord, write the chord symbols in the boxes above.

Write the key signature in the circle below the musical staff and provide an analysis using either functional theory **or** Roman numerals in the boxes below the musical staff.

Chord symbol boxes: [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]

Key signature circle: ( )

Analysis boxes: [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]

### 2.B. Voice Leading (Bars 5-8)

Complete the example in bars 5-8 in the same manner as in i assignment 2.A (bars 1-4).

Follow the given chord symbols.

5      D              C#m7(b5)              F#7              Bm              Em7              Bb7              D/A              A7              D