

# EAR TRAINING<sup>[30']</sup>

## 1 essentials<sup>[10']</sup>

You are about to hear **modes**, **intervals**, **triads**, and **tetrads** (seventh chords) — each of them *twice*.  
Please **determine** (name) them!  
Do not forget to *specify intervals* (major/minor etc.) and to include the chords' *inversions*.

**modes:** a) ..... b) ..... c) .....

**intervals:** a) ..... b) ..... c) .....

**triads:** a) ..... b) .....

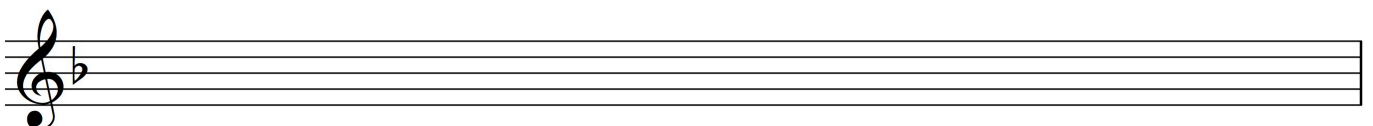
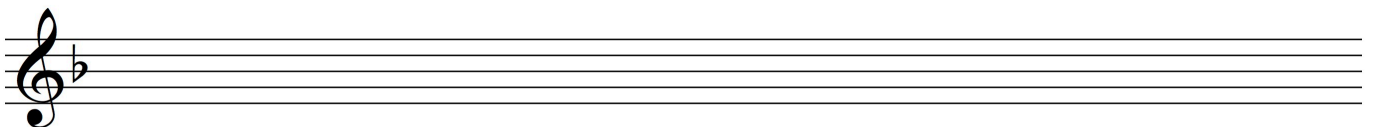
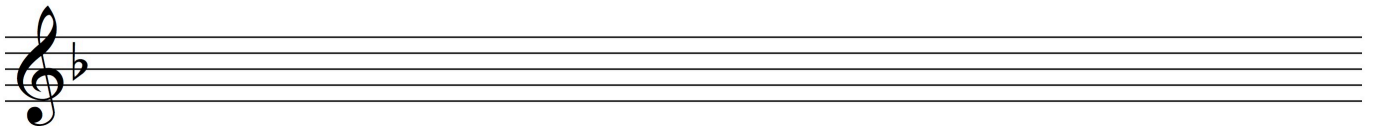
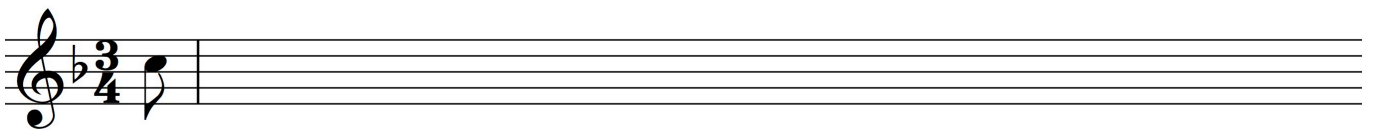
**tetrads:** a) ..... b) .....

[ /17]

## 2 dictations<sup>[15']</sup>

### a) memory dictation<sup>[5']</sup>

A short musical example will be played *five times* to you — **do not write anything before it was played for the fifth time!** Only *after* the fifth time it was played write as much as you remember of the **violins' part**.



[ /8]

**b) rhythm (20<sup>th</sup> century)** [s'] The example will be played *three times*. Write down the **rhythm** of the melody!

4/4

*p*

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

[ /8]

**c) chord progression [5']**

Another piece will be played to you *three times*. **Write down the choir's parts that are not given!** It is advisable to start the notation with the **bass voice**. As long as the correct chords are written, mistakes in the voicing (as well as in enharmonic spellings) will not be counted as mistakes.

Al - les Ver - gäng - li - che ist nur ein Gleich - nis;

*Bassi con ottava bassa sempre*

das Un - zu - läng - li - che, hier wird's Er - eig - nis;

[ /8 ]

### 3 recognition of instruments <sup>[5']</sup>

Name all **instruments** you hear in appearance. Include particular in-

Name all **instruments** you hear in the example, played to you *three times*, roughly in the order of their appearance. Include **particular instrumental techniques** (pizz., flag. etc.) where you recognize them!

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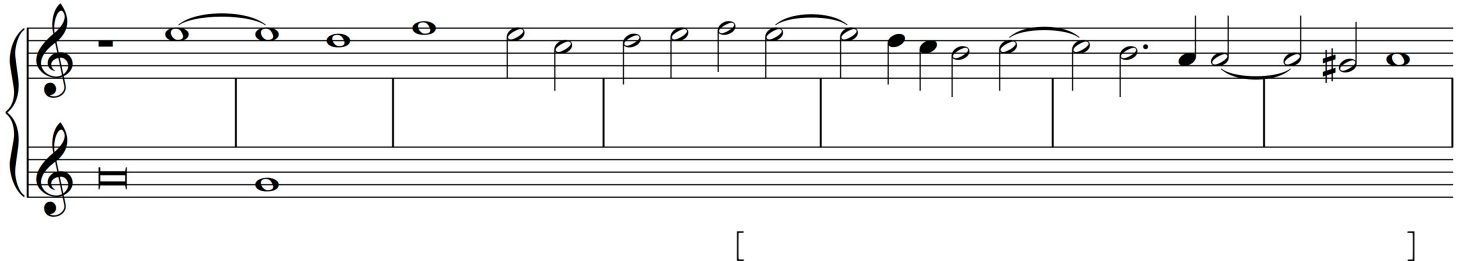
# MUSIC THEORY<sup>[max. 50']</sup>

# 1

## 16<sup>th</sup> century counterpoint

Write an **alto voice** *below* the

Write an **alto voice** *below* the given cantus — model your elaboration on the music of *Josquin / Palestrina*.



## 2 figured bass

Add the middle realization on

Add the middle voices according to the **figurings** below the bass staff. Do so in the appropriate manner for realization on a keyboard instrument (i.e. 3 voices in the upper staff), *not* as a choir setting.



### 3 short written analysis

Write a short verbal analysis of each poem. Mark each poem with a mark in the score and an analysis mark.

Write a short verbal analysis of the *Sanctus* by **Schubert** provided on page 1 of the *score attachment*. Make marks in the score and explain them on this sheet. You should focus on **form** and **harmony** in particular.

[illegible]

3 cont.<sup>d</sup>

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[ ]

**4****score reading**

Describe the music on the three different score pages attached! First give a **short** verbal description of what is audible; then try to determine the origin of the work (composer/style/decade/provenance)!

**a)** .....

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**b)** .....

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**c)** .....

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