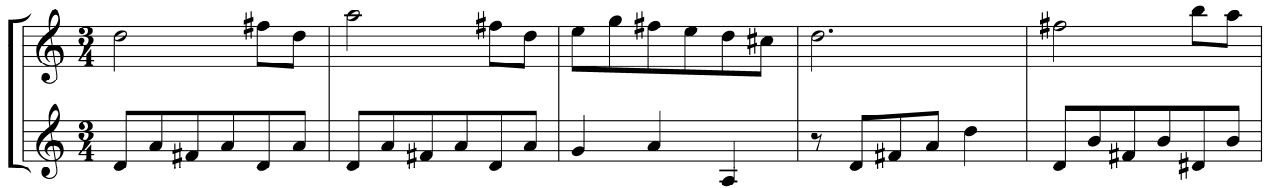


2. Music theory (60 minutes, group exam)

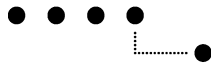
- Determining the key of examples in one or more parts. No key signature is given, but all accidentals are notated in the score (up to four sharps or flats in the starting key; modulations to closely related keys are also possible).



- The first section of a harmonic sequence is notated in four parts; it continues as Roman-numeral chord symbols. The student should:
 - Make a harmonic analysis of the first section
 - Complete the second section in four-part harmony

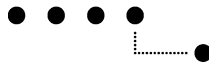


$$V \quad \overset{6}{V} V I V \quad VI \overset{6}{II} V V \quad I \overset{6}{II} \overset{5}{V} \overset{4-3}{V} \quad I$$



- Analysis of a structural section of a piano piece composed between the Baroque and the Romantic periods, with multiple choice questions on a) form, b) key, c) harmony, d) identification of period; only one answer is correct in each case.

- a) Form:
- The piece is structured in 6 + 6 + 4 bars
 - The piece consists of a brief section of bars 1–4 and a longer section of bars 5–16
 - The piece is structured in 8 + 8 bars; the first section can be further subdivided into two 4-bar sections
- b) Key
- The piece is in D minor and moves in bar 8 to A minor, the key of the fifth
 - The piece begins and ends in D minor and moves temporarily to the relative major, F major
 - The piece is in F major and modulates towards the end into the relative minor, D minor
- c) Harmony:
- Bar 8 is an imperfect cadence in D minor
 - Bar 8 is a perfect cadence in A minor
 - Bar 7/8 is a modulation to F major
- d) Period:
- Baroque
 - Classical
 - Romantic



Content of oral exam

(20 minutes, individual exam)

- Single notes will be played on the piano, using any octave. The student should sing these back at his or her own pitch.
- Major and minor triads will be played on the piano. The student should identify the highest note and the chord position.
- Sight-singing of a major or minor melody (up to four sharps or flats), which may modulate to its dominant or relative minor or major. Emphasis is given to the quality of the student's tonal orientation. Example: canons by Mozart, simple lieder by Schubert, Schumann, Brahms.
- Sight-reading (vocalising) of the rhythm of an example from the repertoire (e.g. arias by Bach, slow movements from a Haydn piano sonata, pieces from Bartók's "Mikrokosmos").
- Singing back and continuing melodies and rhythms that are played or sung to the student.
- Prima-vista commentary on an excerpt from a written score.
- At the piano: sight-reading and continuing elementary harmonic sequences: the first chords are given in four parts, for subsequent chords the bass line alone, and the end should be supplied by the student.

