

Royal Danish Academy of Music Copenhagen

Screening of aural training and theoretical skills

PARADIGMS

This screening of your aural training and theoretical skills will take place online. It will not be possible to prepare the examples before the test. The examples will be handed out during the test which will last approximately 35 minutes.

The screening test consist of a practical “live” part which will last approximately 20 minutes (exercises 1-5), and a written theoretical part which will last 15 minutes (exercise 6)

1. Auditive analysis

After having listened to a short piece of music you will be asked to identify:

- the musical style period (e.g. renaissance, baroque, romantic)
- the ensemble of the composition (e.g. chamber music, solo concert)
- the tonality types (e.g. major/minor, modal)
- the time signature/meter (e.g. double time, triple time)
- the musical form (e.g. AA, AABA)
- some chord progressions in the musical context

During the conversation and the rest of the screening, the following musical words and terms might be used by the examiner:

key signature, time signature, beat unit, treble/bas clef, modulation, accidentals, cadence, triad, tonic, subdominant and dominant.

We expect you to know and understand the meaning of them.

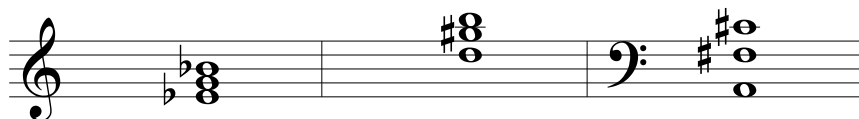
2. Reading test

Identifying intervals and chords.

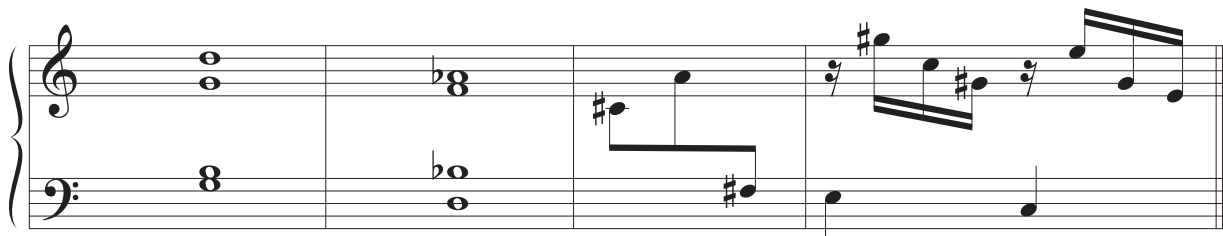
The intervals are notated upwards, downwards or simultaneously, e.g.



The types of chords presented are major, minor, diminished or

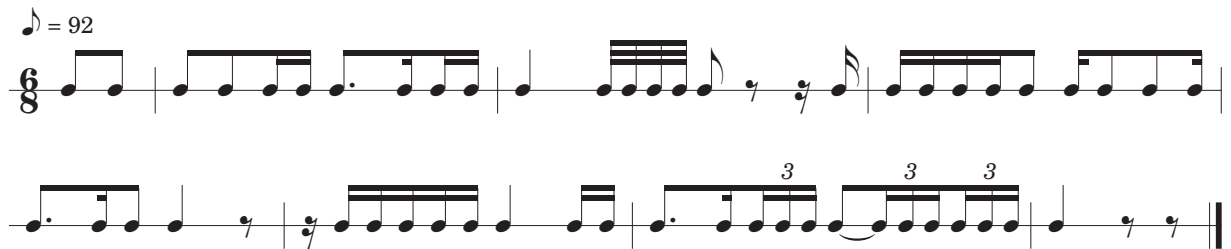


augmented, and the chords can be notated in different inversions, e.g. In addition there are examples of seventh chords. The chords can be notated on two systems i G clef and bass clef, e.g.



3. Rhythm test

The rhythm exercises are to be spoken out loud, and the exercises may be performed with the appropriate conducting patterns, e.g.



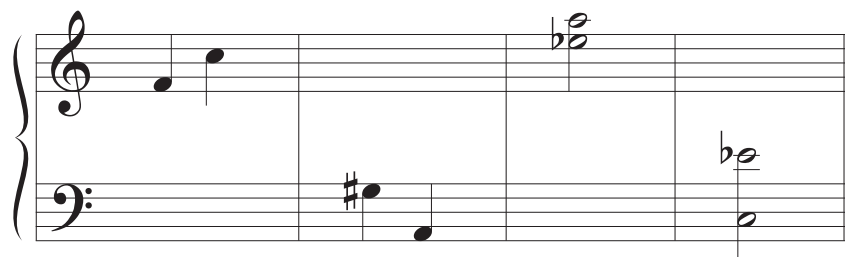
4. Melody test

Melody exercises are to be sung without accompaniment, e.g.



5. Auditive test

Identifying intervals, which will be played upwards, downwards or simultaneously, e.g.



Identifying chords, which can be major, minor, diminished, augmented or seventh chords in various inversions.



The examples will be played on piano.

6. Theoretical part (written)

After completing exercises 1-5, the examiner will upload a written theoretical part which you must print and complete within 15 minutes.

The exercise consist of a 4-part chorale movement where you must add the two middle parts (alto and tenor) using the harmonic indications with correct part-writing/voice-leading and correct doubling of notes, e.g.

A musical score for a 4-part chorale movement exercise. The score is written for a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The exercise consists of 15 measures. The harmonic progression is indicated by Roman numerals below the bass line: V6, I, VII6, I6, VI, II₅, V, I, V6, I, IV6, I6, II6, I₄, V, I. The exercise is marked with a repeat sign at the beginning and a double bar line at the end. There are two fermatas above the final notes of the melody in measures 8 and 15.

A correct answer to the exercise above would be e.g.:

A musical score for a 4-part chorale movement exercise, showing a correct answer. The score is written for a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The exercise consists of 15 measures. The harmonic progression is indicated by Roman numerals below the bass line: V6, I, VII6, I6, VI, II₅, V, I, V6, I, IV6, I6, II6, I₄, V, I. The exercise is marked with a repeat sign at the beginning and a double bar line at the end. There are two fermatas above the final notes of the melody in measures 8 and 15. The answer shows the two middle parts (alto and tenor) filled in, with correct part-writing/voice-leading and correct doubling of notes.

After 15 minutes you must take a photo of your answer and upload it to the examiner.