

# AURAL / THEORY TEST

SAMPLE

ELDER CONSERVATORIUM OF MUSIC



This test aims to assess your general level of musicianship, that is, your ability to identify and recognise musical concepts within aural, written and theoretical musical contexts. Much of the material in this test is similar to that which is found in the Theory, Aural and Musical Techniques section of the SACE Stage 2 Musicianship examination.

This 60-minute test comprises two sections: Aural Work and Theory

## Important note:

Some questions involve the use of Roman numerals to identify chords, with upper case and lower case being used to signify major and minor chords respectively.

For example:

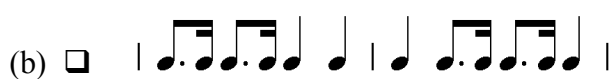
IV refers to the **major** chord built on the fourth scale degree (subdominant).

iv refers to the **minor** chord built on the fourth scale degree (subdominant).

## Aural Work

1. Multiple choice rhythm: Two bars are missing from the rhythm that occurs in the 4-bar melody which will be played **twice**. Indicate by ticking the box which of the 4 rhythms (a, b, c or d) was played in the missing bars. There will be a one-bar count in each time.

$\theta = 70$



2. Rhythm: Insert the two bars which are missing from the rhythm that occurs in the 4-bar melody which will be played **three** times. There will be a one-bar count in each time.

$\theta = 60$



3. Rhythm dictation: Write the rhythm heard in the following melody, which will be played **four** times. There will be a one-bar count in each time.

$\theta = 96$



4. Scales: Identify the scale type heard by ticking the relevant box. Each scale will be played **twice**, ascending only.

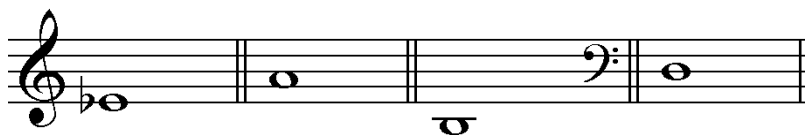
Scale 1:

- (a)  major  
 (b)  natural minor  
 (c)  harmonic minor  
 (d)  melodic minor

Scale 2:

- (a)  major  
 (b)  natural minor  
 (c)  harmonic minor  
 (d)  melodic minor

5. Intervals: On the staff, write the note which is heard above the given note, and name the interval between the two notes (e.g. major 6<sup>th</sup>). Each interval will be played **three** times.



Name: (a) \_\_\_\_\_ (b) \_\_\_\_\_ (c) \_\_\_\_\_ (d) \_\_\_\_\_

6. Broken Chords: On the staff provided, write the notes heard, including any necessary accidentals, for each of the following broken chords. The lowest note for each chord is provided. You should then name each chord (e.g. F minor) and state whether it is in root position, 1<sup>st</sup> inversion, or 2<sup>nd</sup> inversion. Each chord will be played **three** times.

(a) (b) (c)

Name: \_\_\_\_\_ Name: \_\_\_\_\_ Name: \_\_\_\_\_

Inversion: \_\_\_\_\_ Inversion: \_\_\_\_\_ Inversion: \_\_\_\_\_

7. Pitch error detection: Circle the **three** errors of pitch that occur in the following melody which will be played **three** times:

8. Multiple choice melody: Two bars are missing from the following example of melody which will be played **twice**. Indicate which melody was played in the missing bar.

(a)

(b)

(c)

(d)

9. Melodic dictation: Write down the melody heard for which the rhythm, clef, key signature and starting note are given. The melody will be heard **four** times.

10. Multiple choice harmonic progression: Indicate which is the chord progression played. Each choice shows both traditional notation and modern notation. The progression will be played **three** times.

- F I      Dm vi      Gm ii      C7 V7      F I
- F I      C7 V7      Gm ii      C7 V7      F I
- F I      Bb IV      Gm ii      C7 V7      F I

11. Name the type of cadence which occurs at the end of the phrase which will be played **twice**, and give the Roman numerals of the two chords in the cadence.

Type of Cadence: \_\_\_\_\_

Chords: \_\_\_\_\_  
(Roman numerals)

12. You will hear a melody with chords which is partially notated below. Insert any missing notes on the staff, and insert any missing chords where asterisks (\*) occur - use either chords (letters) or Roman numerals to indicate any missing chords. The example will be played **three** times.

## Theory

### 1. Score Interpretation

Refer to the score "Andante" (see below and overleaf) and answer the following questions. A recording of the extract will be played, and then repeated after 2 minutes.

- a) Name the key and the type of cadence that occurs in bars 6-7:

Key: \_\_\_\_\_ Cadence type: \_\_\_\_\_

- b) Name the chords marked with an asterisk that occur in bars 15, 16, 35 & 36. Use either modern chord symbol notation or traditional notation in naming the chords.

\*1: \_\_\_\_\_ \*2: \_\_\_\_\_ \*3: \_\_\_\_\_ \*4: \_\_\_\_\_

- c) Name the two chords that occur in bar 47: \_\_\_\_\_ & \_\_\_\_\_

- d) What is the interval between the left hand and right hand notes in bar 64? \_\_\_\_\_

- e) What is the type of motion that occurs between the left and right hand in bar 9? (tick one)

Parallel       Contrary       Oblique       Similar

- f) Which of the following occurs in bars 3-4? (tick one only)

Sequence       Imitation       Inversion       Diminution

- g) In the last section (from bar 64), what are the chords used in the 2-bar recurring pattern? (tick one)

i | vi V |       i | ii V |       i | iv III |       i | iv V |

- h) Name the key and the type of cadence that occurs in the last two bars:

Key: \_\_\_\_\_ Cadence type: \_\_\_\_\_

*Andante.*

First system of musical notation, consisting of a treble and bass clef staff. The treble staff begins with a whole note chord, followed by a series of eighth notes. The bass staff features a descending eighth-note line.

Second system of musical notation, continuing the piece with similar rhythmic patterns in both staves.

Third system of musical notation, showing a more complex melodic line in the treble staff.

Fourth system of musical notation, featuring a mix of eighth and sixteenth notes.

Fifth system of musical notation, with a prominent melodic line in the treble staff.

Sixth system of musical notation, showing a continuation of the melodic and harmonic development.

Seventh system of musical notation, featuring a more active bass line.

Eighth system of musical notation, with a steady eighth-note accompaniment in the bass.

Ninth system of musical notation, concluding the piece with a final cadence in both staves.

2. Write the scale of B harmonic minor, ascending, one octave, in treble clef, using the key signature. Use semibreve (whole) notes.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Write the scale of A flat major, descending, one octave, in bass clef, using the key signature. Use semibreve (whole) notes.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. Write/name the following intervals as indicated (quality and quantity, e.g. perfect 5<sup>th</sup>):

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. Write the following triads (chords), using any necessary accidentals (not key signature).

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. Name the following chords (e.g. E minor; F# dim7; etc):

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7. Write the following chords in the keys and positions indicated. Make sure that you insert the correct key signature, and write the required chord on the staff:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

E major: I                  F minor: V7                  A major: ii                  Eb major: IV, 1<sup>st</sup> inversion

8. Write a perfect cadence in each of the following keys: (a) A major; (b) G minor. Insert the correct key signature and label each chord with its Roman numeral. You may write in either vocal or piano style.

(a) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(b) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_