Royal Conservatoire *of* Scotland

BEd (Music)

Entrance Theory Examination — SPECIMEN PAPER

Duration: 1 hour

This paper contains six questions, all of which should be answered in this booklet.

Write your answers in pencil or ink.

Answers must be written clearly and neatly, otherwise marks may be lost.

90 marks are available; the pass mark is 60.

Name: …….

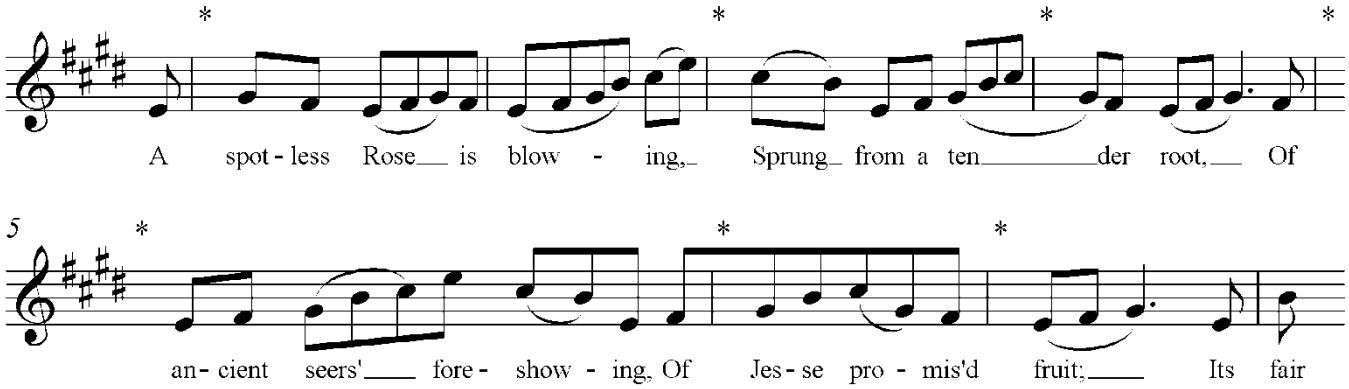
Date: …….....

TOTAL	**90**
PASS / FAIL	

1 Insert the correct time signature at each of the places marked *.

7

Herbert Howells

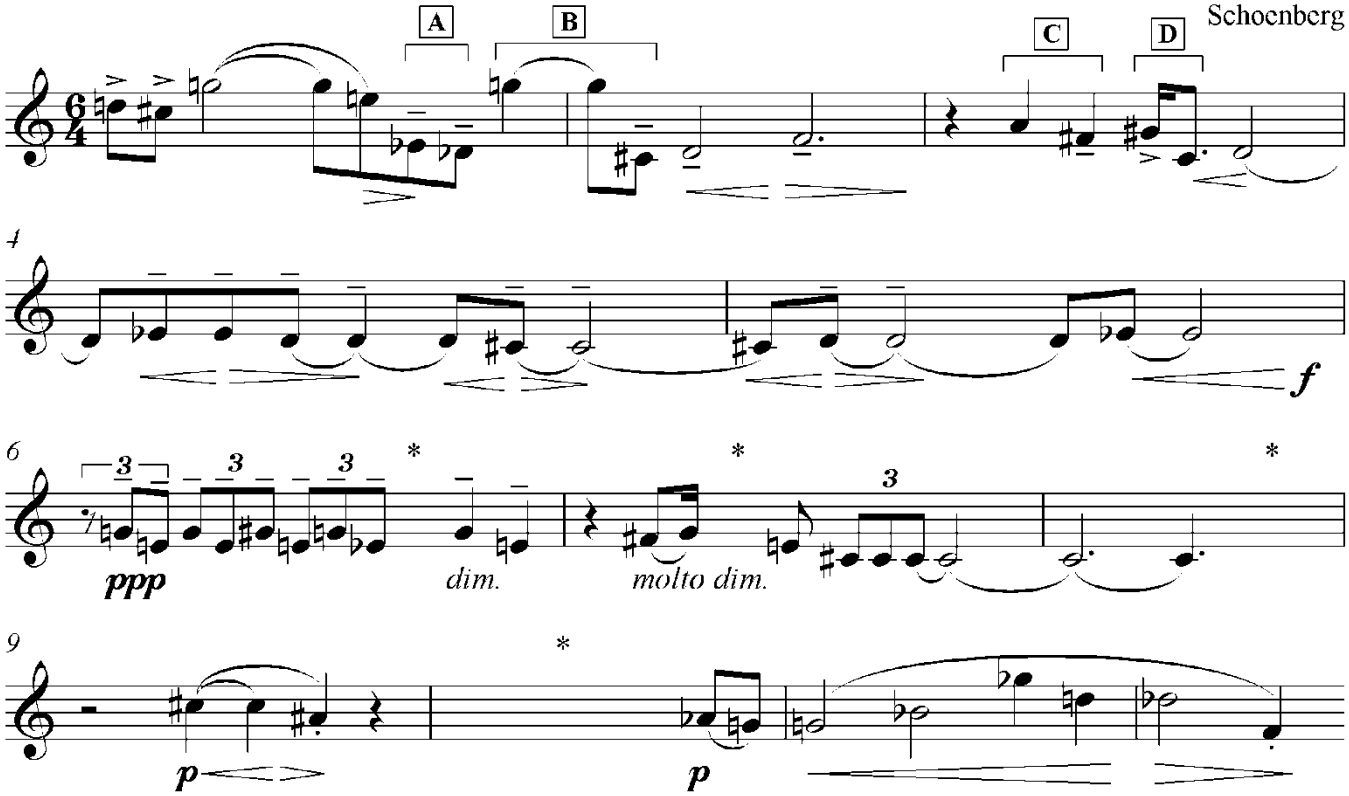


2 (a) Describe fully each of the four bracketed melodic intervals in the following extract (e.g. major 2nd).

10

A ..... C .....

B ..... D .....



2 (b) Insert rests to complete each bar at the four places marked * in the extract above.

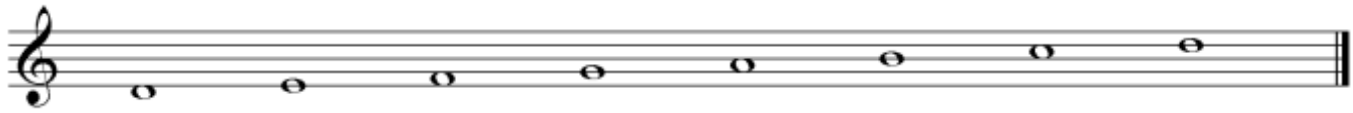
10

3 (a) Using semibreves (whole notes), write one octave **ascending** of the **melodic minor scale** that has this key signature. Begin on the tonic and remember to insert any necessary accidentals.

6

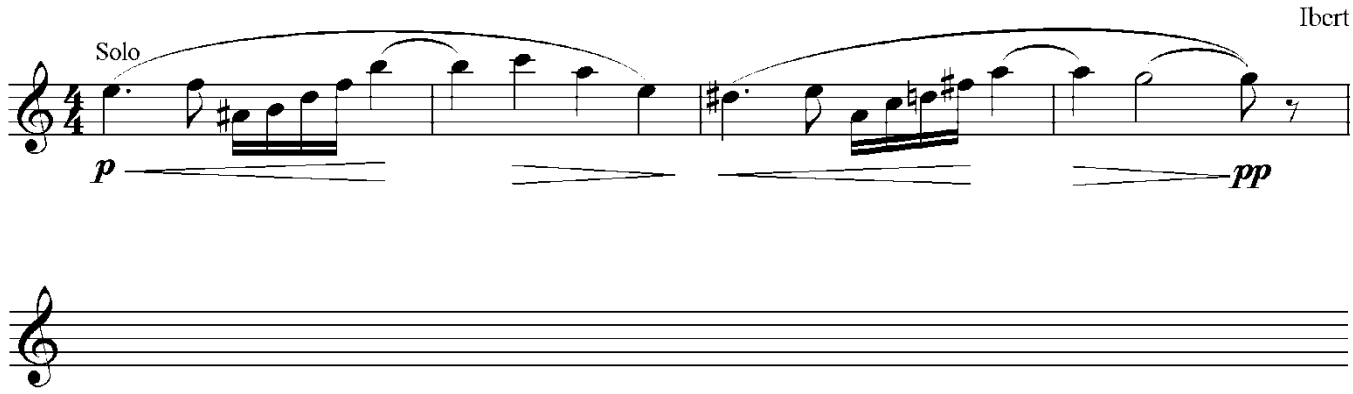
3 (b) Insert accidentals in front of the notes that need them to form the scale of **D≅ major**. Do not use a key signature.

6



4 The following melody is written for clarinet in A. Transpose it **down a minor 3rd**, as it will sound at concert pitch. Insert the new key signature and any necessary accidentals.

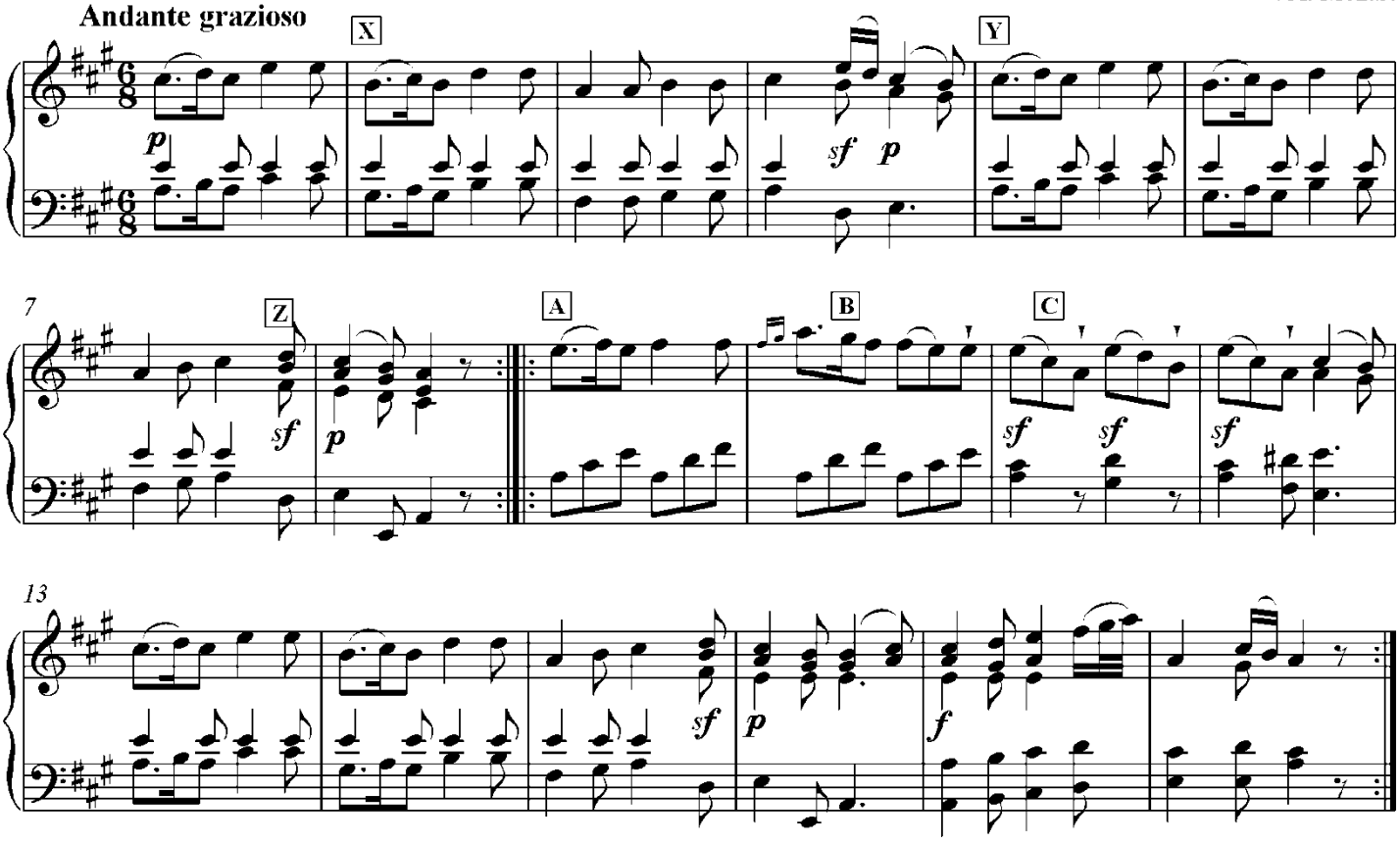
15



5 Study this extract from a piano sonata by Mozart, and then answer the questions on the following page.

30

W. A. Mozart



5 (a) Give the meaning of:

Ανδαντε γραζιοσο □……
…

sf (bar 4) ……

→ (bar 11) ……

5 (b) Name a key other than A major that has a key signature of three sharps.

……

5 (c) Give the technical name (e.g. mediant) for the right-hand notes marked A, B and C. The key is A major.

A (bar 9) ……

B (bar 10) ……

C (bar 11) ……

5 (d) Rewrite the left-hand part of bar 2 so that it sounds the same, but using the tenor C clef. (Remember to insert the clef and key signature.)

5 (e) Write an enharmonic equivalent of the first right-hand note of bar 1.

5 (f) Below the staves write ♩…–%3 or Ic–V under two successive chords where this progression occurs.

5 (g) Describe the chords marked X, Y and Z as I, II, IV or V. Also indicate whether the lowest note of the chord is the root, 3rd or 5th. The key is A major.

Chord X (bar 2) ……

Chord Y (bar 5) ……

Chord Z (bar 7) ……

5 (h) The passage begins in the key of A major. What key is reached in bar 12?

……

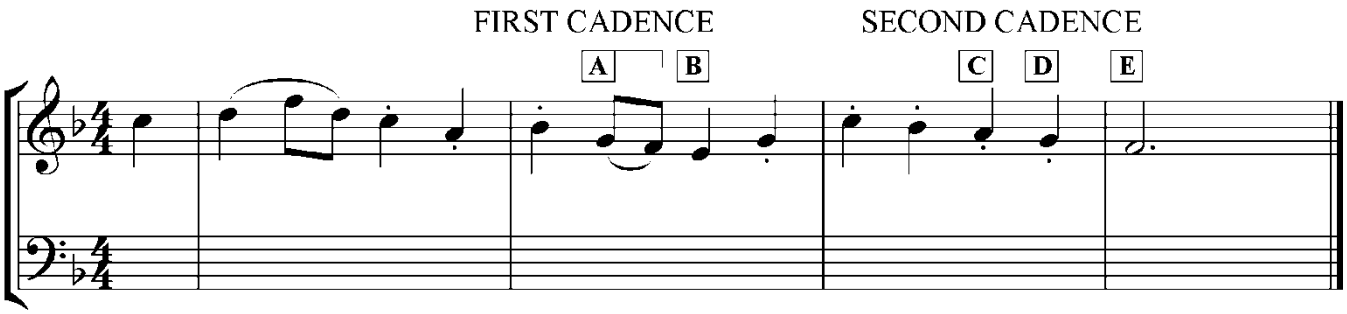
6 Suggest suitable progressions for TWO cadences in the passage below by indicating ONE chord at each of the places marked A – E. You do not need to indicate the position of the chords, or state which note is in the bass.

5

Show the chords:

EITHER by writing I, II etc. or any other recognized symbols on the dotted lines;

OR by writing notes on the staves.



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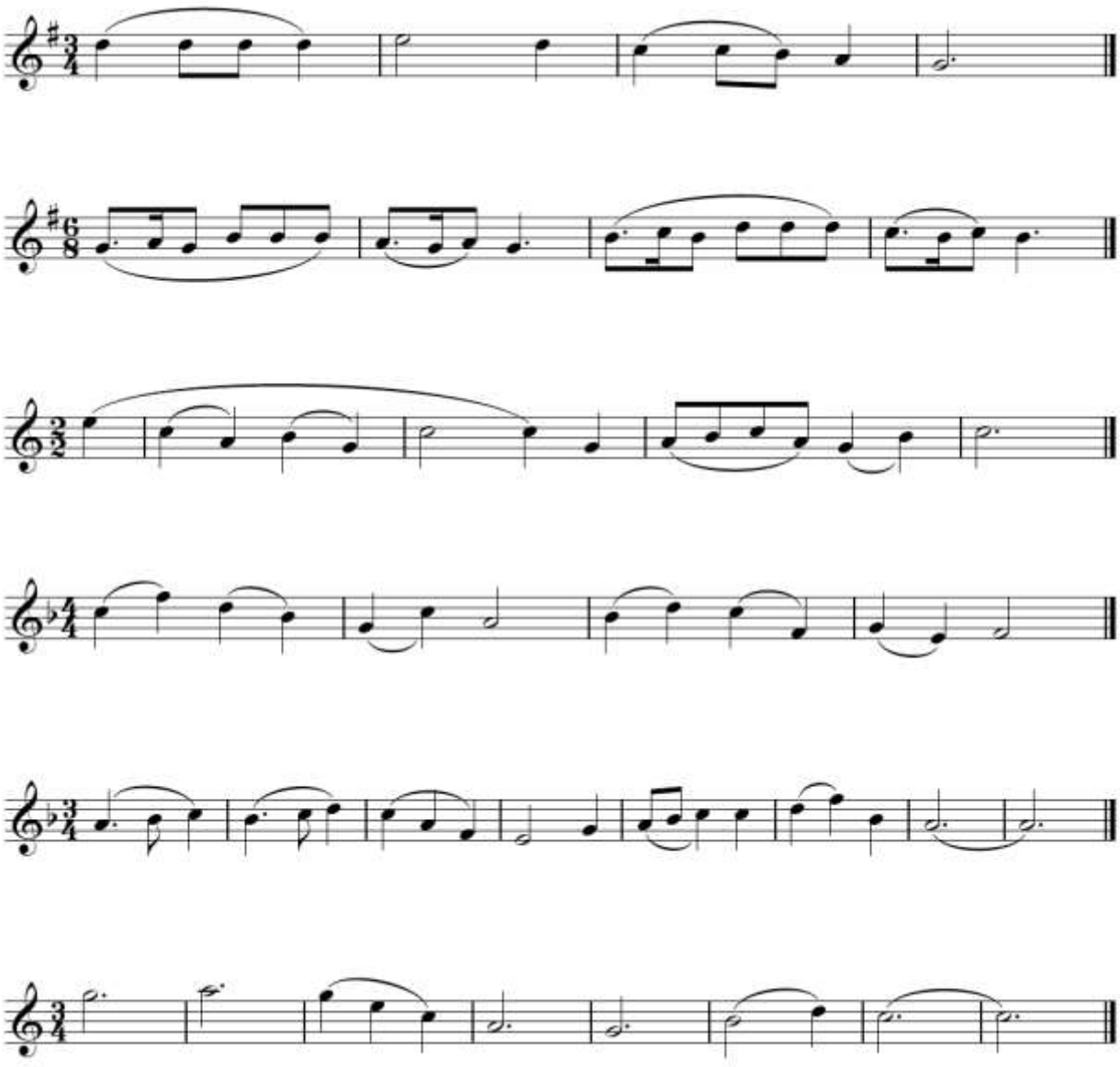
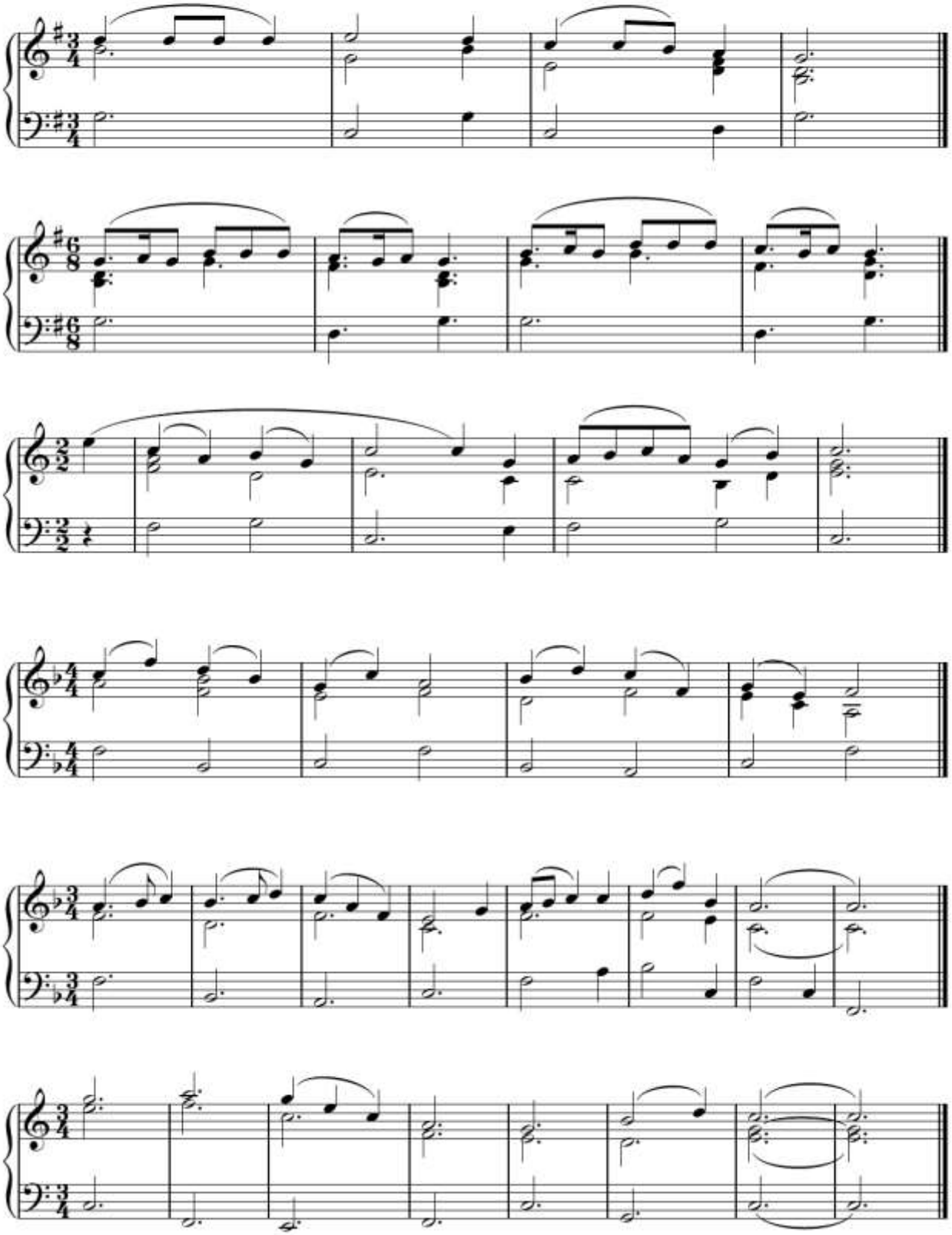
BEd (Music) Entrance Audition
Keyboard Harmonization Test, from 2010

Exemplar Tests

Harmonize at the piano, a short melody (c. 4-8 bars) in the major key of C, G or F,
demonstrating an understanding of the use of chords I, IV and V(7) (at least)
and functional harmonic progression.
The melody should be heard in the top part throughout;
credit will be given for inventive harmonizations.
This test will be provided in the warm-up room 40 minutes before the audition/interview.



Example Responses

Please note: these example respones are given for illustrative purposes only,
many other 'correct' responses would be considered appropriate;
in practice, any sound harmonization played with a balance of fluency and accuracy
will be acceptable. The test is intended to guage applicants' understanding of
implied harmony and keyboard 'geography'.