

Theory Exam Classical Music

GENERAL THEORETICAL SUBJECTS

Entrance examination candidates for the foundation course at the conservatoire are expected to be familiar with the material and skills listed below. The examiners will test your ability to master the required material and skills within one or at the most two years. The entrance examination consists of an individual oral test.

1. Scales

Knowledge:

- major and minor scales with up to 6 sharps and 6 flats.
- the various modes
- the three forms of the minor scale
- the circle of fifths
- diatonic and chromatic semitones
- enharmonically equivalent tones

Skills:

- the ability to name the notes in a scale
- the ability to insert the key-signatures of various scales in the staff (in treble and bass clefs)
- the ability to sing, ascending and descending, a major scale and the various forms of the minor scale
- aural recognition of the major scale and the various forms of the minor scale

2. Intervals

Knowledge:

- Intervals up to and including the octave.
- the different kinds of interval (major, minor, perfect, diminished and augmented)
- the melodic and harmonic interval
- interval inversion
- octave registers (C', C, c, c', C'' etc.)

Skills:

- the ability to identify intervals up to an octave (ascending and descending from a tone; example: a major sixth above f = ?, a perfect fourth below b = ?)
- the ability to notate intervals up to an octave (ascending and descending from a tone, in treble and bass clefs and in different octaves)
- the ability to read intervals in treble and bass clefs
- the ability to sing intervals up to an octave (ascending and descending from a tone)
- the ability to sing the tones of a harmonic interval after hearing them played
- aural recognition of intervals up to an octave (melodic and harmonic)

3. Chords

A. Triads from major and minor scales:

Knowledge:

- triadic structure (fundamental, third, fifth and built in thirds)
- the major triad, the minor triad, the diminished triad and the augmented triad
- designation of triads on the various steps of a scale (I, II, III, IV etc.)
- inversion of triads (i.e. first inversion or sixth chord, second inversion or six-four chord)

Skills:

- the ability to identify the four triadic forms; example: a major triad on D =? (D-F#-A) or a major triad below D =? (D-B-G)
- the ability to notate the four forms of triads (in treble and bass clef, ascending and descending)
- the ability to read the four forms of triads in treble and bass clef
- the ability to read inverted triads in treble and bass clef
- the ability to read the chords of a simple polyphonic piece and to name the chords and their inversions
- the ability to sing the various forms of triads in root position (ascending and descending)
- the ability to sing the tones of a harmonic triad in root position (ascending or descending)

- the ability to sing the tones of a harmonic triad in first or second inversion after hearing the chord played
- aural recognition of triads in root position and inversion (melodic and harmonic)

B. Seventh chords: not required (optional)

4. Melodic comprehension

A. After hearing an approximately 3-bar melodic fragment (played three times), candidates will be asked to do the following:

- sing the melody
- say whether the melody is in a major or minor key
- sing the first and last tones
- sing the fundamental tone
- write down the melody (optional)

B. Candidates are given a notated melody and asked to sing it

5. Rhythmic comprehension

- Candidates are given a written rhythm and asked to sing, tap or clap it

6. Addition (extended individual theory test):

- Playing/singing short fragments from memory
- For instrumentalists transposition of simple melodies
- Playing/singing short melodies followed by an adapted version
- (Melodic) Improvisation upon a given fragment
- Demonstrating theoretical concepts like scales and chords on the instrument

NB As mentioned above, these additional tasks will **not** be taken into consideration for the admittance decision.

Practical Exam Classical Music

The entrance examination requirements for the Instrumental/Vocal course are listed below.

- For certain principal subjects the candidate's sight-reading skills will be assessed.
- The pieces listed for the respective principal subjects are usually indicative of the required technical standard. You may choose other works (unless otherwise stipulated), but only in consultation with your teacher. If in doubt, contact the relevant Conservatory teacher.

Assessment

Admission to the foundation course does not depend solely on technique. The examining committee will also assess your ability to complete the course within the allotted period.

Singing

3 songs/arias of 3 different composers in 3 different languages, to sing by heart

1 Vocalise on a vowel from:

Kunst der Kehlfertigkeit,

B. Lütgen

Solfèges et vocalises Op. 109,

C. Concone

50 Petits solfèges I en II,

F.P. Tosti

or comparable grade of difficulty

Recite a poem by heart, in native language

Biography and letter of motivation

Piano

Polyphonic:

J. S. Bach: 2-part invention or:

One of the smalle Praeludien und Fugen

Classical: Sonate/ sonatine (at the least 1st movement) of

J. Haydn

F. Kuhlau

F. Clementi

Etude:

Etude of

1 or 2 movements by

Czerny

Czerny-Germer

Free choice: romantic period or later

Harpsichord

Technique

Playing of cadenzas in all keys

Styles

Playing of Works from different periods and styles (f.e. French, German, English, Italian), amongst which at least a prelude and fuga from "Das wohltemperierte Klavier" or a piece of comparable grade of difficulty by J.S. Bach and a work of before 1650.

Organ

Two Works of the 17th century (f.e. choral work by Jan Pieterszoon Sweelinck and a prelude by Dietrich Buxtehude)

Two Works of J. S. Bach (f.e. choral work from "Das Orgelbüchlein" and a free work with comparable difficulty following on the "8 small preludes and fugues" [prelude in c BWV 549 or prelude in G BWV 568])

A work of the 19th century (f.e. Felix Mendelssohn-Bartoldy, César Franck or Max Reger)

A work of the 20th century (f.e. Hugo Distler, Jean Langlais)

Harp

2 etudes different in style and technique

2 solo pieces different in style (one to be played by heart)

Sonate

À vue playing (prima vista)

Required level:

Etudes:

Bochsa: 50 Etudes op 34

Damase: 30 Etudes

Nadermann/Schüecker: 18 Etudes de haut niveau

Dizi: 48 Etudes, deel 1

Solo pieces:

Spanish Music for the Harp vol 1 en vol 2 (S. MacDonald)

Salzedo: - Chanson dans la nuit

Haydn: Thema and variations

Glinka: - Nocturne - Variations on a theme by Mozart

L. Van Delden: Impromptu

W. Mathias: Three Improvisations

D. Watkins: Petite Suite

M. Grandjany: Frère Jacques

C. Saint-Saëns: Fantaisie

Hasselmans: - La Source – Nocturne

M. Tournier: - Etude de Concert: Au Matin Uit: Images (suite 1 t/m 4)

J. Thomas: - Minstrel's Adieu to his Native Land Watching the Wheat

S. Natra: Prayer

Parish-Alvars: Romance

Sonates

Dusseck: Sonate in c

Krumpholz: Sonate

Rössler-Rosetti: Sonate

Ph. J. Mayer: Sonate

J. Parry: Sonate

V. Mortari: Sonatina Prodigio

Guitar

An **etude** for the guitar/ or a piece of free choice that demonstrates the candidate's current technical skills.

One movement from any of the Sonatas, Suites or Partitas by J. S. Bach/ or a Renaissance/ Baroque piece of free choice.

A piece of free choice/ or 1 movement from the Sonatas originally composed for the guitar (19th, 20th or 21st century).

Program length: ca. 15 minutes

The audition program is to be performed by heart.

Flute

Technique

All major- en minor scales

All major- en minor triads

A chromatic scale (legato) of c1 - c4

Etudes

2 etudes of different character eg.:

nr. 16 Adagio Cantabile (: 25 studies for the flute) L. Drouet

nr. 6 (: 25 Romantische Etuden op. 66) E. Köhler

Recital pieces

2 pieces of different character/style, eg.:

Concert G, op. 29 K. Stamitz

Suite de trois Morceaux, B. Godard

Movement 1: Allegretto &

Movement 2: Idylle

Oboe

Technique

Scales till 4 sharps and flats with different articulation

Etudes

2 études, eg. :

One of the last of the 45 etudes L. Wiedemann

A slow and a fast etude Op.12 F. Ferling

One of the 28 etudes C. Besozzi

Sonates

One sonate, eg.:

Sonate in c G. F. Händel

Sonate in C . J. B. Loeillet

Largo and Allegro B. Marcello

Sonate in g G. Ph. Telemann

Concerts

One concert, eg.:

Concert in B-flat, D and d T. Albinoni

Concert in d B. Marcello

Concert v. oboe and orkest B. Cimarosa

Recital pieces

One piece, eg.:

Pièce G. Fauré

3 anthems B. Bartók

Fantasie Stücke C. Nielsen

Clarinet

Etudes

One etude*:

Etudes progressives et mélodiques P. Jeanjean

One technical etude* eg. :

Exercices journaliers

Boek 1

30 Capricci

H. Klosé

Uhl

Cavallini

Concerts

Movement of a clarinet concert f.e.:

F. Krommer, C. Stamitz, C. von Weber

Recital pieces

Clarinet sonate 1st movement

C. Saint Saens

Variationen Op. 33

C. M. von Weber

Or a recital piece of comparable difficulty.

* = compulsory

Bass Clarinet

Etudes

Allegro ma non troppo by S.Lee (nr 5) Pedro Rubio (25 progressive studies)

nr 1 from 12 rythmical studies

Marcel Bitsch

book 2 nr 27

Alfred Uhl

Recital pieces

Sonate op.41 movement 1

Othmar Schoeck

Ballade

Eugene Bozza

Steep Steps

Elliot Carter

a contemporary piece of your own choice

Bassoon

Technique

Major, minor an chromatic scales

Major and minor triades

Etudes

*Etude nr. 35**

J. Weissenborn

Technical etude

Sonates eg.:

Sonate in G Op. 3 no.4

L. Mercı

Sonate in D .

W. de Fesch

Sonate in D

M. Corrette

Recital pieces

At least 2 pieces, f.e.:

First pieces for Bassoon

(uitg. Oxford)

Classical album (bassoon and piano)

(uitg. Breitkopf).

Elégie pour le basson

Weingärter

Romanze Op. 227

Weissenborn

Introduction and Hornpipe F. Baines

* = compulsory

Saxophone

General

The entrance exam can be played on a soprano, alto, tenor of baritone saxophone

Technique

Major and minor scales, up to 4 sharps and flats, legato and staccato over the entire instrument

Triads and dominant septimechords

Etudes

for alto:

d'Apres Samie

M. Mule

Etudes Journaliers

H. Klosé

Etudes de Mécanisme

H. Klosé

Recital pieces

5 Pièces faciles
L'age d'or
Suite Romantique
Aria

J. Absil
J. Ibert
R. Planel
E. Bozza

for soprano:

Vocalises
Three songs without words

M. Flothuis
P. Ben Haim

Trumpet

Technique

Proficiency in double and triple-tonguing (see Arban)
All major and minor scales in keys up to 6 sharps and 6 flats.

Etudes

Etude no. 2 en 4 T. Charlier
Etude no. 10 (Uit: 24 etudes) H. Duhem
Etude no. 2 (Uit: 14 etudes caractéristiques) J. B. Arban
Etude no. 2 en 6 (Uit: 40 etudes) F. Werner

Performance pieces

Trompetconcert, deel 2 J. Haydn
Trompettunia R. B. (uitg. Leduc)
Aria en Scherzo A. Arutunian (uitg. Leduc)
Intrada O. Ketting

Trombone

Technique

Basic level: Level D ("NIB HaFaBra" [wind band] exams)

Studies

Two technical studies chosen from:

Makovecz (vol. 2)
Muller (vol. 2 of technical studies)
Vobaron (24 studies)
Kopprasch (vols. 1 & 2)
Tyrrell (40 studies)
or comparable collections

A melodic study chosen from:

Rochut / Bordogni (vol. 1)
Senon (24 studies)

Fink (legato studies) or comparable collections **Concert pieces**

Two concert pieces, eg:

Romance C.M. von Weber
Sonata in F minor Telemann
Trombone Concerto Rimsky-Korsakov
various sonatas Marcello
Concertino Larsson
Cavatine Saint-Saëns

Bass Trombone

Three pieces: one chosen by the candidate from each of the three lists A, B and C

List A:

30 etudes voor bastrombone, no. 15 D. Uber, arr, Knaub
Concert Etudes, no. 1 D. Uber
24 Etudes voor bass trombone, no. 9 Grigoriev
Melodious Etudes voor bass trombone, no. 5 Bordogni

List B:

Concerto A. Lebedev
Sonata for Bass Trombone (1e deel) P. McCarty

Tubaroque

Roger Boutry

List C:

Cello Suite nr. 1, Menuet I en II

J. S. Bach

Cello Suite nr. 1, Gigue

J. S. Bach

Fantasy Pieces (no. 3)

D. Bourgeois

Horn

Technique

Major and minor scales in keys with at least 3 sharps or flats; broken chords, played detached and legato, over 2 octaves

Etudes

Deux cents Etudes Nouvelles, II/III

M. Alphonse

Hornschnle F. Schollar

Waldhornschnle, from etude nr.4

O. Franz

60 Etuden I and/or II from etude nr.19

C. Kopprasch

55 etudes for horn in 3 movements

K. Stary

Soixante Etudes II

L. Thévet

Or different works of comparable difficulty.

Recital pieces

A choice of 2 works, eg.:

En Irlande

E. Bozza

Variations sur un thème populaire (thema and some variations) A. Dupuis

Andante pour cor

V. d'Indy

Rêverie

A.G

Nocturne of Intermezzo

R. Glière

Horn concert nr 2 in D

J. Haydn

Sonatine for horn and piano

J. Koetsier

Horn concerto Kv 447 (nr. 3) mvt. I, II, of 3

W.A. Mozart

Horn concerto Kv417 (nr2) mvt. 1, 2, of 3

W.A. Mozart

Concertino no. 5

J. Porret

Concertino

J.D. Skroup

Nocturne

Fr. Strauss

Horn Concerto op.8

Fr. Strauss

Andante op. Posth.

R. Strauss

Romance op. 36

C. Saint-Saëns

Lied

L. Sinigaglia

Or different works of comparable difficulty.

Tuba

Studies

Two contrasting studies, chosen from:

60 Ausgewählte Etuden für Tuba

C. Kopprasch

70 studies for B-flat Tuba

V. Blazhevich

Studies in Legato

R. Fink

or studies of a comparable standard

Recital pieces

Works with or without accompaniment, for instance:

Andante and Rondo from Concerto for Double-Bass

A. Capuzzi

Sonata no. 5 (arr. D.C. Little)

B. Marcello

Euphonium

Studies

Two contrasting studies, chosen from:

'Studies in legato' nr. 20

S. Fink

'60 Etudes' nr. 22
'Etudes deel 2' nr. 1 of 6

C. Kopprasch
J.P. Arban

Recital pieces

Examples:

Arpeggietto Jan van der Roost Fantasy for Euphonium and Piano H. Hoshina
Intrada Otto Ketting

Violin

Technique

Scale technique over 3 octaves

Etudes

A choice of at least 2 etudes with different character by Mazas, Kreutzer or Fiorillo.

Sonates

A sonata of the Baroque period, f.e. repertoire for violin solo by Bach or Telemann.

Some movements from sonates by Mozart, Beethoven or Schubert.

Concerts

Movement of a concerto (f.e.. Mozart, Bach or Haydn)

Recital pieces

A recital piece of comparable difficulty, f.e. Romanzes van Beethoven or Nigun van Bloch

Viola

Technique: 2 etudes of different character, f.e. Blumenstengel, Cavallini or Mazas

A movement from a sonata or concerto: difficulty of G. Händel, Chr. Bach, J. Schubert etc.

Recital piece

The candidates prepare a program of 30 minutes, with 2 etudes of different character, a (movement of a) concerto and a recital piece. The committee will decide what will be played. The performance of the candidate will be judged on technical level, musicality, tone, rhythmic and intonation.

Cello

Technique

Scales/triads over 4 octaves

Etudes

A choice of at least 2 etudes from Popper High School of Duport or comparable level.

Recital pieces

A sonata of the Baroque periode, f.e. Cirri, Marcello, de Fesch, Vivaldi or a suite by Bach.

One or more recital pieces with difficulty level of the cello concerto by Saint-Saëns or Lalo.

Specifics

Mastery of the positions, including the thumb position.

Candidates are expected to demonstrate proficiency in the following bowing techniques:

détaché

martelé

spiccato

Double Bass

Technique

Different scales

Etudes

An etude of choice:

Etudes

R. Kreutzer

30 etudes

F. Simandl

Etudes Second method

F. Simandl

Etudes

E. Nanny

Recital pieces

1st and 2nd movement of f.e. Eccles Sonate, de Fesch Sonate, Marcello sonata, Sperger sonates, Misesk Sonate,

1st movement of a classical concerto, f.e. Dragonetti, Capuzzi, Pichl, Hoffmeister.

Percussion

Timpani:

Some etudes from:

Paukenschule nr. 18 of 34 H. Knauer

Etüden für Timpani nr. 15, 20 of 34

R. Hochrainer

A prima vista playing

Snare drum:

Technique:

Short and long rolls, open and closed style

An etude from:

Intermediate Snare Drum Studies M. Peters

Portraits in Rhythm A. Cirone

Rhythmic Patterns of contemporary music

G. Whaley

A prima vista playing

Melodic percussion:

Technique:

All scales in major and minor (melodic and harmonic)

Chords and broken triads and 4-chords with 4 sticks

Broken triads, and 4-chords with 2 sticks

An etude from:

Etudes voor marimba solo

C. O. Musser

Six Estudios for Marimba

M. Houllif

Six solo's for Vibraphone Volume 1

R. Wiener

A **marimba solo piece**, with the level of :

1 movement of Conversation: suite for marimba

A. Miyoshi

5 Pieces pour marimba solo

E. Sejourne

- *Nancy*

- *Generalife*

- *Ghanaia*

M. Schmitt

- *Marimba Dances – 1st movement with 2 sticks*

R. Edwards