

The Buchmann-Mehta School of Music
Entrance Examination in Music Theory – Written Examination
Sample Questions

The following questions represent the type of questions you will have to answer in the written entrance exam in music theory according to the requirements published on the Buchmann-Mehta School of Music website. The sample questions are meant to help candidates prepare for the entrance examination. However, the music school is not bound to the same format or difficulty level for the actual entrance exam. As a rule, the following sample questions are longer than their actual counterparts in the exam.

Please note that some of the questions are meant for instrumentalists, singers and musicology students, whereas others are meant for conducting and composition students. Unless otherwise specified, the sample questions are meant for all candidates.

1. Construction of intervals

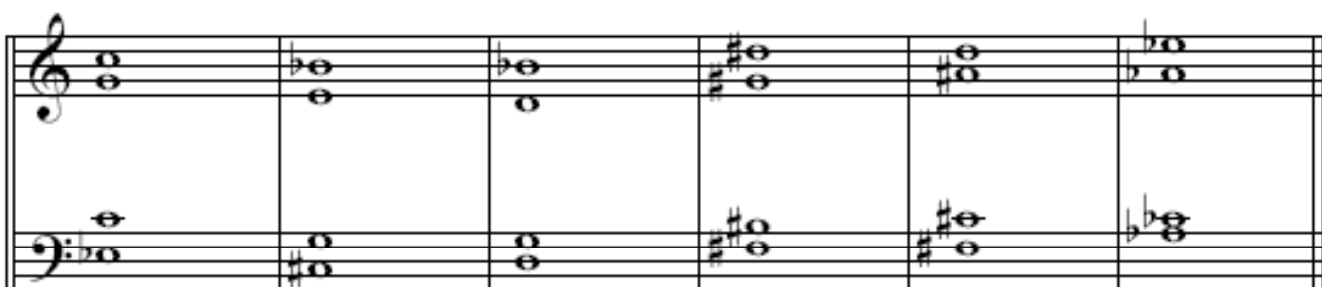
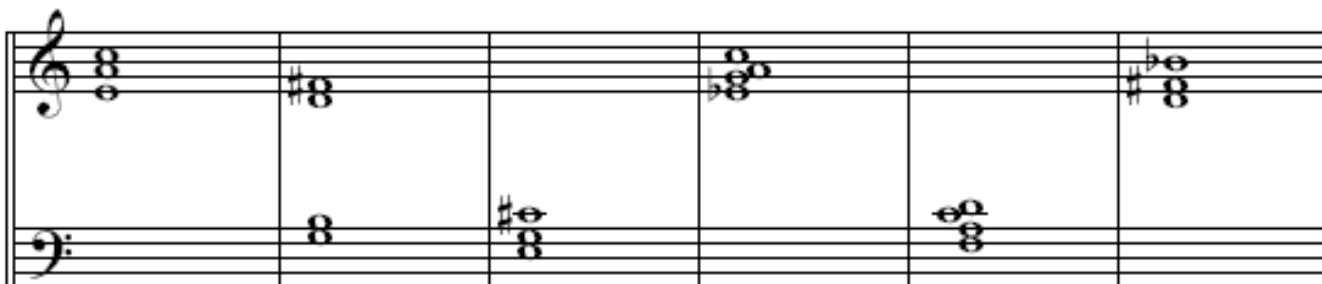
Please construct the following intervals upwards or downwards according to the direction of the arrows. You may use both staves if needed. P=perfect, M=major, m=minor, Aug=augmented, dim=diminished.

2. Identification of intervals

Please identify the interval between each two consecutive notes.

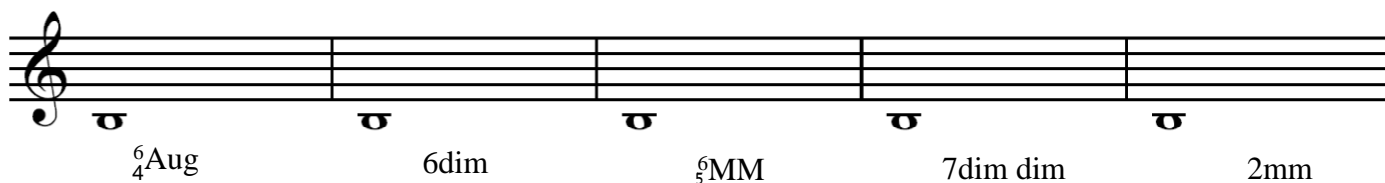
3. Identification of triads and seventh chords in root position / inversions

Please identify the following chords by specifying the chord's type and inversion (no need to identify key/degree).



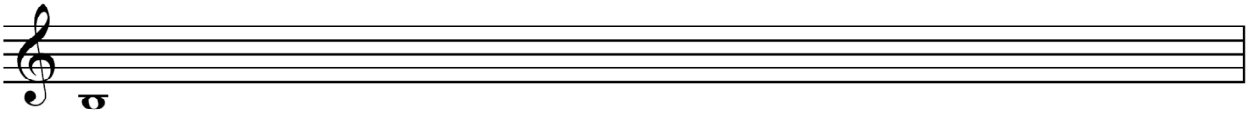
4. Construction of triads and seventh chords in root position / inversions

Please construct the following chords from the given tone upwards. Triads: M=major, m=minor, Aug=augmented, dim=diminished. Seventh chords: MM=major major, Mm=major minor (dominant), mm=minor minor, mM= minor major, dim m=diminished minor (half-diminished), dim dim=fully diminished, Aug M=augmented major.



5. Construction of scales and modes

Please notate the following scales/modes upwards and downwards (spanning one octave each).

Harmonic minor 

Mixolydian 

Aeolian 

Lydian 

Major 

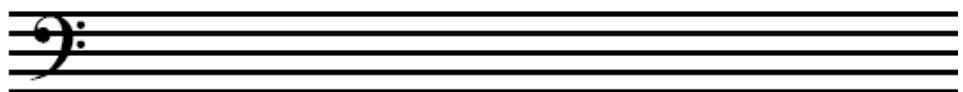
Melodic minor 

Phrygian 

Dorian 

6. Common clefs

Re-notate the contents of the following measure in bass clef (in the empty staff).



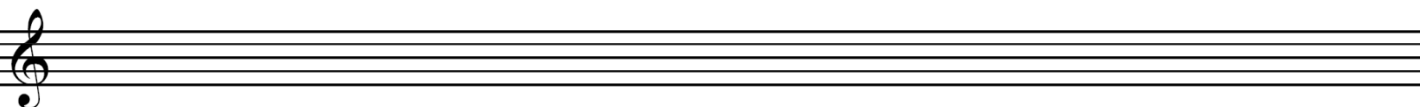
7. Transposition

The following melody is in G minor. Please transpose it **a. a semitone up** **b. a minor third down**. For each transposition, please notate the corresponding key signature near the clef, specify the new minor key and take care to transpose the original melody with all details – including local accidentals.

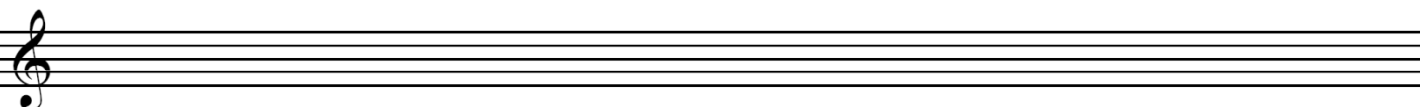
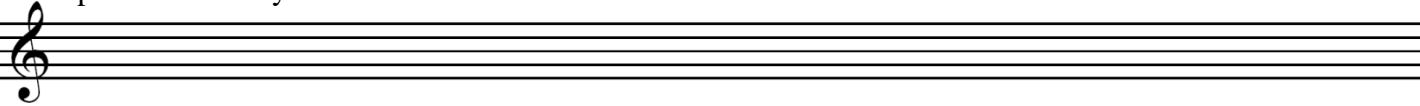
Original:



Transposition A – key:



Transposition B – key:



8. Rewriting and re-barring a given rhythm

The following melody is notated without meter and all notes are ungrouped. In the two staves below the original melody, please rewrite the melody while maintaining the same rhythmic values as the original a. in 4/4 time with an eighth note upbeat b. in 3/8 time without an upbeat. Note: you will have to group the notes according to the common rules for each of the time signatures (using beams to group notes as at the beginning of version B below). Also, you may occasionally have to split longer note values and rests and use ties to connect the split values.

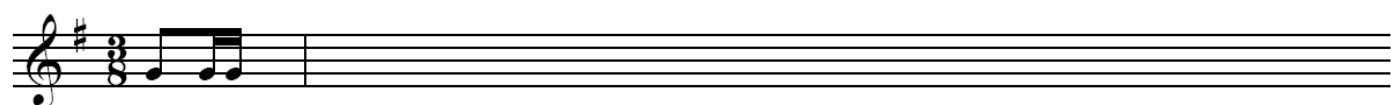
Original:



a. in 4/4 time with an eighth note upbeat



b. in 3/8 time without an upbeat



9. Harmonic analysis

Please analyze the chorale below. Identify harmonic degrees and inversions, preferably using Roman Numeral analysis. Write your analysis below the music. You have to analyze only the chords appearing on the beat (four chords per measure), ignoring all off-beat sonorities.

Music performance/musicology students: analyze only the first two measures. Composition/conducting students: analyze the entire chorale.



A musical score for a chorale in G major, 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The music is written in a style typical of a chorale, with a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems of four measures each, with a repeat sign at the beginning of the second system.



A musical score for a chorale in G major, 4/4 time, continuing from the previous section. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with the same eighth-note accompaniment and melodic line. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems of four measures each.

10. Bass line harmonization (music performance and musicology students)

Please harmonize the given bass line to create a four-part texture (F major).



A musical score for bass line harmonization in F major, 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The bass line is given in the bass clef staff, and the treble clef staff is empty for harmonization. The key signature has two flats (Bb, Eb), and the time signature is 4/4. The bass line consists of four measures of music.

11. Bass line and soprano harmonization (composition and conducting students)

Please harmonize the given bass (first half) and soprano (second half) to create a four-part texture (C minor).



A musical score for bass and soprano harmonization in C minor, 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The bass line is given in the bass clef staff, and the soprano line is given in the treble clef staff. The key signature has three flats (Bb, Eb, Ab), and the time signature is 3/4. The bass line consists of four measures of music.

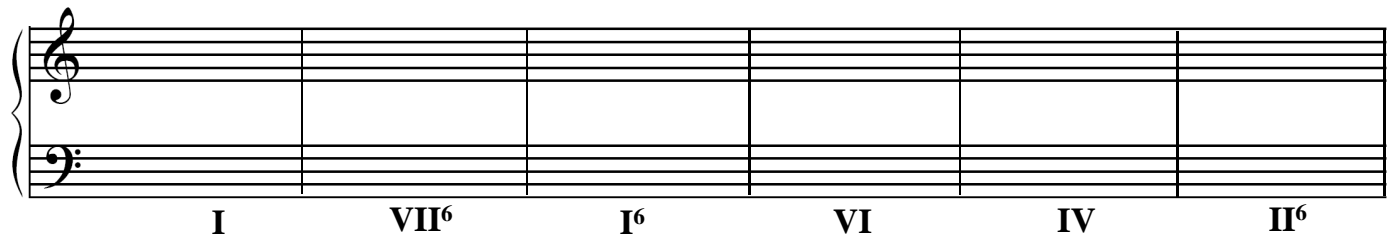


A musical score for bass and soprano harmonization in C minor, 3/4 time, continuing from the previous section. The score consists of two staves: a treble clef staff and a bass clef staff. The bass line is given in the bass clef staff, and the soprano line is given in the treble clef staff. The key signature has three flats (Bb, Eb, Ab), and the time signature is 3/4. The bass line consists of four measures of music.

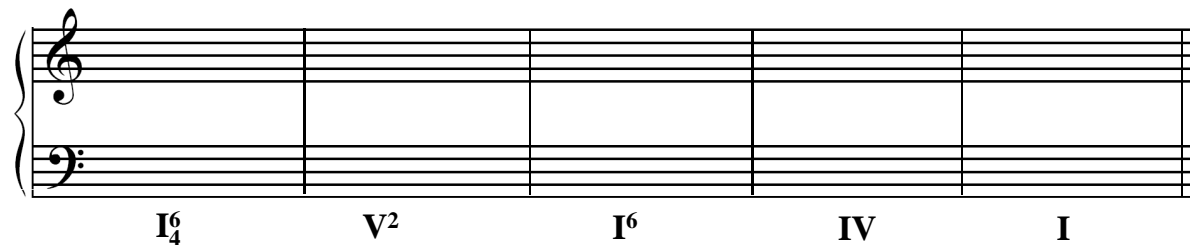
12. Constructing a harmonic progression according to given chord symbols

Please write a harmonic progression according to the following instructions. Use four-part texture in C major. The following verbal instructions match the chord symbols below the staff. Watch your voice leading!

1. 1st degree
2. Six-chord of the 7th degree
3. Six-chord of the 1st degree
4. 6th degree
5. 4th degree
6. Six-chord of the 2nd degree
7. Six-four-chord of the 1st degree (“cadential” 6-4)
8. Tow-four chord of the 5th degree
9. Six-chord of the 1st degree
10. 4th degree
11. 1st degree



A musical staff with six empty measures for harmonic progression. The staff is divided into two systems of two staves each (treble and bass clef). Below the staff, the following chord symbols are written: I, VII⁶, I⁶, VI, IV, II⁶.



A musical staff with five empty measures for harmonic progression. The staff is divided into two systems of two staves each (treble and bass clef). Below the staff, the following chord symbols are written: I⁶₄, V², I⁶, IV, I.

13. Continuation of a given melody (composition and conducting students, non-obligatory for the rest)

Please continue the following melody by at least 4 measures (not more than 10!), maintaining a similar style.



A musical staff with a given melody in 3/4 time, key of D major. The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter). Below the staff are three empty staves for continuation.

14. Filling in gaps in a given passage (composition and conducting students)

In the following four-part chorale, the two inner voices have been partly omitted. Please fill in these gaps.

A musical score for a four-part chorale in 4/4 time. The top staff is the soprano voice, and the bottom staff is the bass voice. The two inner voices (alto and tenor) have gaps in the second and third measures. The first and fourth measures are fully written.

15. Defining music terms according to the list published on the Tel Aviv University website.

16. Filling in gaps (composition and conducting students, non-obligatory)

In the following beginning of a keyboard sonata from mid 18th century, several details have been omitted (in the right and in the left hand alternately). Please fill in these gaps. Note that the number of parts is flexible!

A musical score for the beginning of a keyboard sonata in 2/4 time. The right hand has a treble clef and the left hand has a bass clef. The key signature has one sharp (F#). The first measure has a gap in the right hand. The second measure has a gap in the left hand. The third and fourth measures are fully written.

A musical score for the continuation of a keyboard sonata in 2/4 time. The right hand has a treble clef and the left hand has a bass clef. The key signature has one sharp (F#). The first measure has a gap in the right hand. The second measure has a gap in the left hand. The third and fourth measures are fully written.

17. Continuation of an atonal melody (composition and conducting students, non-obligatory)

Continue the given beginning in an atonal style (you may change its rhythm, dynamics and/or articulation).

A musical score for the continuation of an atonal melody in 4/4 time. The first staff is the bass clef. The key signature has one flat (Bb). The first measure has a gap. The second measure has a gap. The third measure has a gap. The fourth measure has a gap. The dynamics are *pp* and *ff*.