TEL AVIV UNIVERSITY אוניברסיטת תל-אביב

THE YOLANDA AND DAVID KATZ FACULTY OF THE ARTS
THE BUCHMANN – MEHTA SCHOOL OF MUSIC
IN COOPERATION WITH THE PHILHARMONIC ORCHESTRA
ZUBIN MEHTA - HONORARY PRESIDENT

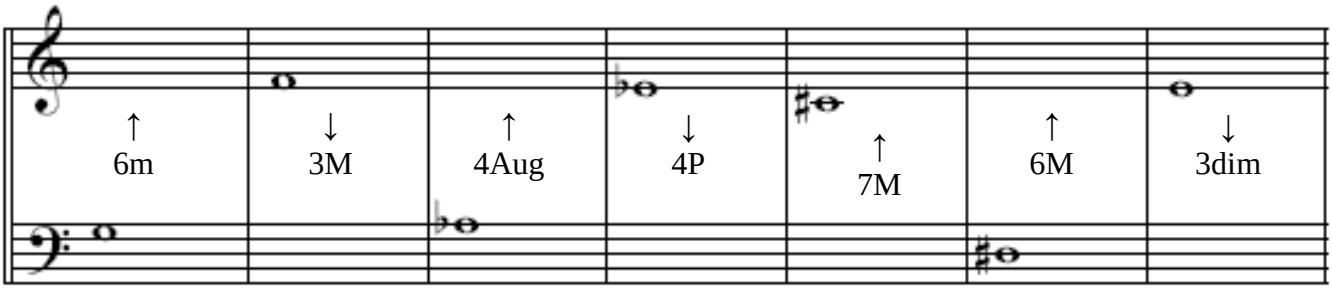
הפקולטה לאמנויות ע"ש יולנדה ודוד כץ
בית הספר למוזיקה ע"ש בוכמן - מהטה
בשיתוף התזמורת הפילהרמונית הישראלית
נשיא כבוד - זובין מהטה

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.

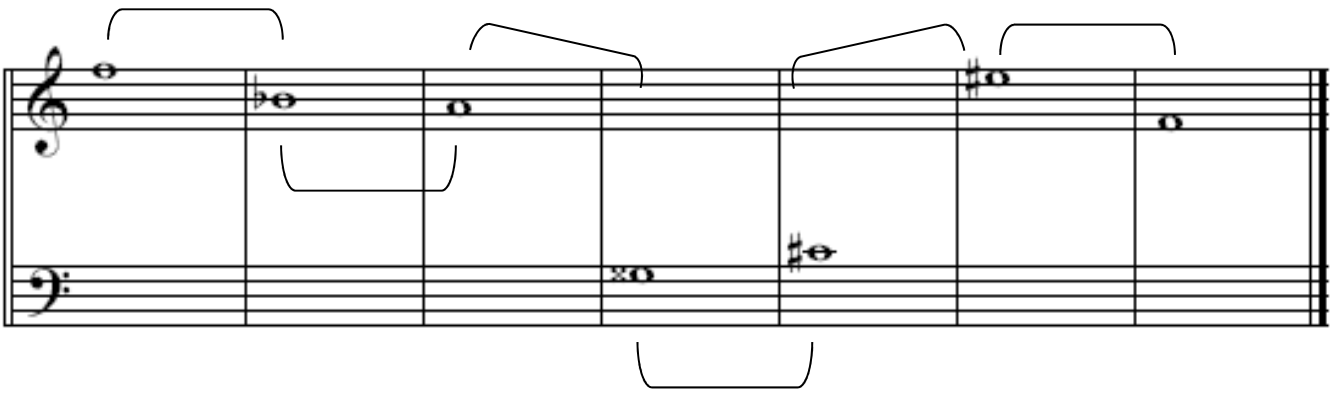
1. Construction of intervals

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.



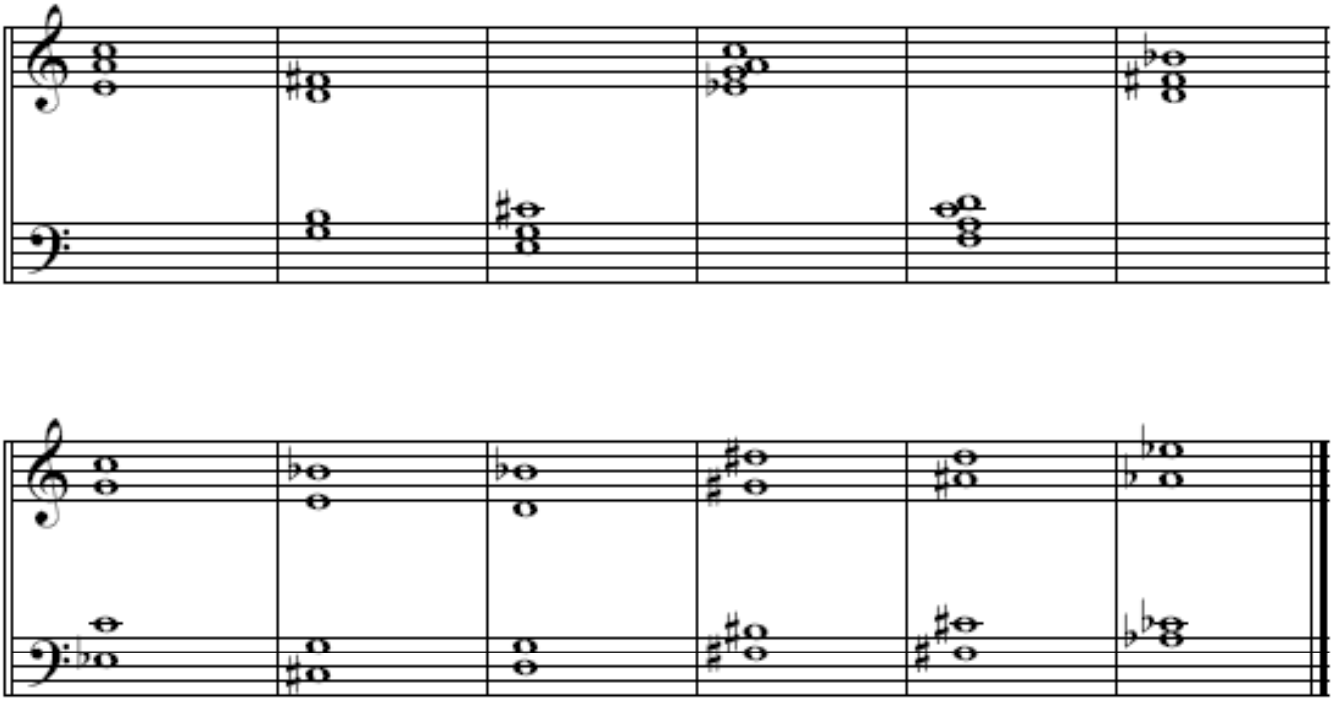
2. Identification of intervals

Please identify the interval between each two consecutive notes.



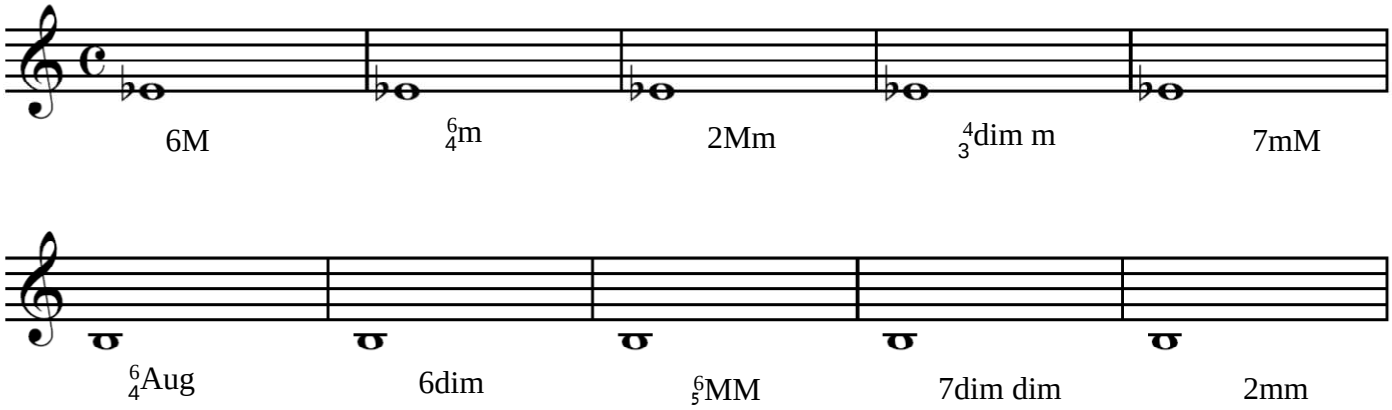
3. Identification of triads and seventh chords in root position / inversions

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

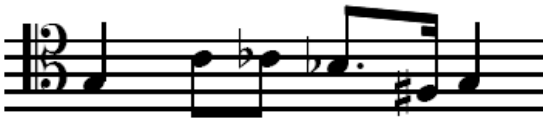
Melodic minor

Phrygian

Dorian

6. Common clefs

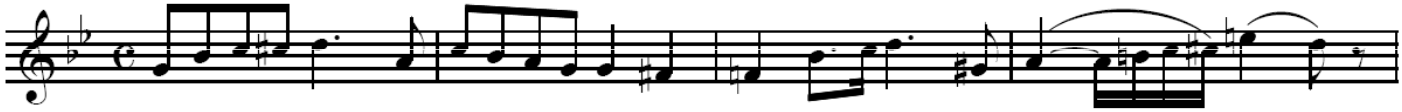
Re-notate the contents of the following measure in bass clef (in the empty staff).



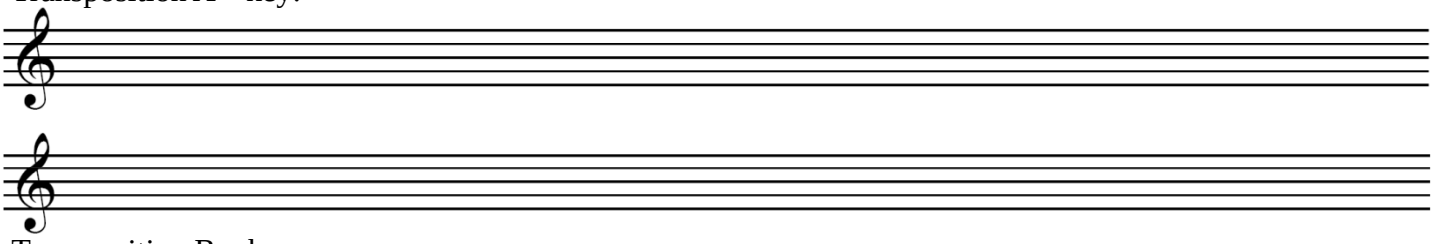
7. Transposition

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.

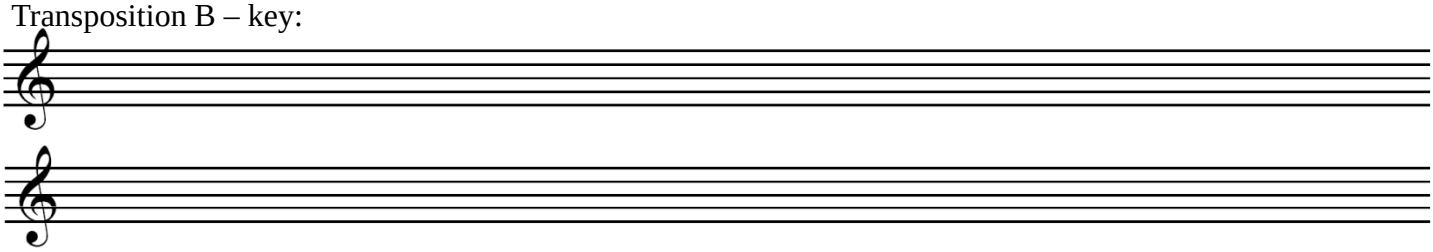
Original:



Transposition A – key:



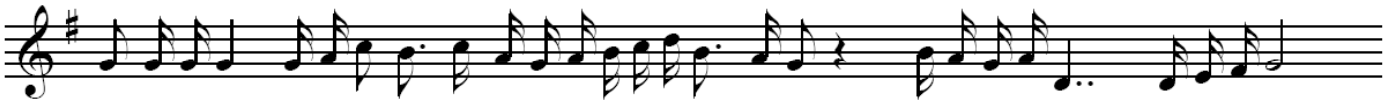
Transposition B – key:



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:



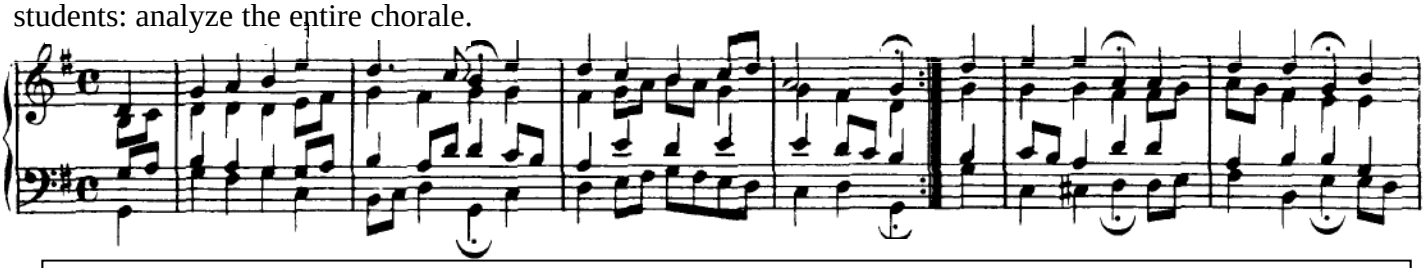
a. in 4/4 time with an eighth note upbeat

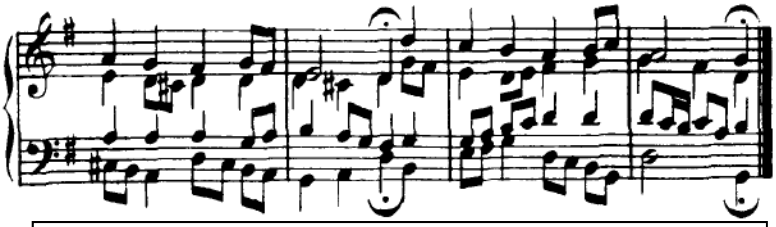
b. b. in 3/8 time without an upbeat

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.

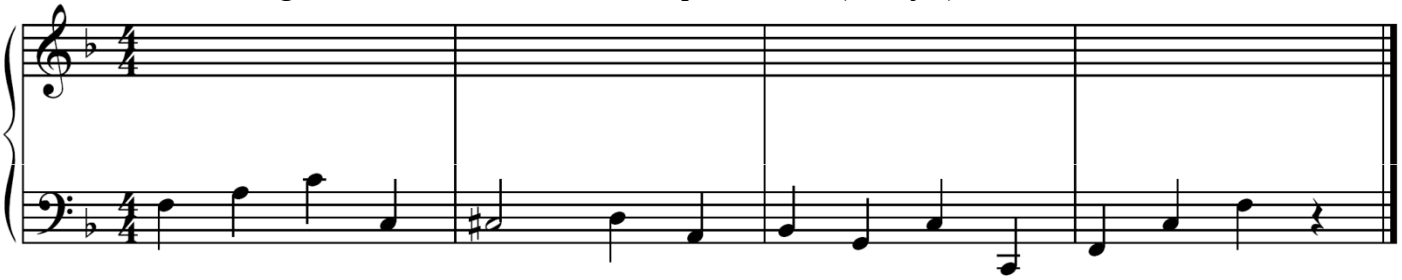
Music performance/musicology students: analyze only the first two measures. Composition/conducting students: analyze the entire chorale.





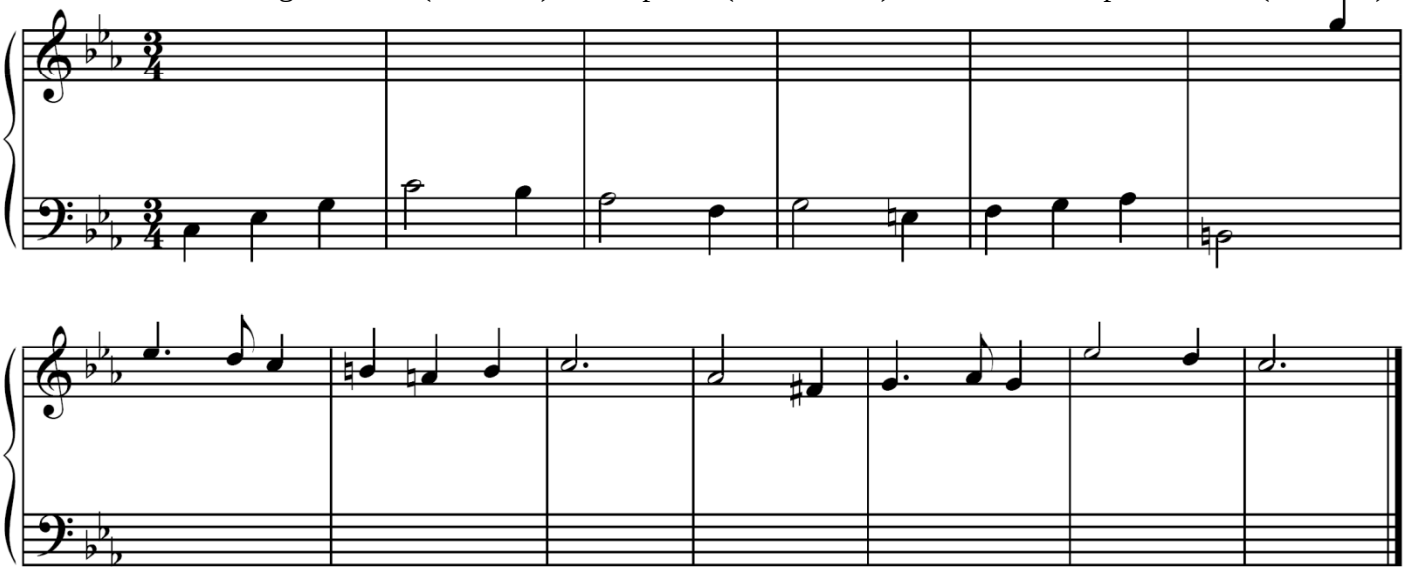
10. Bass line harmonization (music performance and musicology students)

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



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

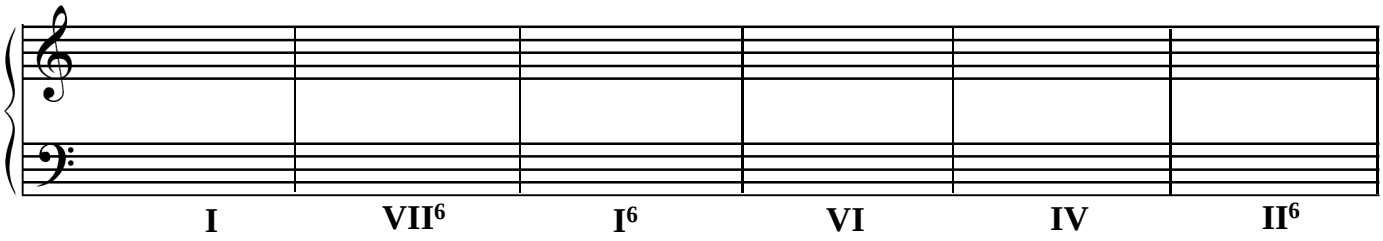
Please harmonize the given bass (first half) and soprano (second half) to create a four-part texture (C minor).

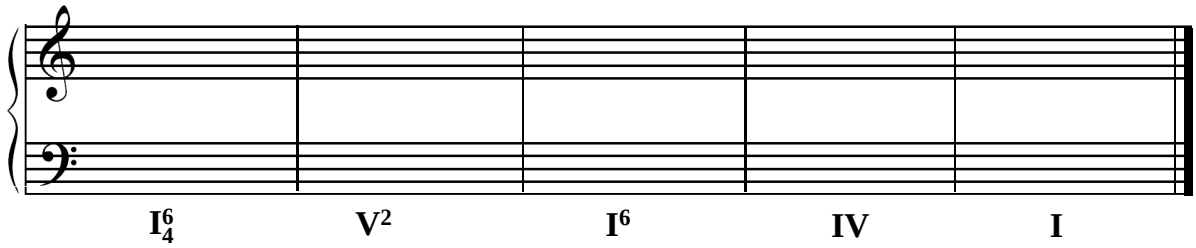


12. Constructing a harmonic progression according to given chord symbols

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!

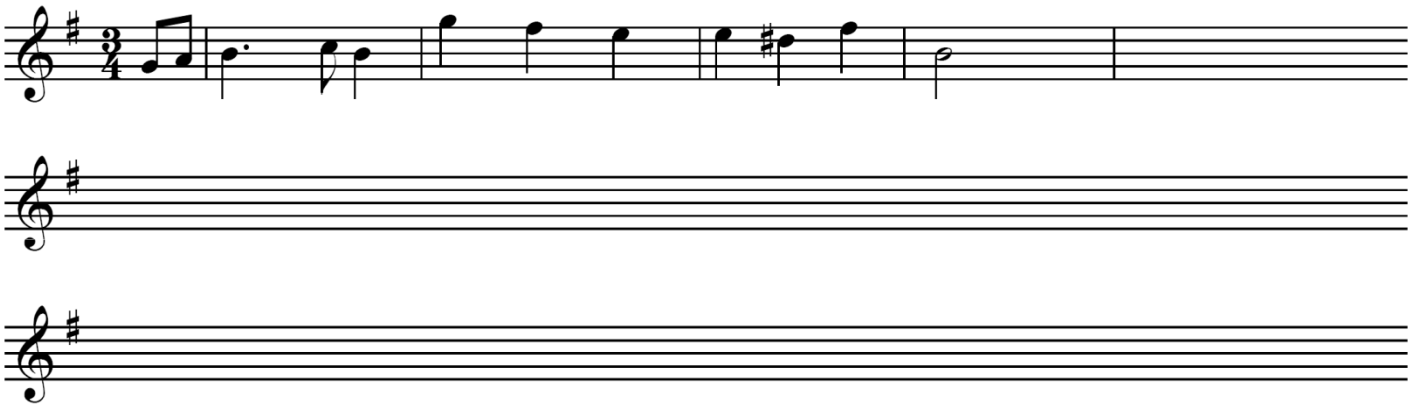
1. 1st degree
2. Six-chord of the 7th degree
3. Six-chord of the 1st degree
4. 6th degree
5. 4th degree
6. Six-chord of the 2nd degree
7. Six-four-chord of the 1st degree (“cadential” 6-4)
8. Tow-four chord of the 5th degree
9. Six-chord of the 1st degree
10. 4th degree
11. 1st degree





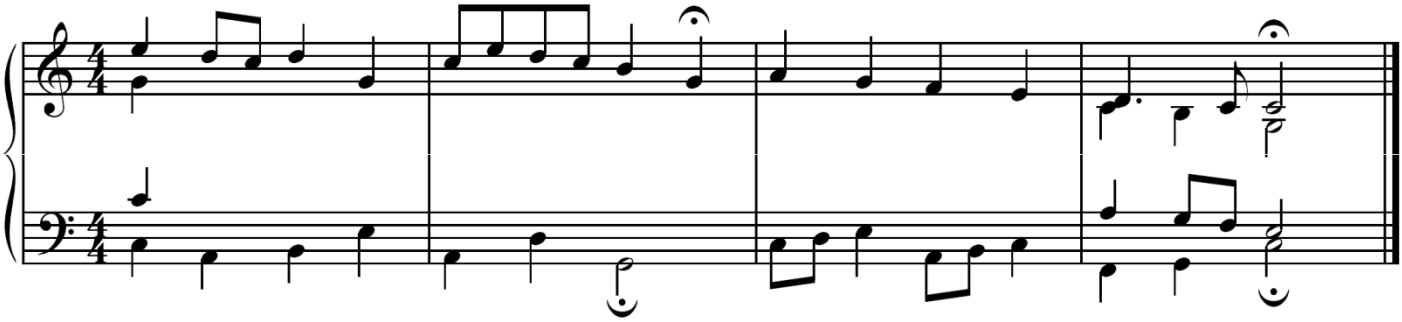
13. Continuation of a given melody (composition and conducting students, non-obligatory for the rest)

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



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

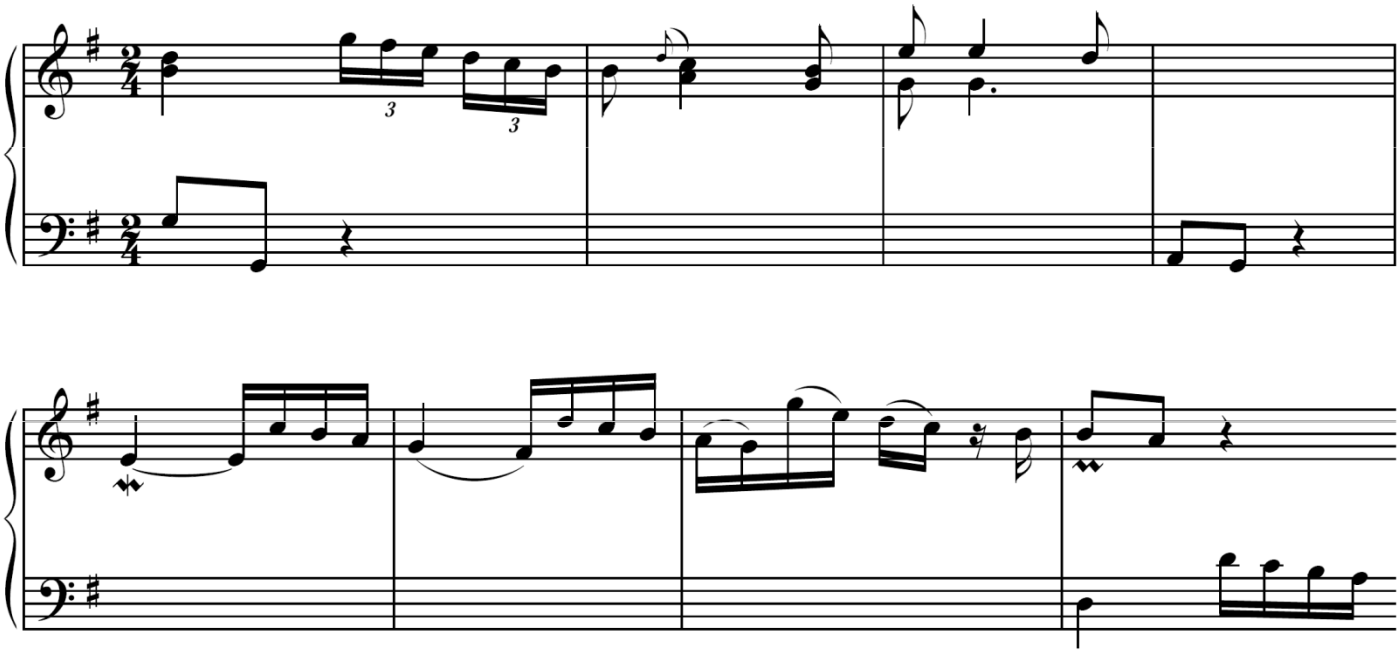
In the following four-part chorale, the two inner voices have been partly omitted. Please fill in these gaps.

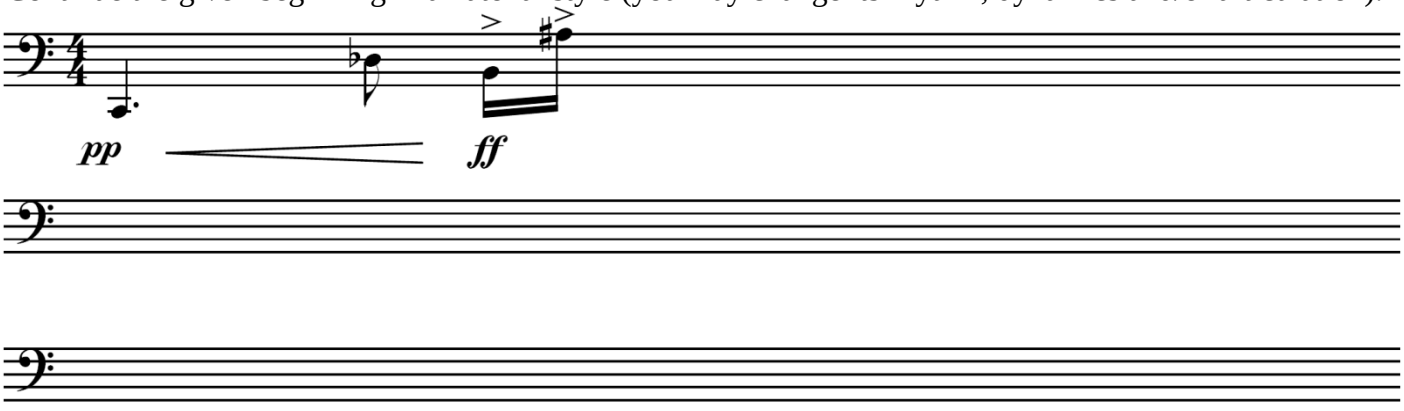


15. Defining music terms according to the list published on the Tel Aviv University website.

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!



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).