

Specimen Test in aural theory

Malmö Academy of Music
2015



MALMÖ
ACADEMY
OF MUSIC

1. Intervals

Five chords are played on the piano, and you will hear an interval derived from each chord. The interval is played 2 times, 1 time melodically (separate tones) and 1 time harmonically (both tones sounding together).

Notate the missing tone and write the interval symbols in the boxes as shown in the example.

Use traditional interval symbols, e.g. m2 (minor second), M3 (major third), P8 (perfect octave). The arrows indicate whether the intervals are played upwards or downwards.

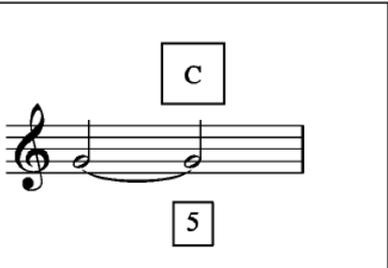
The image displays five musical examples, each consisting of a chord symbol above a treble clef staff. Below each staff is a box for an interval symbol and an arrow indicating the direction of the interval.

- Example:** Chord F. The staff shows a whole note F4 and a half note G4. The box contains "P5" and an upward arrow.
- 1:** Chord A. The staff shows a whole note A3 and a half note B3. The box is empty and has an upward arrow.
- 2:** Chord D7. The staff shows a whole note D4 and a half note E4. The box is empty and has an upward arrow.
- 3:** Chord Eb. The staff shows a whole note Eb3 and a half note F3. The box is empty and has an upward arrow.
- 4:** Chord C11. The staff shows a whole note C4 and a half note B3. The box is empty and has a downward arrow.
- 5:** Chord Bb9. The staff shows a whole note Bb3 and a half note A3. The box is empty and has a downward arrow.

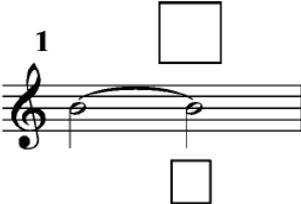
2. Notes of the triads

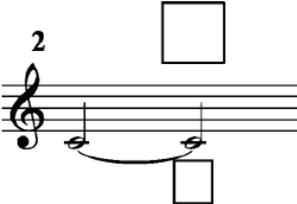
A note is played on the clarinet (No. 1-3) or on strings (No. 4-6). The note's chordal function will be apparent in the chord in the string orchestra which will be played directly thereafter.

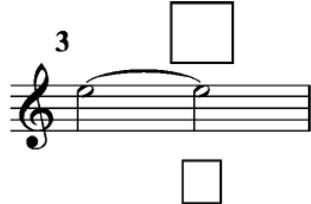
Estimate whether the played tone is a root (1), third (3) or fifth (5) in the chord played by the string orchestra. Notate the corresponding numbers in the boxes below the staves. Then define the chords and notate the chord symbols in the boxes above the staves. Each example will be played 2 times.

Example: 

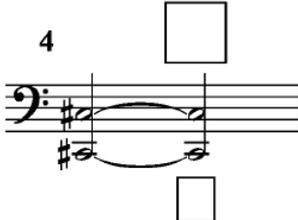
In Treble-clef

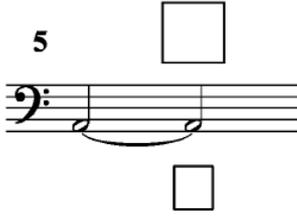
1 

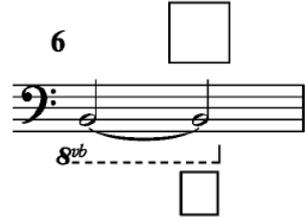
2 

3 

In Bass-clef

4 

5 

6 

3. Inversions of the Triads

You will hear triads played on the piano. Each triad will be played 2 times. 1 time melodically (separate tones) and 1 time harmonically (all tones sounding together).

Define whether the triads are major or minor, and their position (root, third or fifth as the bottom tone). Tick the boxes as shown in the example.

Example:



Major	<input checked="" type="checkbox"/>	Root position	<input checked="" type="checkbox"/>
Minor	<input type="checkbox"/>	1 st Inversion	<input type="checkbox"/>
		2 nd Inversion	<input type="checkbox"/>

1



Major	<input type="checkbox"/>	Root position	<input type="checkbox"/>
Minor	<input type="checkbox"/>	1 st Inversion	<input type="checkbox"/>
		2 nd Inversion	<input type="checkbox"/>

2



Major	<input type="checkbox"/>	Root position	<input type="checkbox"/>
Minor	<input type="checkbox"/>	1 st Inversion	<input type="checkbox"/>
		2 nd Inversion	<input type="checkbox"/>

3



Major	<input type="checkbox"/>	Root position	<input type="checkbox"/>
Minor	<input type="checkbox"/>	1 st Inversion	<input type="checkbox"/>
		2 nd Inversion	<input type="checkbox"/>

4. Chord types

Identify different chord types. Each of the short melody sections ends with a specific chord, Circle the alternative that you think corresponds to this chord. Each melody will be played only once.

Example:

Am
Fmaj7
Dm7



1

C6
Fmaj7
Am7



2

A7
Em7
A11



3

Bm7(b5)
G#o
G7



Task C. The example is played on flute and piano and includes bar 4 with an upbeat and bar 5. Notate the rhythm of the melody played by the flute on the line in the empty bars. The entire example will be played 3 times.

Flute:

Task D. The example is played on vibraphone and electric piano and includes bar 4 with an upbeat and bar 5. Notate the rhythm of the melody played by the vibraphone on the line in the empty bars. The entire example will be played 3 times.

Vibraphone:

6. Transcription of melody and chords

The example is played on clarinet, piano and double bass. You will hear the entire example once and then each separate task 3 times. Finally the entire example once again.

Task A, bar 2-4: Notate the clarinet melody where it's missing. The rhythm is given.

Musical score for Task A, bars 2-4. The score is in 4/4 time and B-flat major. The clarinet melody (A) is shown in the top staff, with a rhythmic pattern of quarter notes and eighth notes. The piano accompaniment (B) is shown in the bottom two staves, with chords: F, C/E, Dm, Am/C, Bb, F/A, Dm, G/B, C7.

Task B, bar 5-6: Notate the double bass melody and the chords. The rhythm is given.

Task C, the end: Notate the double bass melody and the chords. The rhythm is given.

Musical score for Task B and Task C, bars 5-8. The score is in 4/4 time and B-flat major. The double bass melody (B) is shown in the top staff, with a rhythmic pattern of quarter notes and eighth notes. The piano accompaniment (C) is shown in the bottom two staves, with chords: F, Gm7, C7, F, and empty boxes for transcription.

7. Transcription of melody and chords

The example is played on oboe, organ and bassoon. You will hear the entire example 4 times.

Task A, bar 1-2: Notate the oboe melody.

Task B, bar 4: Notate the right chord in the box.

Adagio

(A: Oboe melody)

To

(B: Chord)

Am Em/G Dm/F

8. Transcription of melody and chords

The example is played on guitar, electric piano, strings, bass and drums. You will first hear the entire example once and then each separate task 3 times. Finally the entire example again.

Task A, bar 2-3: Notate the guitar melody where it's missing. The rhythm is given.

Task B, bar 4: Notate the chords in the boxes.

♩=45

A: Guitar melody

Bm⁹₁ Dmaj⁷/A Am⁹₂ Cmaj⁷/G

(B: Chords)

3 F#m⁷(b⁵) Bbmaj⁷/F 4 5 Dmaj⁷