

Minor Music Theory and Aural Training

The qualifying examination in the subsidiary subjects music theory and aural training is divided into two written papers, each lasting 45 minutes, separated by a break of approx. five minutes. The degree of difficulty of the examination depends on the chosen field of study.

Bachelor of Music - instrumental or vocal major subject
Bachelor of Arts - supplementary subject music practice

1. music theory

- Knowledge of octave ranges as well as the treble and bass clef and the c- clef.
- Writing and naming different scales: major, minor (pure, harmonic, melodic), church keys
- Knowledge of intervals
- Writing and naming triads and tetrads
- Four-part representation of triads, resolving dissonant sounds
- Basic concepts of the basso continuo
- Notation of simple and extended cadences (four-part piano and chorus) in major and minor with step and function designations
- Harmonic analysis, e.g. of a simple classical piano piece (step and function theory)
- Inventing a simple second voice, e.g. to a folk song melody

2. ear training

- Auditory recognition of intervals (successive and simultaneous)
- Recording scales: Major, minor (pure, harmonic, melodic), church keys.
- Aural recognition of triads, positions, positions and inversions
- Noting dominant seventh chords (played successively) in different positions and inversions.
- Aural recognition of time signatures
- Rhythm dictation, including dotting, syncopation, ties and triplets
- Dictation of melodies in one voice in the difficulty of a theme of a classical symphony or sonata.
- Auditory recognition of harmonic relationships: basic functions (T/t, D, S/s), dominant seventh chord, leading fourth seventh chord, double dominant, parallel sounds

Bachelor of Music - Major in Jazz

The above-mentioned topics for the instrumental or vocal main subject apply; in addition, the following requirements are made:

- Knowledge of typical jazz chords
- Knowledge of common chord symbols
- Basics of jazz harmony
- Listening to and noting down typical jazz rhythms and phrases

Special requirements of the proficiency test

Bachelor of Music -Choir- Orchestral Conducting, Opera Correpetition,
Composition
Bachelor of Education/ State Examination - Teaching Music at Grammar Schools
Diploma - Church Music A

The above-mentioned topics for the instrumental or vocal main subject with a higher horizon of expectations apply; in addition, a more demanding level is required in music theory in three areas:

- More difficult harmonic analysis, e.g. of a romantic piano piece (step or function theory).
- Inventing a second voice as upper or lower voice, e.g. of a baroque dance movement
- Extension of the cadenza (four-part piano and choral movement, with step or function designations) through seventh chords, intermediate dominants, fallacy

Bachelor of Arts - Core Subject Musicology

In the aural skills section of the examination, candidates are required to recognise and name scales, intervals and triads and their inversions by hearing. In the music theory part of the examination, candidates are given tasks on various clefs, octave ranges, the structure of major, minor and church scales, interval formations as well as triads and their inversions. The music theory/aural training placement test takes the form of a written exam.

Duration: approx. 40 min.

Recommended literature

1. for general preparation:

- Hermann Grabner | Harmony, thoroughbass exercises, general music theory.
- Diether de la Motte | Melody, Counterpoint, Harmony
- Clemens Kühn | Music theory

2. literature especially for jazz studies:

- Mark Levin: The Jazz Theory Book
- Frank Sikora: New Jazz Harmony Theory
- Sigi Busch: Jazz & Pop music theory, aural training
- Joe Viera: Basics of Jazz Rhythmics
- Eddy Marron: Rhythm theory
- Tom van der Geld: Ear Training