

Sample Entrance Examination

Codarts Classical Music Department

Dear prospective student,

In this sample entrance examination you find questions and exercises that may be asked during your entrance examination to the bachelor phase of your classical music studies at Codarts Rotterdam, University of the Arts. The exam is partly written and partly oral. This examination focuses on solfège, also known as ear training. Be advised that the examination as found in this document will not take place in its entirety. Every entrance examination is different and greatly depends on the candidate's skill and answering of questions.

We wish you all the best with your preparations and we are looking forward to seeing you soon!

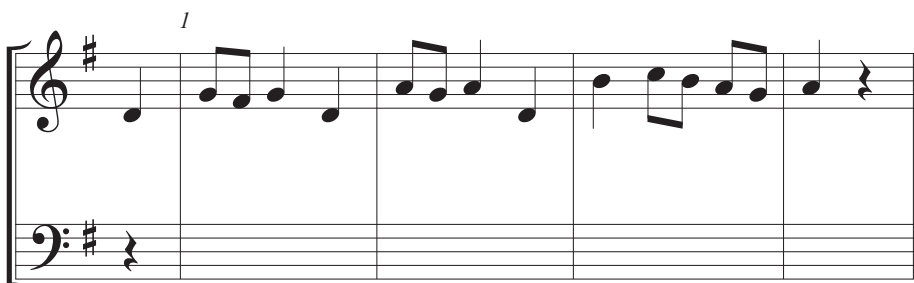
Frans de Berg, Jan Jongbloed and Sam Wamper (Solfège teachers)

Exercise 1



1. What is the key signature of this melody? Explain your answer.
2. Play a (sounding) G on your instrument. This is the root. Sing it and sing the appropriate scale. Then find the first note.
3. You will hear a piano introduction after which the piano accompanies the melody.
Start singing at the appropriate moment.
4. Choose a comfortable tempo and sing the solfège in its entirety.

Exercise 2



5. Listen to measures 1 to 4 played at the piano. A bassline is added. Sing the bass. Which notes did you sing?
6. Listen to measures 1 to 4 played at the piano. Another bassline is added. Sing the bass. Which notes did you sing?
7. Listen to measures 1 to 4 played at the piano. Another bassline is added. Sing the bass. Which notes did you sing?

Exercise 3



8. Listen to the first eight measures again. Do you notice anything different?
9. Listen to the first four measures again. Do you notice anything different?
10. Listen to the first eight measures again. Do you notice anything different? Try and memorise the fragment, then sing it.

Exercise 4



11. Sing the first four measures in minor.
12. Sing the first four measures as they are written and pause at the first beat of measure 4.
From the A, sing a triad downwards. Which notes did you sing?
13. Continue to sing measures 5 through 8. Pause on the first beat of measure 8 (the B) and sing a triad downwards.
Which notes did you sing now?
14. Continue to sing measures 9 through 16. Stop at the G#. Whilst singing this passage you are only allowed to breathe once.
Try it. Where did you choose to breathe? Explain your choice.
15. Sing the same passage again (measures 9 through 16) and pause at the G#. Sing the bass note that fits best at this moment.
Explain what you sang.
16. Sing the last four measures (with upbeat) and listen to this fragment played at the piano.
Improvise a (simple) bassline in the last two measures. Follow your intuition.

Exercise 5

Listen to the six audio fragments.

(fragment 1, fragment 2, fragment 3, fragment 4, fragment 5, fragment 6)

17. After each fragment is finished, sing the root.
18. From the root, sing the appropriate scale (upwards and downwards) and decide on a major or minor tonality.

Exercise 6

19. Listen to the six audio fragments and name their time signature.
 (fragment 1, fragment 2, fragment 3, fragment 4, fragment 5, fragment 6)

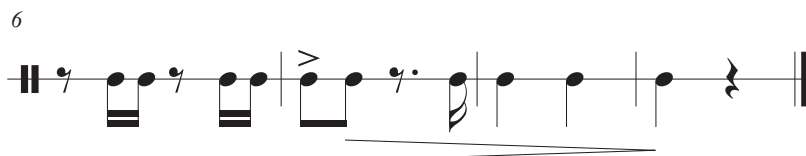
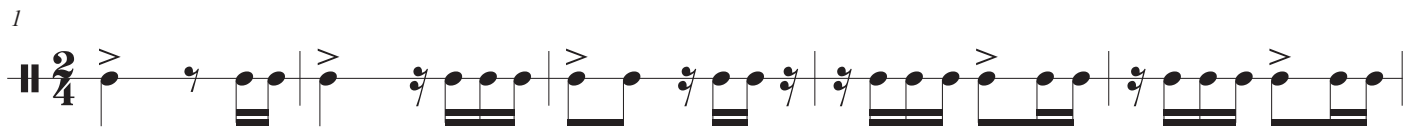
Exercise 7



20. Perform the notated rhythms.

Exercise 8

21. Listen to the played fragment. What is the time signature?



22. The movement you just heard begins with a snare drum solo. The rhythm is notated above. Listen to the fragment again.
 Is the rhythm notated correctly? If not, correct the mistake(s).

23. Perform the rhythm as notated above. Sing, do not clap or tap with a pencil!

Exercise 9

24a. Memorise and perform the played rhythm.

24b. Memorise and perform the played rhythm.

Exercise 10

Listen to this three-voice fragment. It is played twice. Try and memorise all the voices.

25. Listen to the fragment again. It is played thrice. The third time the upper voice is omitted. Sing the upper voice.

26. Listen to the fragment again. It is played thrice. The third time the middle voice is omitted. Sing the middle voice.

27. Listen to the fragment again. It is played thrice. The third time the lower voice is omitted. Sing the lower voice.

Exercise 11

28. Listen to the audio fragment. Sing the melody and describe what you heard.

29. Listen to the second audio fragment. What do you notice?

Exercise 12

30a. Listen to the chord played at the piano. Imagine that this is the final chord of a symphony and that you play the double bass.

Unfortunately your part was lost and you have to improvise the final bass note. Sing the note that you think fits best.

30b. Idem.

30c. Idem.

Exercise 13



31a. Which of the intervals above is played at the piano? What is the interval called?

31b. The same interval is played again. One of the two notes changes. Which one changed: the top or the bottom note?

31c. What changed? What happened to the note? What is the name of the new interval?

32a. Which of the intervals above is played at the piano? Sing both notes. Start singing from the lowest note.

32b. What is the name of this interval?

32c. You hear the same interval again. A note is added. Sing the added note. Which note is it?

33a. An interval is played at the piano. Sing both notes, starting from the lowest note. Was this interval number 1?

33b. If so, what is the name of the interval?

33c. If not, how did you arrive at your conclusion? Can you describe the distinction of the sound of both intervals?

Exercise 14



34a. Listen to the chord played at the piano. Did you hear chord 1, 2, 3, 4, 5 or 6?

34b. Sing all the notes you heard, starting from the lowest note.

35a. Listen to the chord played at the piano. Did you hear chord 1, 2, 3, 4, 5 or 6?

35b. Sing all the notes you heard, starting from the lowest note.

35c. Listen to the chord again; one note will change. Which note moved? The top, middle or bass note?

Can you sing the alteration?

36a. Listen to chord number 1. Is this chord played correctly? Explain your answer.

36b. Sing all the notes you heard, starting from the lowest note.

36c. Listen to chord number 2. Is this chord played correctly? Explain your answer.

36d. Sing all the notes you heard, starting from the highest note.

37a. Listen to chord number 3. Sing all the notes you hear, starting from the lowest note.

37b. Listen to the chord again; one note will be added. Sing the added note.

37c. Listen to the chord again. Sing the top note. This note wants to 'resolve'. Can you sing the resolution?

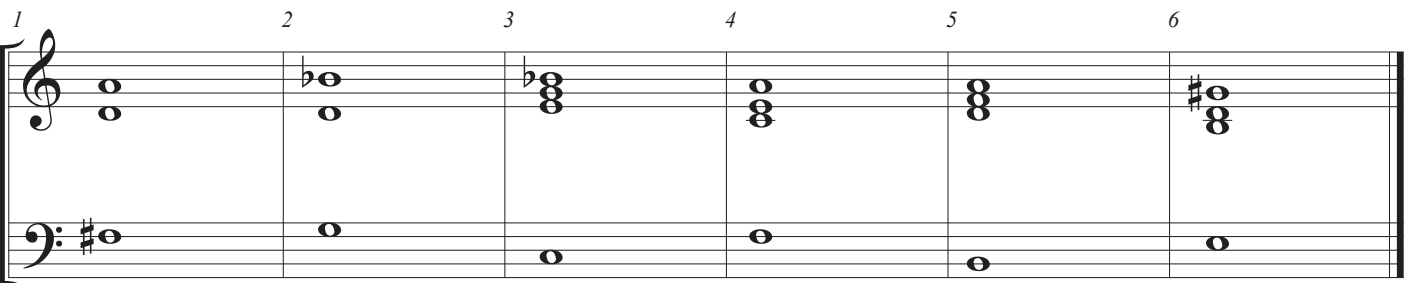
Which note did you sing?

37d. Without hearing the chord played at the piano again, do you remember the bass note? Sing the bass note.

37e. Listen to the chord again. Sing the bass note. Does this note want to 'resolve'? Can you sing the resolution?

Which note did you sing?

Exercise 15



38. Take a look at the first two chords. What are their respective names?

39. Listen to the first two measures played at the piano. What is wrong?

40. Listen to the first three measures played at the piano. Sing the bass and add the bass note of measure 4.

41. Listen to chord number 4. One note will change. Which note changed and where did it go to?

42a. Listen to chord number 1. Sing the D.

42b. Listen to chord number 5. Sing the F.

43a. The entire fragment will be played at the piano. One bass note is played incorrectly. Which one?

43b. The entire fragment will be played at the piano. One bass note is played incorrectly. Which one?

44. The entire fragment will be played again. Sing the bass note that you expect in 'bar 7' (after the last chord).