

**Einstufungstest Theorie Bachelor (30 Minuten)**

Die folgende Prüfung ist in vier Teile gegliedert

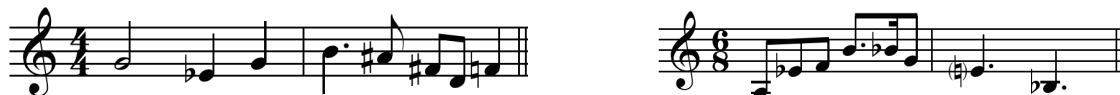
1. Atonales Blattsingen
2. Tonales Blattsingen
3. Rhythmus
4. Stufenfolgen am Klavier

**Aufgabe 1: Atonales Blattsingen**

a) Singen Sie drei unrhythmisiereten Sechstonreihen



b) Singen Sie zwei kurze atonale Melodien



c) Singen Sie die atonale Melodie



### Aufgabe 2: Tonales Blattsingen

a) Singen Sie das folgende Rezitativ

F. Mendelssohn: Elias op. 70, Rezitativ Nr. 7

(The Angel.)  
Alto Solo.

Now Cherith's brook is dri-ed up, E-li-jah; A-rise and depart, and

PIANO.

get thee to Ze-repath; thither a-bide; For the Lord hath commanded — a widow woman there to sus-

Andante.

-tain thee; And the bar-rel of meal shall not waste, neither shall the cruse of oil

Recit. Tempo

fail, un-til the day that the Lord sendeth rain up-on the earth.

cresc. p

b) Singen Sie das romantische Kunstlied

R. Schumann: «Stiller Vorwurf» op. 77 Nr. 4

63.

In ein - sa - men Stun - den drängt Weh - mut sich

Detailed description: This is the first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest followed by a quarter note 'In', a quarter note 'ein - sa - men', a quarter note 'Stun - den', and a quarter note 'drängt'. The piano accompaniment features a series of chords and moving lines in both hands, with a dynamic marking of *fp* (fortissimo piano).

auf, da bre - chen die Wun - den, die al - ten, mir auf. O lass sie nur

Detailed description: This is the second system. The vocal line continues with 'auf,' (quarter), 'da bre - chen' (quarter), 'die Wun - den,' (quarter), 'die al - ten,' (quarter), 'mir auf.' (quarter), and 'O lass sie nur' (quarter). The piano accompaniment includes dynamic markings of *fp*, *ten.* (tenuendo), and *fp*.

blu - ten, sie schmer - zen nicht sehr, als - du sie ge - schla - gen, da

Detailed description: This is the third system. The vocal line continues with 'blu - ten,' (quarter), 'sie schmer - zen nicht sehr,' (quarter), 'als - du sie ge - schla - gen,' (quarter), and 'da' (quarter). The piano accompaniment features a dynamic marking of *fp*.

schmerzten sie mehr, da schmerzten sie mehr! Ob - du es be - reu - est,

Detailed description: This is the fourth system. The vocal line continues with 'schmerzten sie mehr,' (quarter), 'da schmerzten sie mehr!' (quarter), 'Ob - du es be - reu - est,' (quarter). The piano accompaniment continues with chords and moving lines.

was du mir ge - tan, - mit an - dern dich freu - est,

Detailed description: This is the fifth system. The vocal line continues with 'was du mir ge - tan, -' (quarter), 'mit an - dern dich freu - est,' (quarter). The piano accompaniment includes a dynamic marking of *p* (piano).

was geht es mich an? Was auch du be - gin - nest,

Detailed description: This is the sixth system. The vocal line continues with 'was geht es mich an?' (quarter), 'Was auch du be - gin - nest,' (quarter). The piano accompaniment includes dynamic markings of *fp* and *ten.*

vor - bei ist die Pein, ich kann dir nicht zür - nen,

Detailed description: This is the seventh system. The vocal line continues with 'vor - bei ist die Pein,' (quarter), 'ich kann dir nicht zür - nen,' (quarter). The piano accompaniment features a dynamic marking of *fp*.

kann dir nur ver - zeihn.

Detailed description: This is the eighth system. The vocal line continues with 'kann dir nur ver - zeihn.' (quarter). The piano accompaniment includes a dynamic marking of *ritard.* (ritardando).

c) Singen Sie die Oberstimme und spielen Sie dazu die untere Stimme auf dem Klavier

The first system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with a melodic contour of G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef and contains a piano accompaniment with a bass line of G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The music is in 4/4 time and begins with a common time signature.

The second system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with a melodic contour of B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef and contains a piano accompaniment with a bass line of G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The music is in 4/4 time and begins with a common time signature. A measure rest of 8 measures is indicated at the start of the system.

### Aufgabe 3: Rhythmus

Singen Sie die untenstehende Aufgabe mit dem korrekten Rhythmus

a)

Example 18 ♩ = 48

CD 1: Track 18

Musical score for Example 18, CD 1: Track 18. The score is in 3/4 time with a tempo of ♩ = 48. It consists of four staves of music. The key signature has one flat (B-flat). The music features various chords and rhythmic patterns, including triplets. Chords shown include Dm, Eø/D, Eø, F#o, Gm, C7, Dm7, C#o, Cm6, D7, Gm, Gm/F, Eø, A7#5/Eb, Dm, Gm6, Dm/A, A7, and Dm.

b)

Example 128 ♩ = 52

CD 2: Track 4

Musical score for Example 128, CD 2: Track 4. The score is in 3/4 time with a tempo of ♩ = 52. It consists of four staves of music. The key signature has one flat (B-flat). The music features various chords and rhythmic patterns, including triplets. Chords shown include C, Dm/C, Em/C, F/C, C, E7, Am, /G, FΔ, Em7, Dm7, G7, C, /B, Am7, Dm7, G7, and C.

c)

♩ = 63

CD 3: Track 7

Musical score for Example 128, CD 3: Track 7. The score is in 2/4 time with a tempo of ♩ = 63. It consists of five staves of music. The key signature has one flat (B-flat). The music features various chords and rhythmic patterns, including triplets. Chords shown include F, Gm7, C7, F, Bb, F, Gm, Gm/F, C7/E, F, C7, and F.

**Aufgabe 4: Stufenfolgen am Klavier spielen**

Spielen Sie die folgenden Stufenfolgen in Dur und Moll am Klavier. Achten Sie dabei auf korrekte Stimmführung (keine Parallelen o. Ä.).

a)

$\hat{3}$	$\hat{2}$	$\hat{1}$	$\hat{7}$	$\hat{1}$	$\hat{1}$	$\hat{3}$	$\hat{2}$	$\hat{1}$
I	II <sup>6</sup>	V	-	VI	IV <sup>6</sup>	III <sup>6</sup>	V <sup>7</sup>	I

b)

$\hat{3}$	$\hat{2}$	$\hat{1}$	$\hat{\#1}$	$\hat{2}$	$\hat{2}$	$\hat{1}$	$\hat{b2}$	$\hat{1}$	$\hat{7}$	$\hat{1}$	
I	(V <sup>6</sup> )	VI	(V <sup>2</sup> )	II <sup>6</sup>	VII <sup>6</sup>	I <sup>6</sup>	bII <sup>6</sup>	V	-	V	I

c)

$\hat{1}$	$\hat{1}$	$\hat{1}$	$\hat{7}$	$\hat{b7}$	$\hat{6}$	$\hat{4}$	$\hat{\#4}$	$\hat{5}$	$\hat{5}$	$\hat{3}$		
I	(V <sup>ü<sub>3</sub></sup> )	V	-	V <sup>2</sup>	(V <sup>6</sup> )	IV	II <sub>3</sub>	(VII <sup>ü<sub>6</sub></sup> )	V	-	V	I



