

I.D. Bilkent University Faculty of Music and Performing Arts Composition Program Undergraduate Entrance Examination Sample

Suggested Sources

The bottom level for our undergraduate ear training courses can be exemplified by:

A. Lavignac 2A and 3A no. 1-18

Solfege Contemporain Vol.2 no. 11-30

G.Dandelot Etude de Rhythme Vol. 1 no. 68-104, vol. 2 no.1-48

Fontaine Rythme Measure no.34-59

Anne-Marie Mangenot Exercices d'intonation Vol.2

G. Dandelot Manuel Pratique all exercise with treble and bass clef.

O.Gartenlaub 40 Lectures de Cles no.1-20

In Terms of Music Theory (regarding questions 4, 6 and 7 in the examination sample below),

Stefan Kostka, Tonal Harmony, Step McGraw-Hill Education; 7th edition is suggested as a reference source.

In Terms of Music History and Aesthetics (regarding questions 8 in the examination sample below),

J. Peter Burkholder, A History of Western Music, W.W.Norton&Company; 9th edition

Robert P. Morgan, Twentieth-Century Music, W.W.Norton&Company

Joseph Auner, Music in the Twentieth and Twenty-First Centuries, W.W.Norton&Company

Paul Griffiths, Modern Music and After, Oxford University Press; 3rd edition are suggested as a reference sources

Section I (total 50 points)

For questions 1-3 each applicant will be examined individually.

1- Singing Pitches of Intervals, Triads and Seventh-Chords Separately (**Total 5 points**)

Listen to the simultaneously played pitch combinations played by the instructor on the piano and then sing the pitches that you have heard separately. You can use any syllable you want such as “la”, “na”, etc.

(The intervals and chords given below are used for only exemplification purposes. In the actual examination the applicants will not be given any written music for this question)

Intervals (0.5 points each)



Triads (e.g. tonal three-note chords such as major, minor, augmented, diminished, etc. in root position and inversions) (0.5 points each)



Seventh-chords (e.g. tonal four-note chords such as major-minor (dominant), major, minor, half-diminished, diminished, etc. in root position and inversions) (0.5 points each)



Sight read the given example with the piano accompaniment played by the instructor.

Fr. Constant Solfege Notenleer Vol. 3 No.27

Allegretto

f

p *f*

p *cresc.*

f

Alternative Question (to be considered for undergraduate music preparation program):

Listen to the melody played by the instructor on the piano and then sing the same melody that you have heard. You can use any syllable you want such as “la”, “na”, etc.

(The melody given below is used for only exemplification purposes. In the actual examination the applicants will not be given any written music for this question)

6- Interval Identification (**Total 5 points**)

Complete the given intervals below according to the indications below staff.

(Each interval is 0.5 points)

minor 2nd above major 3rd below perfect 4th above major 2nd above perfect 5th below

minor 3rd below perfect 5th above major 2nd below major 3rd above perfect 4th below

7- Identification of triads and seventh-chords (**Total 5 points**)

Name the given chords. Please identify root, chord-type, and bass-position-symbol for each. In case use symbols and Arabic numerals.

(Each chord is 0.5 points)

8- Listening analysis (**Total 15 points**)

Listen to an excerpt from a piece of music from the Modern Music Repertoire. Write down your observations and analyses considering the instrumentation, genre, orchestration, style, texture, harmony, rhythm and other aspects that you would like to draw attention to.

Section II

(total 50 points)

The grade of this section will be assessed according to:

- 1- The qualities of the scores submitted during the application process.
- 2- İ. D. Bilkent University Faculty of Music and Performing Arts Faculty members' interview with the applicant on the scores submitted during the application process.