

Selection procedure for awarding a place on the Bachelor of Arts degree course in Music Production

Admission requirements include demonstrating evidence of technical musical skills. These are demonstrated by a strong expressive and creative drive, knowledge of an instrument/singing as well as both practical and fundamental theoretical knowledge of popular music.

1 Pre-selection

Submit two songs in mp3 format together with your application documents. These can be your own compositions or interpretations/arrangements of works by others. They should be at least one minute and at most four minutes in length. You should also compose a one-page pdf file, which provides information about the tracks and their original composers and artists. Furthermore, specifically describe the nature and extent of your personal efforts and include any third parties involved. Please also indicate the main instrument you wish to study (e.g. voice).

Your individual artistic and creative strengths, which are demonstrated in the musical samples you submit, should focus on the following elements:

- Original author: Composition/musical adaptation
- Artist: Instrumental performance/voice – the main instrument should be presented in at least one song
- Producer: Sound engineering/production

We encourage you to create your piece as individually and expressively as your capabilities allow and with respect to your artistic, interpretive and technical skills. The result of the preselection process determines which candidates are admitted to the practical entrance examination.

2 Entrance examination

The entrance examination will take place either at the university or be done online. With the official invitation you will be informed in advance in which form the test will be taken. When in person, it consists of a group theory exam and an individual practical exam. When online, the test is only aural. The following pages describe the content of the theory exam. The individual practical examination comprises three sub-sections that each last 10 minutes:

- An independently composed artistic performance with two tracks
- Theoretical and practical tasks and problems
- A discussion about your reasons for studying and your professional aspirations

Your practical musical presentation consists of two pieces. You can select these according to your own preferences and interests. At least one of the tracks

- should be an original composition or an arrangement by yourself.
- should be played or sung live at the venue using the main instrument you wish to study.

You can prepare a solo recital, bring a backing track, create a DAW project or organise a performance with a group of accompanying musicians. The second track can also be performed live, or you can present a separate production of a musical track which you have either composed or arranged yourself, either artistically or using sound production equipment.

Following this performance, you will be presented with additional tasks and questions based on your recital. These derive from the areas of listening skills, reading skills (rhythm, melody, chord symbols), instrumental/vocal technique and, where applicable, the area of production/sound engineering. The practical entrance examination concludes with a discussion regarding your reasons for studying and your own professional aspirations.

We look forward to seeing you and wish you the best of luck!

3 Contents of the musical theory section of the entrance examination

One component of the entrance examination is the written theory exam (when in person) or an aural test (when online) on listening, reading and notation skills (rhythms, intervals, scales and chords) and fundamental knowledge of sound engineering.

a) Aural skills test

The aural skills test is divided into three sections and lasts approximately 10 minutes. It includes notation of

- Rhythm dictation: four-bar rhythm in 3/4 or 4/4 time with eight-beat phrases
- Intervals: perfect, minor and major intervals in an octave range, successive and simultaneous
- Melodic dictation: eight tones in a major key, notated using note names

To prepare for the exam, we recommend:

- Schmoll, M. (2008): Die AMA-Schule der Gehörbildung I: Intervalle hören, AMA Pub
- id. (2008), Die AMA-Schule der Gehörbildung II: Tonfolgen hören
- id. (2008), Die AMA-Schule der Gehörbildung III: Melodisches und rhythmisches Hören
- <https://tonesavvy.com/music-practice-exercises/> (rhythm and melodic dictation, interval building)

b) General musical theory

General musical theory is divided into three sections and takes approximately 10 minutes. It covers notation (treble and bass clef) of

- Intervals: perfect, minor and major intervals in octave register
- Chord symbols: triads and seventh chords in root position
- Scales: Major (Ionian) and natural minor (Aeolian) in the given key

To prepare for the exam, we recommend:

- Bessler, J. and Opgenoorth, N. (1998): Elementare Musiklehre, Voggenreiter Pub
- Schoenmehl, Mike (2008): Jazz und Pop Musiklehre, Schott Pub
- <https://tonesavvy.com/music-practice-exercises/> (interval, chord and scale building)

c) Tasks specific to the course of study

Besides the areas described above, additional course-specific tasks must be completed, which will take an additional 10 minutes. These are tasks relating to sound engineering.

Preparation for the musical theory exam

In the example of the following mock exam, we demonstrate tasks of a similar nature and scope to those you will come across as part of the entrance examination.

We are delighted that you are interested in studying with us and hope this information will assist you in preparing for the selection procedure. If you have any further questions, please e-mail our admissions team at andre.soares@srh.de or telephone on +49 (0) 30 515650-212 and we will be happy to help.

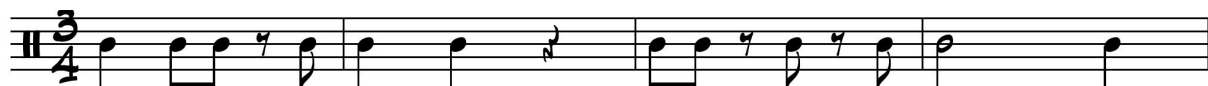
Warm wishes from Berlin, Department of Music and Sound Production at the SOPA.

4 Example musical theory tests

Part 1 – Aural skills test and general musical theory

Observe the Anglo-American designation of the note names: "B" corresponds to the German "H" and "B^b" to the German "B".

Task 1: Notate the rhythm you hear.



Task 2: Note down the intervals you hear in written form.

successive

simultaneous

perfect fifth	major second	major third	minor sixth
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Task 3: Write down the notes of the melody you hear as note names.

in B^b major

B ^b	D	E ^b	F	C	D	G	D
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Task 4: Notate the intervals written below.

major third below major sixth above perfect fourth below major seventh above

Task 5: Notate the chords given so they appear in root position.

Task 6: Notate the given scales.

E^b major

F[#] minor

Part 2 - Tasks specific to the course of study

- for **B.A. Music Production** -

Task 1: At what speed is the sound transmitted?

Task 2: What is the resulting interval if the frequency is doubled?

Task 3: What do you understand by the term "phantom power"?

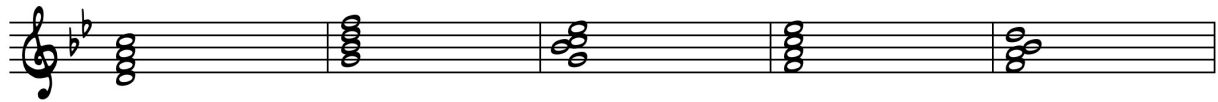
Task 4: What is the process is known as "overdubbing"?

Task 5: What is the difference between an .mp3 file and an .aiff file?

- for **B.Mus. Popular Music** -

Task 1: Identify the chord symbols above the notated section.

Task 2: Carry out a Roman numeral analysis (I, IV, V etc.) or a functional analysis (T, S, D etc.) below.



Task 3: Name three artists or bands that represent the following genres.

Funk, soul: _____

Jazz, fusion: _____

Task 4: Put the following influential musicians into chronological order. Number them from oldest to youngest.

Taylor Swift Elvis Presley Led Zeppelin Madonna Rolling Stones

Task 5: Explain the following performance directions.

mf, pp: _____

Rubato: _____

Legato: _____