

# Akademija za glasbo / Academy of Music

**MTS 2023 ustni del II. kategorija / ISC 2023 IIInd Category (oral part)**

Ljubljana, 11., 12.5.2023

- ## 1. Performance of a 12 to 16-bar rhythmic exercise

#### **1. Izvedba 12 do 16 taktne ritmične vaje**

Erik Højsgaard

**Animato**  $\text{♩} = \text{ca. } 92$

( $\text{♩} = 92$ )

**Animato**  $\text{♩} = \text{ca. } 92$

$\frac{4}{4}$  *mf*

$\frac{12}{8}$  *p* (*in 4*) *mf* (*in 5*) *p* *mf*

$\frac{9}{8}$  *p* (*in 4*) *f* *mf* *ff*

$\frac{5}{8}$  *ff*

- ## 2. Performance of an eight to twelve bar two-voice tonal exercises

a - melodic line to be sung while simultaneously tapping the notated rhythm:

## **2. Izvedba 8 do 12 taktne tonalne dvoglasne vaje**

a - peta melodična vaja z istočasnim ploskanjem spodnje ritmične linije:

*Erik Højsgaard*

$\text{♪} = \text{ca. } 69$

1 2 3 4 5 6 7 8 9 10

Musical score for piano, page 10, measures 4-5. The score consists of two staves. The top staff is treble clef, 3/8 time, dynamic *p*. It features a melodic line with eighth-note patterns and a bass line below it. Measure 4 ends with a fermata over the bass note. Measure 5 begins with a measure repeat sign. The bottom staff is bass clef, 3/8 time. It shows rhythmic patterns of eighth and sixteenth notes. Measures 4 and 5 end with measure repeat signs.

Musical score for piano, page 8, measures 1-4. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. Measure 1 starts with a dynamic *mf*, followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note. A measure repeat sign is placed above the first note of measure 2. Measure 2 begins with a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note. Measures 3 and 4 begin with eighth-note patterns: eighth note, eighth note, eighth note, eighth note. Measure 4 ends with a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note.

b - sing one voice and play the other on the piano

*b - poj zgornji glas, spodnjega izvajaj na klavirju*

*Vaughan-Williams*

3  
And it grew both day and night, Till it bore an ap - ple bright;

4  
— And my foe be-held it shine, And he knew that it was mine,

7  
— And in - to my gar-den stole When the night had veil'd the pole: In the

10  
morn-ing glad I see My foe out-stretch'd be-neath the tree.

### 3. Performance of a one-part atonal melodic-rhythmic example

#### 3. Izvedba enoglasnega atonalnega odlomka

G. von EINEM: *Die Wartende*

### 4. Performance of two excerpts:

#### 4. Izvedba dveh odlomkov:

a - from a recitative or aria / a - recitativ ali aria:

J. S. BACH: Cantata BWV 121

Recitative. Alto Der Gnade unermesslich

b - melody from the romantic, post-romantic, new-tonality (20th century) era:

*b - izvedba odlomka iz romantičnega, post-romantičnega, obdobja 20. stoletja:*

N. BOULANGER: Soir d'hiver