



## **MASTER'S PROGRAM ENTRANCE EXAMS: Overview for Study**

### **Who must take the exams?**

1. Students who have completed a previous Bachelor of Music or Bachelor of Arts degree at LACM within the last five years *are exempt* from the entrance exams.
2. Theory/Ear Training Exam: Performance, Composition and Music Production/Recording applicants
3. Music History Exam: Performance, Composition, Music Production/Recording and Music Business applicants
4. Technology Exam: Performance, Composition and Music Business applicants
5. Music Industry Exam: Performance, Composition and Music Producing/Recording applicants
6. International Phonetic Alphabet Exam: Vocal Performance applicants

### **Theory and Ear Training - two-hour time limit**

Part 1: Scales/Modes of the major, harmonic, and melodic minor scales: Write the scales/modes that are indicated using either key signatures or accidentals. List the chord symbol that pairs with the mode.

- Applicants will need to understand the modes of the major, harmonic minor and melodic minor scales. You will also need to understand the chord that pairs with the mode. For example, a C Lydian mode would pair with a Cma7(#11).

Part 2: Arranging: On a grand staff, arrange the indicated chord progression for four voices (SATB) in concert key. Common practice rules need not be followed, however, students should exercise logical voice leading.

- Applicants will be given a chord progression to harmonize consisting of seven total chords in a simple harmonic rhythm. The chords are mostly seventh chords with extensions. For example, Cma9 to A7(b9) to Dmi11.

Part 3: Analyze a piece of piano music (grand staff right/left hand) by placing *either* the appropriate chord symbol above the staff *or* the Roman numeral analysis below the staff.

Part 4: Melodic/Rhythmic Dictation. Transcribe a melody. Include clef, key, and time signature.

- Applicants will be given an audio file of a single-note melodic line to transcribe and will need to write the notes in the correct register and rhythm, and to use the appropriate clef, time signature and key signature.

Part 5: Progression Dictation. Transcribe the chord progression. Include key and chord symbols. Write each chord as a quarter-note value.

- The audio file of the progression is first arpeggiated then performed again as chords. Each chord has four factors. Applicants will need to write each pitch in the grand staff and analyze each chord.

### **Music History - 90-minute time limit**

Questions on historical influences, composers, and musical characteristics of key periods of Western Music History. General knowledge of Medieval, Renaissance, Baroque, Classical, Romantic and 20th Century music, including musical innovations and key innovators of these periods. Applicants will be asked to identify well-known works, define standard structural forms, terminology and harmonic techniques which are inherent to these periods of music.

### **Technology - 90-minute time limit**

Applicants will be tested on a working knowledge of the Digital Audio Workstation (DAW) and its primary recording and editing techniques (general concepts only - focused on particular products). Applicants will be tested on the characteristics of MIDI and digital audio, on DAW editing techniques and use of sound processing (reverb, delay, compressor and gate), on basic microphone characteristics/usage and on the fundamental characteristics of sound.

Part 1: Digital Audio and the Digital Audio Workstation: Characteristics and Usage. Applicants will be tested on basic DAW functions and workflow, sound processing and digital audio editing. Applicants will also be tested on basic microphone characteristics and sound acoustics.

Part 2: MIDI Characteristics and Usage: Applicants will be testing on basic functionality and usage of MIDI - including the most common controller numbers, parameter value ranges, and common editing techniques.

### **Music Industry - 90-minute time limit**

To prepare for the Music Industry entrance exam, please refer to the resources listed below. The exam will cover aspects of:

- the US Copyright Act
- the role of Performance Rights Organizations (PROs) in the United States
- the responsibilities of Personal and Business managers
- basics of music marketing, and more.

*All You Need to Know About the Music Business* by Donald Passman (9<sup>th</sup> edition or later)

<https://www.musicbusinessworldwide.com/>

<https://www.songtrust.com/music-publishing-glossary>

### **International Phonetic Alphabet - no time limit**

Master in Vocal Performance applicants are required to show their understanding of the IPA via a video recording:

1. Demonstrate a basic understanding of the International Phonetic Alphabet and its application by singing
2. part of a song in each of the following genres (1 minute/each):
  - a. Pop/Jazz
  - b. R&B
  - c. Classical
3. II. Secondly, candidates will identify and sing from one of the IPA vowel chart below:
  - a. TWO examples of close vowels.
  - b. TWO examples of open vowels.
  - c. ONE example of each of the following vowel placements: forward, middle, back
  - d. TWO examples of voiced consonants, and TWO examples of unvoiced consonants.

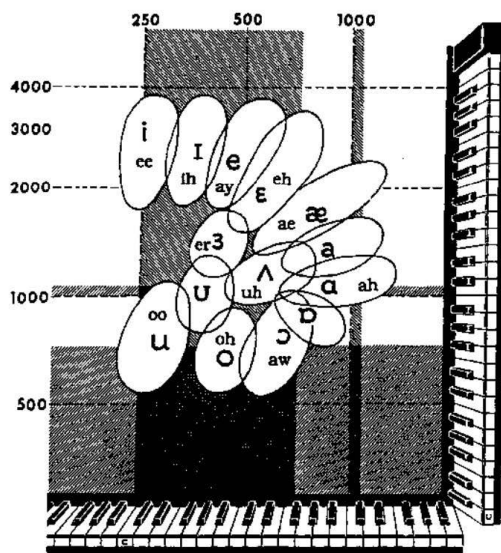


Figure II-13-2: Formant "bubbles" for the first two formants that create the linguistic sound qualities that are known as vowels. The keyboards and the numbers opposite them indicate vibratory frequencies (note where middle  $C_4$  is on each keyboard). The bubbles indicate the convergence of frequencies for the first two vocal formants that, when sounded simultaneously, produce the vowel qualities of the English language. The keyboard at the bottom and its opposite numbers give the frequencies for  $F_1$ , and the keyboard at the right side and its opposite numbers give the frequencies for  $F_2$ . [From Vennard, *Singing: The Mechanism and Technic*. Copyright © 1968 by Carl Fischer, Inc., New York.]

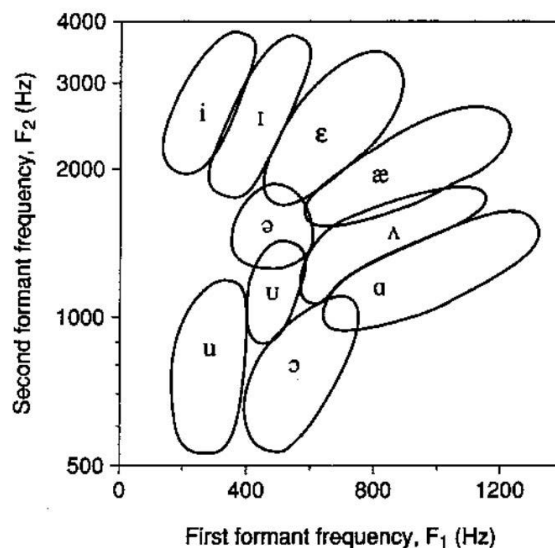


Figure II-13-9: Vowel chart showing general frequency regions of  $F_1$  and  $F_2$  for ten English vowels in speech. Vowel symbols are from the International Phonetics Alphabet. [After Petersen & Barney, 1952. From I. R. Titze, *Principles of Voice Production*. Copyright © 1994, Needham Heights, MA: Allyn & Bacon. Used with permission.]