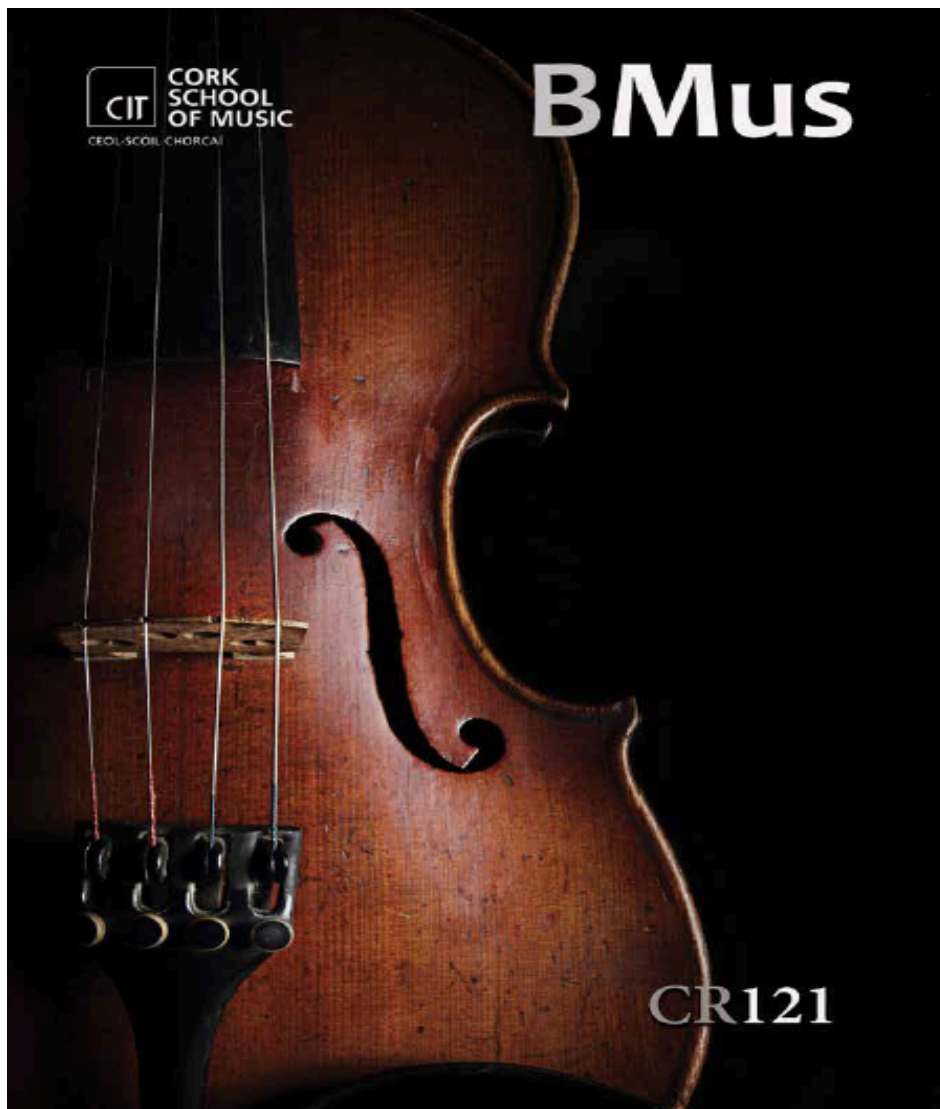
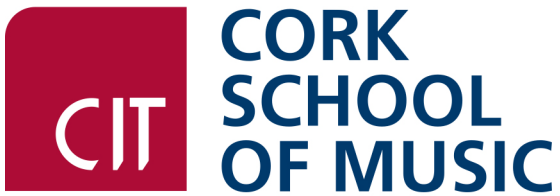


CEOL-SCOIL CHORCAÍ

Sample Entrance Test
for
CR121 (BMus Degree)



“A very exciting future awaits everybody who is or will be part of the Cork School of Music”



CEOL-SCOIL CHORCAÍ

Entrance Test for CR121 (BMus Degree)

[Course Code for the CAO Application Form: CR121]

The Entrance Test will be held on

Saturday 14 April 2018

according to the following schedule:

9.00a.m. onwards: Performance on your principal instrument & interview (see pages 3-4)

3.00 – 5.30 p.m.: Written paper (see pages 6-16)

Downloadable copy, and audio files, are available at www.cit.ie/course/CR121

Each candidate who sits the Entrance Test is awarded up to a maximum of 600 points that are added to the Leaving Certificate points for the purpose of determining entry. Each standard candidate must pass the Entrance Test and must also meet the minimum Leaving Certificate entry requirement in order to be eligible for admission.

Entry 2017			
Minimum Entry Requirements			
Leaving Certificate In 6 Subjects			
Subjects O6/H7	Subjects H5	Maths Grade	English or Irish Grade
4	2	(Note 1)	O6/H7

Note 1: There is no specific requirement for Mathematics. A Grade F2 or higher in Foundation Level Mathematics is recognised as one of the subjects for entry.

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Instrumental/Singing Assessment Requirements

50% of total marks available

The individual session for the assessment of your performing standard will include a short interview and the following:

Piano, string players & wind players

NB: Electric Bass Guitar players can audition for both CR121 and CR125, but Electric Guitar players may only audition for CR127

REPERTORY

- Perform a programme of approximately 10 minutes duration
- Include at least 2 contrasting pieces from a recognized syllabus, displaying different styles and tempi
- If you wish to play one of your own compositions, this should be offered in addition to the 2 contrasting pieces from a recognized syllabus
- Whilst the choice of pieces is entirely up to you, the pieces should show you at your best.

SCALES/ARPEGGIOS

- Prepare two major and two minor scales and their arpeggios, as well as a dominant seventh arpeggio, a diminished seventh arpeggio and a chromatic scale. All ranges should be appropriate to the instrument, and not less than a twelfth.

SIGHT-READING

- Ability to sight-read is essential

Singers

NB: Jazz and Pop singers are not accepted for CR121 and should apply for CR129

REPERTORY

- Perform 3 contrasting songs (own choice), with a total duration not exceeding 10 minutes
- At least 2 of the 3 songs must have piano accompaniment – a professional accompanist will be provided, BUT you must submit the music with the application form or provide your own accompanist, at your own expense
- At least 2 of the 3 songs must be classical art songs

SIGHT READING

- You will not be required to sing scales or do vocal exercises, but you will be asked to sight-read as the ability to read music fluently is an essential pre-requisite for CR121.

Drummers/percussionists

NB: Pop/rock drummers who do not play orchestral percussion are not accepted for CR121 (rather than CR126)

During a performance that lasts no more than 10 minutes, you must play on the **Xylophone or Marimba, the Snare Drum, Timpani and Drum Kit**. You must play 2 pieces on the **Xylophone or Marimba** (Grade 5 or higher), and 2 major and minor scales; you will also be asked to sight-read. Your **Snare Drum** performance should demonstrate your mastery of standard drum rudiments. You will be asked to fine-tune two **Timpani** and you may perform on up to 4 pedal timpani. Your **Drum Kit** performance needs to demonstrate your ability to play a variety of grooves/styles and you may be asked to sight-read. You will not require an accompanist or backing tracks. All instruments will be provided, but bring your own sticks and mallets if you have them.

Jazz instrumentalists

NB: Only pianists and saxophonists are eligible

You must present a performance programme of standards lasting no more than 10 minutes, consisting of:

1. **Ballad:** head–second chorus with improvised variation
 2. **Medium-swing:** head–two improvised choruses–head
 3. **12-bar blues in any key:** head with repeat–three improvised choruses–head
- Jamey Aebersold backing tracks may be used, but you must bring the CD with you. A professional accompanist will be provided, BUT you must submit the music with the application form or provide your own accompanist, at your own expense

You must prepare scales on two key centres of your own choice: major; harmonic minor; chromatic and major and minor arpeggios.

You will be given a simple lead sheet consisting of a melody with chord symbols to sight-read.

Irish traditional musicians

You must present a performance of Irish traditional repertory that lasts no more than 10 minutes. **Instrumentalists** must present a contrasting programme of dance music, together with a slow air, that exhibits a high level of technical proficiency. **Sean nós singers** must perform 3 contrasting songs, with appropriate ornamentation, and at least 1 of the 3 must be unaccompanied. A professional accompanist will be available, or you may bring your own with you. As the ability to read music fluently is an essential prerequisite for CR121, you will be asked to sight-read a short piece of staff-notated Irish traditional music.

Sample Aural Tests & Written Paper

50% of total marks available

Candidates are encouraged attempt all the questions

Time allowed: 2.5 hours

Question 1 (20% of the marks available for this paper)

Study the piece of piano music provided and answer the questions below:

- (1) Name the key of the opening: _____
Name the key in bars (i) 11-12 _____
(ii) 14-15 _____
(iii) 21-22 _____
- (2) Name the cadences in bars (i) 11-12 _____
(ii) 16-17 (between the brackets) _____
(iii) 25-26 _____
- (3) Name the intervals (e.g. Major 3rd, Perfect 5th etc.) which are shaded in grey in the treble clef in bars
(i) 11 _____
(ii) 14 _____
(iii) 15 _____
(iv) 19 _____
- (4) Using Roman Numerals, label the chords e.g. I, Ib, Ic etc., within the boxes in bars
(i) 7 _____
(ii) 18 _____
(iii) 22 _____
(iv) 25 _____
- (5) Transpose the notes in the treble clef only down a minor third from bars 9-13 using the key signature of D Major.



- (6) Draw a circle around a dominant seventh chord within the first eight bars
- (7) Explain the following terms:

Legato _____ *tr* _____
f _____ < _____

Andante

p

legato

f

p

f

tr

5

9

14

18

22

Question 2 (Aural Perception - 20% of the marks available for this paper) [Solutions on page 15]

Listen to the four extracts played for you and answer the following questions. Each extract will be played **twice**, and a pause will follow to give you time to write your answers.

Extract 1

- (a) Suggest an historical period for this extract.
- (b) List the voices you can hear.
- (c) There are two continuo instruments. What are these?
 - (i) _____
 - (ii) _____
- (d) Choose a musical term, which applies to the bass line.
imitation inversion ostinato ground canon
- (e) What does the term you have chosen mean?

Extract 2

- (a) Which of these terms applies to this work?
opera sonata ballet overture oratorio
- (b) To which period in musical history do you think this music belongs?
- (c) Give two reasons for your choice.
 - (i) _____
 - (ii) _____
- (d) The composer is trying to evoke the sound of a particular folk instrument at the beginning and end of this extract.

Which instrument is this? _____
- (e) Which of these musical devices does the composer use to achieve this effect?
sequence variation dance rhythms drone rubato

Extract 3

- (a) What type of ensemble is featured here?
- (b) After a short introduction, an arrangement of a folk tune is heard. Suggest a time signature and tempo marking for this piece.

Time signature: _____

Tempo marking: _____

- (c) What musical device is featured in this melody? (Choose from the list below)

inversion sequence diminution augmentation ornamentation

- (d) Would you describe this performance as metrical or expressive?

Extract 4

- (a) Which wind instrument is playing the melody here?
- (b) Suggest a time signature
- (c) Choose a form for this melody from those suggested below:

AABB AABA AABC ABCA ABCD

Extract 4a

- (a) What change can you hear in the melody?

Question 3 (Melodic dictation – 20% of the marks available for this paper)

Solution on page 15

Complete the following sixteen bar melody, which is in the form AA'BA'

It will be played five times.

The tonic note and chord will be played each time.

The key signature, time signature and starting notes are provided.



Question 4 (Aural Tests – 20% of the marks available for this paper)

Solution on page 16

Intervals (6%)

1. Notate the following intervals by adding another note to the given note:

a)



b)



c)



Name the interval: _____

2. Notate and name the following **chords** as Major, minor, diminished or augmented (4%)

a)



b)



Chord type: _____

3. Listen to the following **cadence**. Circle as appropriate (5%)

Perfect

Imperfect

Plagal

Interrupted

4. The following piece of music is played with some errors of rhythm and pitch.

Circle the mistakes (5%)



Question 5 (Harmony – 18% of the marks available for this paper)

Choose one of the following four questions

See sheets marked *Musical examples* 1, 2, 3, 4

NB: If you wish to attempt more than one of the following examples, please indicate which one you are submitting for marking by writing the number of the question in the box below.

Question:

BUT, please note, only the one question you nominate will be assessed.

Musical Example 1

Complete this extract for SATB

Musical Example 1: A musical score for SATB in 3/4 time, key of B-flat major. The treble clef part contains a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bass clef part is empty.

Musical Example 1: A musical score for SATB in 3/4 time, key of B-flat major. The treble clef part contains a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bass clef part is empty.

Musical Example 2

Study the following piece in popular style and add suitable bass notes and chord indications.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains four measures of music. Above the staff, there are seven empty square boxes for chord indications, with the first box containing the letter 'D'. The notes in the first measure are quarter notes: F#4, A4, B4, and C#5. The second measure has a dotted quarter note F#4 followed by an eighth note G4. The third measure has quarter notes A4, B4, C#5, and D5. The fourth measure has a dotted half note F#4. The bottom staff is in bass clef with the same key signature and time signature, and it is currently empty.

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It contains four measures of music. Above the staff, there are seven empty square boxes for chord indications. The notes in the first measure are quarter notes: F#4, A4, B4, and C#5. The second measure has a dotted quarter note F#4 followed by an eighth note G4. The third measure has quarter notes A4, B4, C#5, and D5. The fourth measure has a dotted half note F#4. The bottom staff is in bass clef with the same key signature and time signature, and it is currently empty.

The third system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It contains four measures of music. Above the staff, there are seven empty square boxes for chord indications. The notes in the first measure are quarter notes: F#4, A4, B4, and C#5. The second measure has a dotted quarter note F#4 followed by an eighth note G4. The third measure has quarter notes A4, B4, C#5, and D5. The fourth measure has a dotted half note F#4. The bottom staff is in bass clef with the same key signature and time signature, and it is currently empty.

The fourth system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It contains four measures of music. Above the staff, there are seven empty square boxes for chord indications. The notes in the first measure are quarter notes: F#4, A4, B4, and C#5. The second measure has a dotted quarter note F#4 followed by an eighth note G4. The third measure has quarter notes A4, B4, C#5, and D5. The fourth measure has a dotted half note F#4. The bottom staff is in bass clef with the same key signature and time signature, and it is currently empty.

Musical Example 3

Study the following piece of music. Continue the descant in the given style to complete the piece. Insert suitable chord indications in the boxes provided, some of which are not in root position. You may use either chord symbols or roman numerals, as you wish.

V C I F Ib F/A II Gm IV B^b Ib F/A II Gm Vb C/E

Musical Example 4

Using the chords indicated, compose a melody and bass notes to complete the piece in the given style.

D G/B G C/E C D C/E D/F# D G D

G Em C D Em G/B A/C# A D

D Em Am Am/C Am D D

G/B G Em Am D/F# C/E C D G

Question 5 (2% of the marks available for this paper)

Suggested time allocation: 5 minutes; Word limit: 200 words

Write a short paragraph on one of the following topics.

1. A composer of your choice.
2. Why you want to study music.
3. A piece of music that you know well.

.....

Solutions

Q 2. Aural Perception

Extract 1 Monteverdi: Lamentodellaninfa

- (a) Renaissance
- (b) Soprano, 2 Tenors, Bass
- (c) Lute and Viol
- (d) Ground Bass

Extract 2 Malcolm Arnold: Overture Tam O'Shanter

- (a) Overture
- (b) Modern
- (c) Instrumentation, dissonance
- (d) Bagpipes
- (e) Drone

Extract 3 Geebl: Watching the Wheat (arrangement)

- (a) Brass Band
- (b) $\frac{3}{4}$, Andante
- (c) Sequence
- (d) Expressive

Extract 4 Mozart: Serenade for 13 Wind Instruments

- (a) Oboe
- (b) $\frac{2}{4}$
- (c) AABB

Extract 4(a)

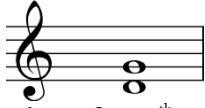
- (a) $\frac{6}{8}$ instead of $\frac{2}{4}$

Q 4. Aural Tests

Intervals (6%)

1. Notate the following intervals by adding another note to the given note:

a)



Name the interval: perfect 4th

b)



maj 3rd

c)



maj 6th

2. Notate and name the following chords as Major, minor, diminished or augmented (4%)

a)



Chord type: major

b)



diminished

3. Listen to the following cadence. Circle as appropriate (5%)



Perfect

Imperfect

Plagal

Interrupted

4. The following piece of music is played with some errors of rhythm and pitch.

Circle the mistakes (5%)

