

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”

Entrance Test for CR121 (BMus Degree)

[Course Code for the CAO Application Form: CR121]

The Entrance Test will be held on

Saturday 16 April 2016

according to the following schedule:

9.00 a.m. onwards: Aural tests (see page 5)
&
Performance on your principal instrument
& interview (see pages 3-4)

3.00 – 5.00 p.m.: Written paper (see pages 6-15)

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 achieve the minimum threshold of 240 points in the Entrance Test and must also meet the minimum Leaving Certificate entry requirement in order to be eligible for admission.

Minimum Entry Requirements Leaving Certificate in 6 Subjects			
Subjects D3 (O/H)	Subjects C3 (H)	Maths Grade	English or Irish Grade
4	2	(Note 1)	D3 (O/H)

Note: There is no specific requirement for Mathematics. However, Grade B2 or higher in Foundation Level Mathematics is recognized as one of the subjects for entry.

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 normally be at, or higher than, the **Grade 6** standard of the Associated Board/Cork School of Music (a copy of the relevant extract from the Cork School of Music syllabus is available on request from the School's Administrator)

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 pre-requisite for CR121, you will be asked to sight-read a short piece of staff-notated Irish traditional music.

Aural Tests & Written Paper

50% of total marks available

Sample Aural Tests & Sight-singing

20% of the marks specifically allocated to Aural Tests & Written Paper

- Candidates will be required to sing and identify major, minor, augmented and diminished triads
- Candidates will be required to sing and identify intervals up to one octave
- Candidates will be required to sight-sing a melody similar in standard to the example below. A range suitable for soprano, alto, tenor or bass will be provided. Credit will be given for fluency, accuracy, phrasing and musicality.



Sample Written Paper
80% of the marks specifically allocated to Aural Tests & Written Paper

Candidates are encouraged attempt all the questions

Time allowed: 2 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

5

9

f

p

14

18

tr

22

f

tr

The image shows a page of a musical score for a piece titled 'Andante'. The music is written for piano in 3/4 time. The score is divided into systems, with measures 1 through 22 visible. The tempo is marked 'Andante'. The dynamics range from piano (*p*) to forte (*f*). The score includes various musical notations such as triplets, trills, and slurs. There are also some shaded rectangular areas in the original image, likely for editing or highlighting. The page number '22' is visible at the bottom left.

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)

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.

The musical notation is presented in four systems, each consisting of a single staff with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3/4. The first system contains the first four bars of the melody. The subsequent three systems are empty staves for completion, with bar numbers 5, 9, and 13 indicated at the start of each system.

System 1 (Bars 1-4):
Bar 1: Quarter note A4, Quarter note B4, Quarter note C#5.
Bar 2: Quarter note B4, Quarter note A4, Quarter note G#4.
Bar 3: Quarter note F#4, Quarter note E4, Quarter note D4.
Bar 4: Quarter note C#4, Quarter note B3, Quarter note A3.

System 2 (Bars 5-8):
Bar 5: Quarter note A3, Quarter note B3, Quarter note C#4.
Bar 6: Quarter note B3, Quarter note A3, Quarter note G#3.
Bar 7: Quarter note F#3, Quarter note E3, Quarter note D3.
Bar 8: Quarter note C#3, Quarter note B2, Quarter note A2.

System 3 (Bars 9-12):
Bar 9: Quarter note A2, Quarter note B2, Quarter note C#3.
Bar 10: Quarter note B2, Quarter note A2, Quarter note G#2.
Bar 11: Quarter note F#2, Quarter note E2, Quarter note D2.
Bar 12: Quarter note C#2, Quarter note B1, Quarter note A1.

System 4 (Bars 13-16):
Bar 13: Quarter note A1, Quarter note B1, Quarter note C#2.
Bar 14: Quarter note B1, Quarter note A1, Quarter note G#1.
Bar 15: Quarter note F#1, Quarter note E1, Quarter note D1.
Bar 16: Quarter note C#1, Quarter note B0, Quarter note A0.

Melody on page 15

Question 4 (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

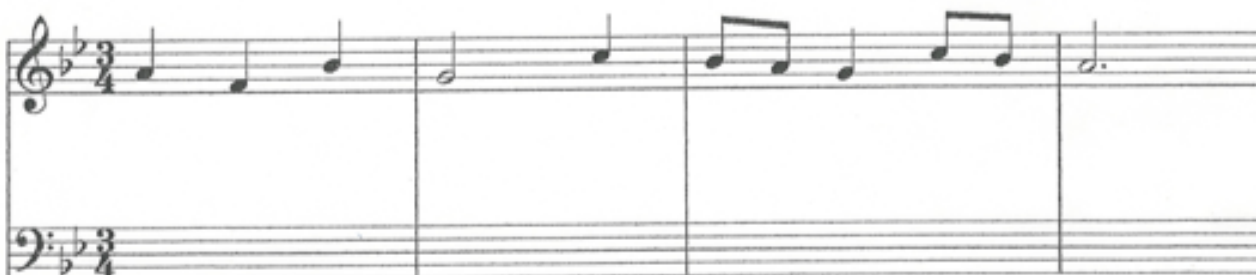
NB: If you wish to attempt more than one of the following examples, please indicate which one you are submitting for marking by writing the number of the question in the box below.

Question:

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

Musical Example 1

Complete this extract for SATB



Musical Example 2

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

The musical score consists of four systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The first system begins with a treble staff containing a melody and a bass staff that is empty. Above the first measure of the treble staff is a box containing the letter 'D', and there are empty boxes above the subsequent measures. The second system continues the melody in the treble staff, with empty boxes above it. The third system also continues the melody, with empty boxes above it. The fourth system concludes the piece with a double bar line, and it features three empty boxes above the final measure. The bass staff in all systems is empty, intended for the student to add suitable bass notes.

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.

The musical score is presented in five systems, each consisting of a treble and bass staff. The first system includes chord boxes above the staff: V (C), I (F), Ib (F/A), II (Gm), IV (Bb), Ib (F/A), II (Gm), Vb (C/E), and an empty box. The subsequent systems have empty boxes for chord insertion. The music is in a key with one flat (Bb) and 3/4 time signature.

Chord boxes provided for insertion:

- System 1: V (C), I (F), Ib (F/A), II (Gm), IV (Bb), Ib (F/A), II (Gm), Vb (C/E), []
- System 2: [] [] [] [] [] [] [] []
- System 3: [] [] [] [] [] []
- System 4: [] [] [] [] [] [] []
- System 5: [] [] [] [] [] [] []

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: Lamento della ninfa

- (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 Geeb: 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 $\frac{2}{4}$

Melodic Dictation Solution

Piano 

Pno. 