



## Bachelor of Music (MT936)

Classical Music  
Jazz  
Irish Traditional Music

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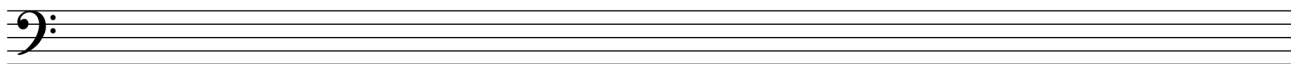


# Sample Entrance Test for (BMus Degree)

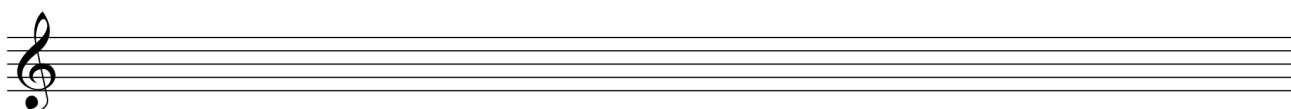
### Analysis section (20% of the available marks)

Study the following short piece for piano and answer the questions below.

1. i) Name the key this piece is written in: \_\_\_\_\_  
ii) Using a key signature, write the major scale of this key (in the **bass clef**, ascending semibreves, one octave) in the space below.



- iii) Name the relative minor of the key above: \_\_\_\_\_  
iv) Using accidentals, write the **harmonic** scale of the relative minor (treble clef, ascending semibreves, one octave) in the space below. Do not use a key signature in this case.



2. Identify the cadence (perfect, imperfect, interrupted etc.) inside the box in:
  - i) Bars 2-3: \_\_\_\_\_
  - ii) Bars 3-4: \_\_\_\_\_
  - iii) Bars 19-20: \_\_\_\_\_
3. Identify the intervals (e.g. Perfect 4<sup>th</sup>, Major 3<sup>rd</sup>, etc.) between the notes coloured red of the **Right Hand** part in the following bars:
  - i) Bar 3 interval = \_\_\_\_\_
  - ii) Bar 8 interval = \_\_\_\_\_
  - iii) Bar 14 interval = \_\_\_\_\_
4. Identify the intervals (e.g. Perfect 4<sup>th</sup>, Major 3<sup>rd</sup>, etc.) between the notes coloured red of the **Left Hand** part in the following bars:
  - i) Bar 7 interval = \_\_\_\_\_
  - ii) Bar 13 interval = \_\_\_\_\_
  - iii) Bar 19 interval = \_\_\_\_\_

5. Using Roman Numerals or chord symbols (but not both) label the chords in bars 1-6 on the score printed below. Please indicate the inversions e.g., Ib, Vc, (or G/B, D/A) etc.

**Allegretto**

Chords: \_\_\_\_\_

6. Identify a dominant seventh chord anywhere in this piece.

Bar: \_\_\_\_\_ Beat: \_\_\_\_\_

7. Bars 13-16 have been transposed **down a tone** on the score printed below. There are **five** errors of pitch,

8. Transpose bars 7-9 **up a tone** including the new key signature.

**Allegretto**

*p*

5 **accel.**

*mf*

9 **a tempo**

*p*

*cresc.*

13

*ff*

*f*

17 **poco rit.**

*mf*

*p*

## Aural Perception (15% of available marks)

**Solutions at end of paper**

Listen to the extract played for you and answer the following questions. The extract will be played **three times**, and a pause will follow to give you time to write your answers.

**(Watching the Wheat by Harry Mortimer)**

- (a) What type of ensemble is featured here?
- (b) List the instruments you hear in this extract?
- (c) After a short introduction, an arrangement of a folk tune is heard played in full by which instrument?
- (d) Suggest a time signature and tempo marking for this piece.

Time signature: \_\_\_\_\_

Tempo marking: \_\_\_\_\_

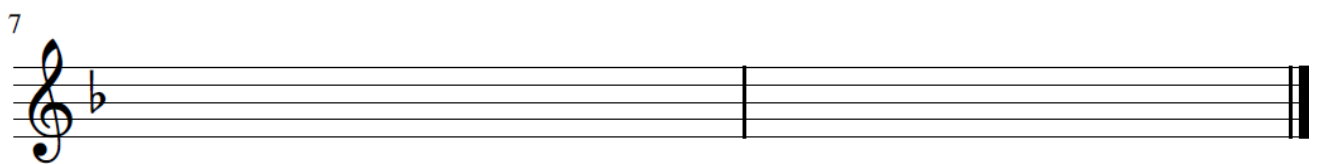
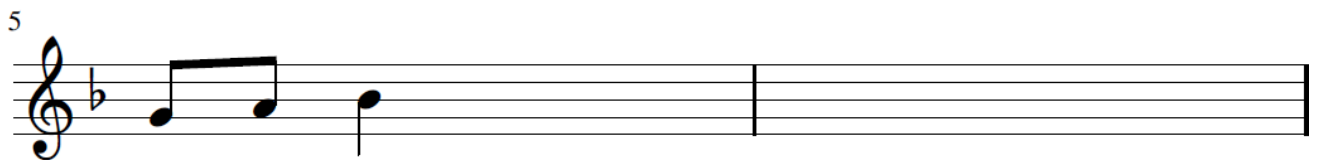
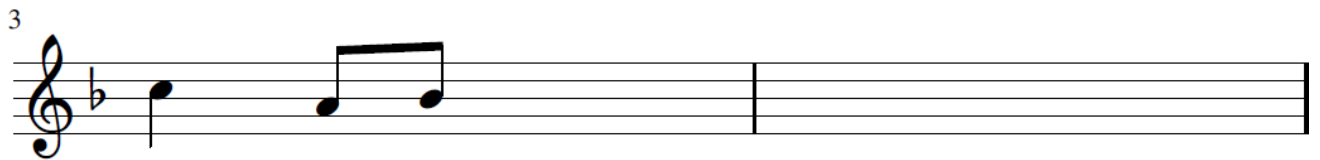
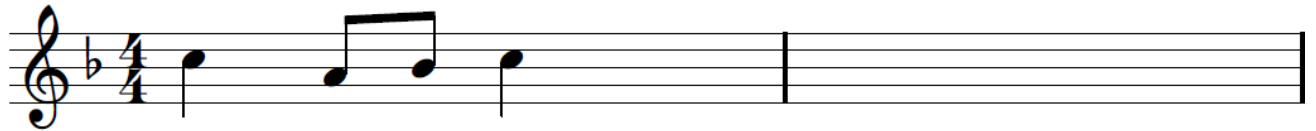
- (e) What musical device is featured in this melody? (Choose from the list below) inversion  
sequence diminution                      augmentation      ornamentation
- (f) Would you describe this performance as metrical or expressive?
- (g) How does the arranger vary the tune when it is repeated?
- (h) Which features do not change with each repetition?

### Melodic Dictation: (20% of the available marks)

Complete the following eight bar melody, which is in the form AA1BA2. It will be played 5 times.

The tonic note and chord will be played each time.

The key signature, time signature and some of the notes are provided.



### Solution: Dictation



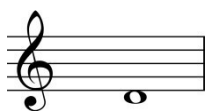
## Aural Tests – 5% of the available marks

### Solutions at end of paper

#### Intervals

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

a)



b)



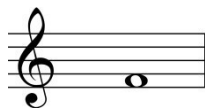
c)



Name the interval: \_\_\_\_\_

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

a)



b)



Chord type: \_\_\_\_\_

3. Listen to the following **cadence**. Circle as appropriate

Perfect

Imperfect

Plagal

Interrupted



### Rhythmic Dictation: (10% of the available marks)

Complete these two short rhythmic dictations. Each will be played 3 times.



### Solution:



## Harmony (30% of the available marks)

Complete two questions: Musical Example 1 and **one other**.

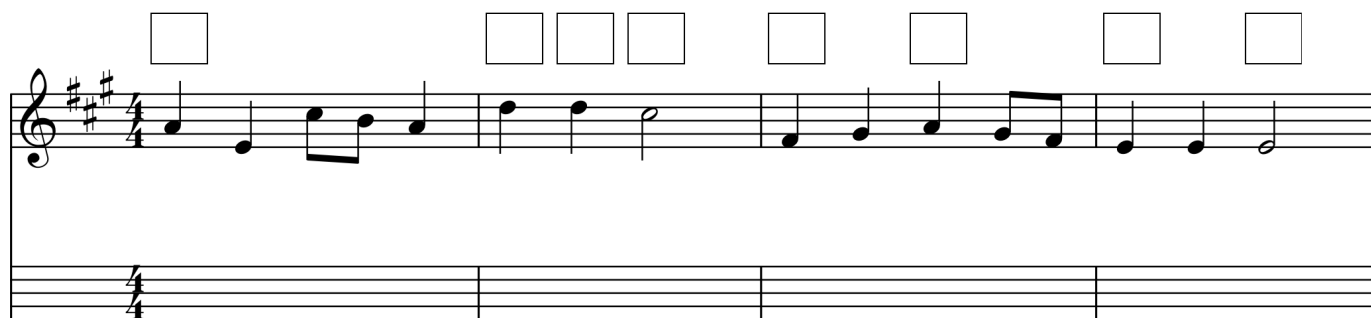
If you wish to attempt more than one of the following examples, please indicate which one you are submitting for marking by writing the number of the question below:

Question: \_\_\_\_\_

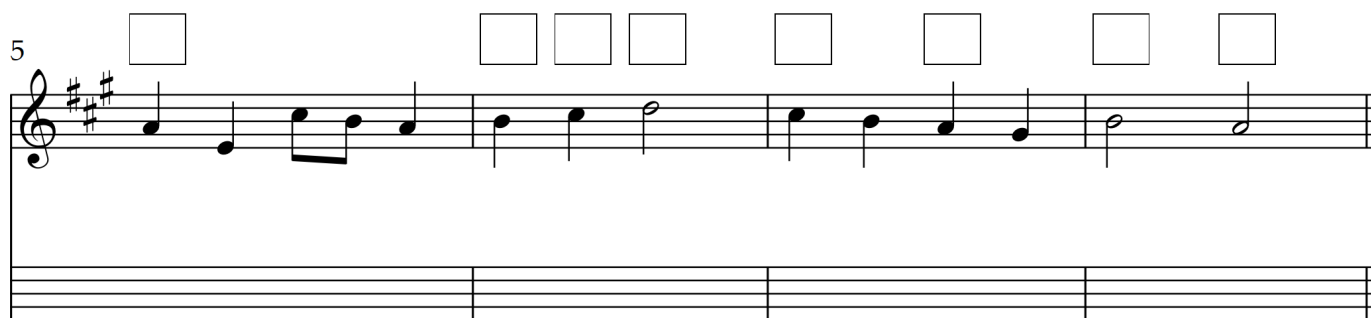
### Musical Example 1

1. Provide chords for the following melody by filling in the boxes using roman numerals (I, ii7b, etc.) or letter names (A, Bm7/D etc.). You do not need to change chord in each box. If you wish to keep the chord form the previous box, simply leave the box blank.
2. Write a harmony line underneath using either the treble or bass clef (don't forget to add your chosen clef!). You do not necessarily need more than one bass note per bar.

Chord boxes:

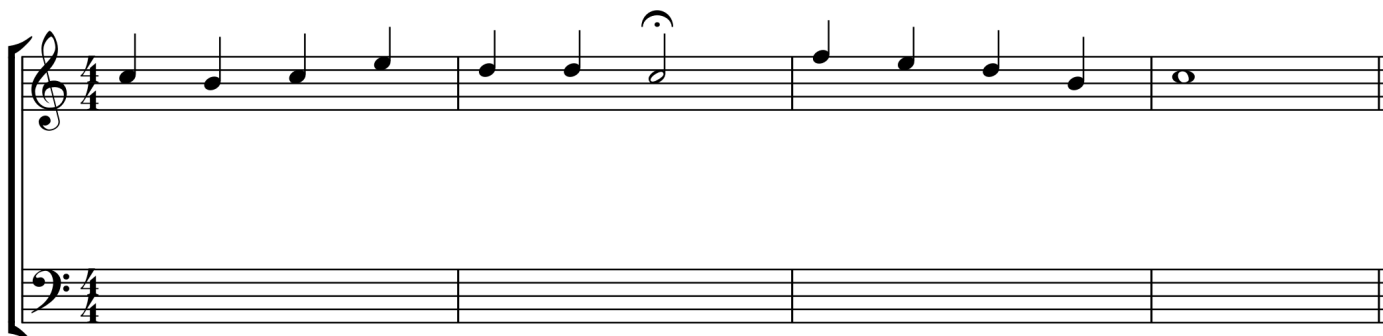


5 Chord boxes:



### Musical Example 2

Complete this extract for SATB.



### Musical Example 3

Using the chords indicated, complete the melody, and add bass notes.

F C/E F F/A B $\flat$  Gm C

5

C/E C F B $\flat$  Dm Gm F/C C<sup>7</sup> F

### Musical Example 4

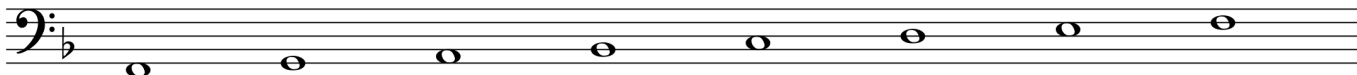
Study the following piece and continue the descant in the given style. Insert suitable chord indications using either chord symbols or roman numerals.

B $\flat$ <sup>7</sup> V7 E $\flat$  I A $\flat$  IV

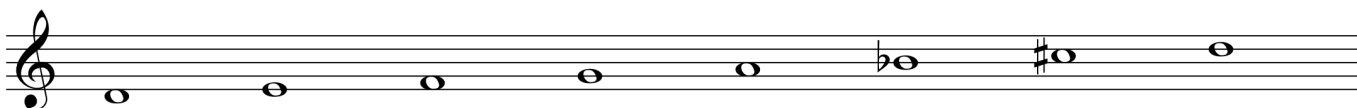
5

## Solution: Analysis section

1. i) Name the key this piece is written in: F Major  
ii) Using a key signature, write the major scale of this key (in the **bass clef**, ascending semibreves, one octave) in the space below.



- iii) Name the relative minor of the key above: D minor  
iv) Using accidentals, write the **harmonic** scale of the relative minor (treble clef, ascending semibreves, one octave) in the space below. Do not use a key signature in this case.



2. Identify the cadence (perfect, imperfect, interrupted etc.) inside the box in:
- i) Bars 2-3: Interrupted
  - ii) Bars 3-4: Imperfect
  - iii) Bars 19-20: Perfect
3. Identify the intervals (e.g. Perfect 4<sup>th</sup>, Major 3<sup>rd</sup>, etc.) between the notes coloured red of the **Right Hand** part in the following bars:
- i) Bar 3 interval = Perfect 4th
  - ii) Bar 8 interval = Major 3rd
  - iii) Bar 14 interval = Major 2nd
4. Identify the intervals (e.g. Perfect 4<sup>th</sup>, Major 3<sup>rd</sup>, etc.) between the notes coloured red of the **Left Hand** part in the following bars:
- i) Bar 7 interval = Major 6th
  - ii) Bar 13 interval = Diminished 5th
  - iii) Bar 19 interval = Perfect Octave

5. Using Roman Numerals or chord symbols (but not both) label the chords in bars 1-6 on the score printed below. Please indicate the inversions e.g., Ib, Vc, (or G/B, D/A) etc.

**Allegretto**

Chords: **Fmaj:** I V vi ii7 V7c V vi **Dmin:** V7 i

6. Identify a dominant seventh chord anywhere in this piece.

Bar: 19 Beat: 4

7. Bars 13-16 have been transposed **down a tone** on the score printed below. There are **five** errors of pitch, rhythm, or articulation. Identify these errors by circling them and inserting the correction.

8. Transpose bars 7-9 **up a tone** including the new key signature.

**Allegretto**

*p*

5 **accel.**

*mf*

9 **a tempo**

*p*

*cresc.*

13

*ff*

*f*

17 **poco rit.**

*mf*

*p*

## Solution: Aural Perception

Extract *Geel: Watching the Wheat (arrangement)*

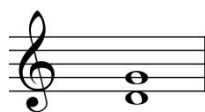
- (a) Brass Band
- (b) Trumpet, Euphonium, Horn, Trombone, Tuba, Snare Drum
- (c) Euphonium
- (d)  $\frac{3}{4}$ , Andante
- (e) Sequence
- (f) Expressive
- (g) Key change, variation of tune and rhythm, swapping tune between instruments, change in harmony, addition of a descant
- (h) The beginning and end of the tune remains with the Euphonium and the harmony is mostly unchanged

## Solution: Aural Tests

### Intervals

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

a)



Name the interval: perfect 4<sup>th</sup>

b)



major 3<sup>rd</sup>

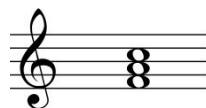
c)



major 6<sup>th</sup>

2. Notate and name the following chords as Major, minor, diminished or augmented

a)



Chord type: major

b)



diminished

3. Listen to the following cadence. Circle as appropriate



Perfect

Imperfect

Plagal

Interrupted