

# LCM Exams

## Specimen Aural Tests (revised 2006)

### Introduction

LCM Specimen Aural Tests are intended as exactly that; specimens of the tests that candidates will need to do in most LCM practical examinations. Candidates and teachers are encouraged to use tests in this and other similar books as models from which to create or find their own additional examples. There may also be many useful examples to be discovered in the music candidates are studying.

LCM encourages the development of aural skills as an integrated part of normal practical lessons, and these tests are strongly influenced by this philosophy.

Aural skills should never be regarded as a separate entity, simply tagged on to the end of lessons and examinations. LCM regards the acquisition of aural skills as key to students' overall musical development.

The test book from which examiners work is closely modelled on this book.

To enter for an examination, or for more details, syllabuses and repertoire lists, please contact:

University of West London  
LCM Examinations  
St Mary's Road  
London W5 5RF  
tel: +44 (0)20 8231 2364  
e-mail: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)  
[www.uwl.ac.uk/lcmexams](http://www.uwl.ac.uk/lcmexams)  
or your local representative

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission in writing of the copyright owner.

Published by:

University of West London, LCM Publications  
St Mary's Road  
London W5 5RF

ISMN: M 57012 073 4

Music and text typesetting by Take Note Publishing Ltd.

© 2006 LCM Publications, Thames Valley University  
© 2013 by the University of West London, LCM Publications

# Contents

Notes .....	4
Grade 1 .....	5
Grade 2 .....	8
Grade 3 .....	11
Grade 4 .....	16
Grade 5 .....	22
Grade 6 .....	26
Grade 7 .....	31
Grade 8 .....	39
ALCM.....	50

# Specimen Aural Tests

## Notes:

1. These aural tests are used for Graded and ALCM Examinations in the following: Piano, Pipe Organ, Electronic Keyboard, Electronic Organ, Flute, Clarinet, Oboe, Bassoon, Recorder, Classical Saxophone, French Horn, Trumpet, Cornet, Flugelhorn, Baritone, Euphonium, Trombone, Tuba, Violin, Viola, Cello, Double Bass, Classical Guitar, Harp, Singing and all Jazz instruments.
2. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b)**: where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
3. In tests where the identification of note values (rhythmic values) is required, such as **Grade 2, test 1(c)**, candidates are required to respond by listing the rhythmic values in order, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
4. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see Note 2 above).
5. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re, mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
6. Please note that **from Grade 2 onwards**, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
7. Candidates may request any test to be given one repeat playing without loss of marks.
8. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
9. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

## Transposing Instruments:

Dealing with transposing instruments requires particular care in the 'play-back' alternatives to some of the 'sing-back' test, especially in cases where the candidate has a keen or absolute pitch sense.

When a candidate elects to play back using a transposing instrument, examiners will first ascertain if they have absolute pitch. If so, they may need a slightly fuller explanation of the following method of delivering the test or agreement on a way to proceed. If the answer is 'no', or the candidate does not understand what absolute pitch is, then the examiner will simply announce to them, using the guidance below, their key, such that the response will sound at concert pitch. Thereafter they will work from the printed material. The candidate's response will be in concert pitch, though may sound an octave lower, which is acceptable.

For B flat instruments (Clarinet, Trumpet, Saxophone), examiners will announce to the candidate that the test is in a key a tone higher than the concert key they are actually working in (i.e. C major = D major). For a French Horn, the examiner will announce the key as a Perfect 5th higher (i.e. C major = G major); and for an Alto or Baritone Saxophone, the examiner will announce the key as a Major 6th higher (i.e. C major = A major). However, examiners will take care in the choice of test that the resulting key for the candidate is not more advanced than is suitable for the grade.

# Grade One

## Rhythm

### Test 1a

[2 marks]

Identify the time signature as 2 or 3 time.

i) *Allegretto*

*f*

This exercise is in 2/4 time. The tempo is *Allegretto*. The music is in a major key. The treble clef part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef part starts with a quarter note G3, a quarter note A3, and a quarter note B3. The piece concludes with a quarter rest in both staves.

ii) *Allegro*

*mf*

This exercise is in 3/4 time. The tempo is *Allegro*. The music is in a major key. The treble clef part starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef part starts with a quarter note G3, a quarter note A3, and a quarter note B3. The piece concludes with a quarter rest in both staves.

iii) *Con moto*

*mf*

This exercise is in 2/4 time. The tempo is *Con moto*. The music is in a major key. The treble clef part starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef part starts with a quarter note G3, a quarter note A3, and a quarter note B3. The piece concludes with a quarter rest in both staves.

iv) *Andante*

*p*

This exercise is in 3/4 time. The tempo is *Andante*. The music is in a major key. The treble clef part starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef part starts with a quarter note G3, a quarter note A3, and a quarter note B3. The piece concludes with a quarter rest in both staves.

v) *Allegretto*

*f*

This exercise is in 3/4 time. The tempo is *Allegretto*. The music is in a major key. The treble clef part starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef part starts with a quarter note G3, a quarter note A3, and a quarter note B3. The piece concludes with a quarter rest in both staves.

Allegro

vi) *mf*

Con moto

vii) *mf*

Andante

viii) *p*

**Test 1b**

[2 marks]

Clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar as the examiner plays the same example again.

N.B. Candidates may elect to respond to tests 1(a) and 1(b) in reverse order (see Note 2).

**Pitch**

**Test 2a**

[1 mark]

Identify as "first" or "second" which of two notes played consecutively is EITHER the higher OR the lower, at the examiner's discretion.

i                      ii                      iii                      iv                      v

vi                      vii                      viii                      ix                      x

**Test 2b**

[1 mark]

Sing one of the two notes as requested.

(The examiner will play the two notes again and say: "Sing the 1st / 2nd note I played".)

**Test 2c**

[2 marks]

Sing clearly the missing final tonic of a short melody in a major key.

The key chord will be sounded.

i) 

Musical staff i) in 3/4 time, key of B-flat major. The key chord is B-flat major (F2, B-flat3, D4). The melody consists of: quarter note F4, quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4, quarter note F4. The final note is a whole note rest.

ii) 

Musical staff ii) in 3/4 time, key of D major. The key chord is D major (F#2, A3, D4). The melody consists of: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4. The final note is a whole note rest.

iii) 

Musical staff iii) in 4/4 time, key of D major. The key chord is D major (F#2, A3, D4). The melody consists of: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4. The final note is a whole note rest.

iv) 

Musical staff iv) in 4/4 time, key of B-flat major. The key chord is B-flat major (F2, B-flat3, D4). The melody consists of: quarter note F4, quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4, quarter note F4. The final note is a whole note rest.

v) 

Musical staff v) in 4/4 time, key of D major. The key chord is D major (F#2, A3, D4). The melody consists of: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4. The final note is a whole note rest.

vi) 

Musical staff vi) in 3/4 time, key of D major. The key chord is D major (F#2, A3, D4). The melody consists of: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4. The final note is a whole note rest.

vii) 

Musical staff vii) in 3/4 time, key of B-flat major. The key chord is B-flat major (F2, B-flat3, D4). The melody consists of: quarter note F4, quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4, quarter note F4. The final note is a whole note rest.

viii) 

Musical staff viii) in 4/4 time, key of B-flat major. The key chord is B-flat major (F2, B-flat3, D4). The melody consists of: quarter note F4, quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4, quarter note F4. The final note is a whole note rest.

# Grade Two

## Rhythm

### Test 1a

[1 mark]

Identify the time signature as 3 or 4 time.

i) Allegretto

Musical score for exercise i) in 3/4 time, marked *f*. The piece is in G major and consists of 8 measures. The melody in the treble clef starts with a quarter note G, followed by quarter notes A and B, then a dotted quarter note C. The bass clef accompaniment starts with a dotted quarter note G, followed by quarter notes A and B, then a dotted quarter note C. The time signature is 3/4.

ii) Moderato con moto

Musical score for exercise ii) in 4/4 time, marked *mf*. The piece is in B-flat major and consists of 8 measures. The melody in the treble clef starts with a quarter note B-flat, followed by quarter notes C and D, then a dotted quarter note E. The bass clef accompaniment starts with a quarter note B-flat, followed by quarter notes C and D, then a dotted quarter note E. The time signature is 4/4.

iii) Grazioso

Musical score for exercise iii) in 3/4 time, marked *mp*. The piece is in G major and consists of 8 measures. The melody in the treble clef starts with a dotted quarter note G, followed by quarter notes A and B, then a dotted quarter note C. The bass clef accompaniment starts with a dotted quarter note G, followed by quarter notes A and B, then a dotted quarter note C. The time signature is 3/4.

iv) Scherzando

Musical score for exercise iv) in 4/4 time, marked *mp*. The piece is in D major and consists of 8 measures. The melody in the treble clef starts with a quarter note D, followed by quarter notes E and F, then a dotted quarter note G. The bass clef accompaniment starts with a quarter note D, followed by quarter notes E and F, then a dotted quarter note G. The time signature is 4/4.



Poco lento

v)

*p*

Exercise v) is a piano piece in 4/4 time, marked 'Poco lento' and 'p'. It consists of two staves. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a half note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a final chord of G3, B3, and C4.

Allegro non troppo

vi)

*mp*

Exercise vi) is a piano piece in 3/4 time, marked 'Allegro non troppo' and 'mp'. The right hand begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand starts with a half note G3, followed by quarter notes A3, B3, and C4. The piece ends with a final chord of G3, B3, and C4.

Allegretto

vii)

*mf*

Exercise vii) is a piano piece in 3/4 time, marked 'Allegretto' and 'mf'. The right hand starts with a quarter note G4, followed by quarter notes A4 and B4. The left hand begins with a half note G3, followed by quarter notes A3 and B3. The piece concludes with a final chord of G3, B3, and C4.

Andante con moto

viii)

*mf*

Exercise viii) is a piano piece in 4/4 time, marked 'Andante con moto' and 'mf'. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand begins with a half note G3, followed by quarter notes A3, B3, and C4. The piece ends with a final chord of G3, B3, and C4.

**Test 1b**

[1 mark]

Beat (conduct) time, having a clear beat-shape (conducting pattern), in time with the examiner's playing. (The same example will be played again.)

**Test 1c**

[2 marks]

From the same test example, identify and describe the note values in any single bar (crotchet, quaver, etc.), selected by the examiner. The chosen bar will be played again in an unharmonised version. American time names ( $\frac{1}{4}$ -note, etc.) will be accepted.

## Pitch

### Test 2a

[1 mark]

Identify as "bottom, middle or top" OR "d, m or s" OR "root, 3rd or 5th" any note of a major or minor triad, the chord having first been played, followed by one of the notes alone.



### Test 2b

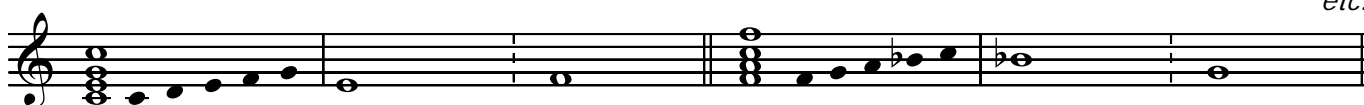
[1 mark]

State if the triad is major or minor (examiner plays the same triad again).

### Test 2c

[2 marks]

Identify either by letter name or sol-fa or number, any of the first five notes of the major scales of C, G, D or F. (2 examples.) (The examiner will first play the key chord, followed by the first five notes of the scale in an ascending pattern.)



# Grade Three

## Rhythm

### Test 1a

[1 mark]

Beat (conduct) time to a passage in  $\frac{6}{8}$  time ( $\frac{6}{8}$  as 2-in-a-bar). The beating must have a clear beat-shape (conducting pattern) and be in time with the examiner's playing.

The test may be played twice.

Moderato

i)

Grazioso

ii)

Poco lento

iii) *mf*

Musical score for section iii) in 6/8 time, marked *Poco lento* and *mf*. The piece is in B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A crescendo hairpin is visible in the right hand.

Continuation of section iii) in 6/8 time. The right hand has a melodic line with a fermata over the final note. The left hand has a few chords. A decrescendo hairpin is present in the right hand, and the word *Ped.* is written below the left hand.

Sostenuto

iv) *mp*

Musical score for section iv) in 6/8 time, marked *Sostenuto* and *mp*. The piece is in B-flat major. The right hand has a melodic line with eighth notes and chords. The left hand has a rhythmic accompaniment with eighth notes and chords. A decrescendo hairpin is visible in the right hand.

Andante

v) *mf*

Musical score for section v) in 6/8 time, marked *Andante* and *mf*. The piece is in B major. The right hand has a melodic line with eighth notes and a fermata over the final note. The left hand has a rhythmic accompaniment with eighth notes and chords. A decrescendo hairpin is visible in the right hand.

### Test 1b

[2 marks]

Candidates will be given a sheet with three lines of music, each containing four individual bars in  $\frac{6}{8}$  time, marked a, b, c, d. The examiner will indicate which line is being used. The examiner will play one of the bars on that line twice, and ask the candidate which one it is. (2 examples.)

The image shows six lines of musical notation, each labeled 'Line 1' through 'Line 6' on the left. Each line contains four bars of music, labeled 'a)', 'b)', 'c)', and 'd)' above the bars. The music is written in treble clef with a  $\frac{6}{8}$  time signature. The notes and rests are distributed across the six lines as follows:

- Line 1: a) quarter, eighth, eighth, quarter; b) quarter, quarter, quarter, quarter; c) quarter, eighth, eighth, quarter; d) quarter, quarter, quarter, quarter.
- Line 2: a) quarter, quarter, quarter, quarter; b) quarter, quarter, quarter, quarter; c) quarter, quarter, quarter, quarter; d) quarter, quarter, quarter, quarter.
- Line 3: a) quarter, quarter, quarter, quarter; b) quarter, quarter, quarter, quarter; c) quarter, quarter, quarter, quarter; d) quarter, quarter, quarter, quarter.
- Line 4: a) quarter, quarter, quarter, quarter; b) quarter, quarter, quarter, quarter; c) quarter, quarter, quarter, quarter; d) quarter, quarter, quarter, quarter.
- Line 5: a) quarter, quarter, quarter, quarter; b) quarter, quarter, quarter, quarter; c) quarter, quarter, quarter, quarter; d) quarter, quarter, quarter, quarter.
- Line 6: a) quarter, quarter, quarter, quarter; b) quarter, quarter, quarter, quarter; c) quarter, quarter, quarter, quarter; d) quarter, quarter, quarter, quarter.

### Pitch

#### Test 2a

[2 marks]

Identify **by numerical value only**, intervals played once with the pitches sounding first successively, and then together. Intervals will be restricted to: (Major) 2nd and 3rd, (Perfect) 4th and 5th. (2 examples.)

The image shows two lines of musical notation. Each line contains four bars of music. The first two bars of each line show intervals played successively (one note after another), and the last two bars show the same intervals played together (as chords). The intervals are:

- Line 1: a) Major 2nd (C4 to D4), b) Major 3rd (C4 to E4), c) Perfect 4th (C4 to F4), d) Perfect 5th (C4 to G4).
- Line 2: a) Major 2nd (C4 to D4), b) Major 3rd (C4 to E4), c) Perfect 4th (C4 to F4), d) Perfect 5th (C4 to G4).

**Test 2b**

[3 marks]

Sing or play back a phrase of not more than 3 bars in length, in either a major or minor key. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves.

The key will be announced and the tonic chord sounded. The melody will be played twice.



Transposing instruments: see page 4.

# Candidate Copy: Grade Three

## Test 1b

a)                      b)                      c)                      d)

Line 1

Line 1 musical notation: Four options (a, b, c, d) for a line of music in treble clef, 3/8 time. Option a: quarter note G4, eighth note A4, quarter note B4. Option b: quarter note G4, eighth note A4, quarter note B4. Option c: quarter note G4, eighth note A4, quarter note B4. Option d: quarter note G4, eighth note A4, quarter note B4.

a)                      b)                      c)                      d)

Line 2

Line 2 musical notation: Four options (a, b, c, d) for a line of music in treble clef, 3/8 time. Option a: quarter note G4, quarter note A4, quarter note B4. Option b: quarter note G4, quarter note A4, quarter note B4. Option c: quarter note G4, quarter note A4, quarter note B4. Option d: quarter note G4, quarter note A4, quarter note B4.

a)                      b)                      c)                      d)

Line 3

Line 3 musical notation: Four options (a, b, c, d) for a line of music in treble clef, 3/8 time. Option a: quarter note G4, quarter note A4, quarter note B4. Option b: quarter note G4, quarter note A4, quarter note B4. Option c: quarter note G4, quarter note A4, quarter note B4. Option d: quarter note G4, quarter note A4, quarter note B4.

a)                      b)                      c)                      d)

Line 4

Line 4 musical notation: Four options (a, b, c, d) for a line of music in treble clef, 3/8 time. Option a: quarter note G4, quarter note A4, quarter note B4. Option b: quarter note G4, quarter note A4, quarter note B4. Option c: quarter note G4, quarter note A4, quarter note B4. Option d: quarter note G4, quarter note A4, quarter note B4.

a)                      b)                      c)                      d)

Line 5

Line 5 musical notation: Four options (a, b, c, d) for a line of music in treble clef, 3/8 time. Option a: quarter note G4, quarter note A4, quarter note B4. Option b: quarter note G4, quarter note A4, quarter note B4. Option c: quarter note G4, quarter note A4, quarter note B4. Option d: quarter note G4, quarter note A4, quarter note B4.

a)                      b)                      c)                      d)

Line 6

Line 6 musical notation: Four options (a, b, c, d) for a line of music in treble clef, 3/8 time. Option a: quarter note G4, quarter note A4, quarter note B4. Option b: quarter note G4, quarter note A4, quarter note B4. Option c: quarter note G4, quarter note A4, quarter note B4. Option d: quarter note G4, quarter note A4, quarter note B4.

# Grade Four

## Rhythm

### Test 1a

[2 marks]

Beat (conduct) time with a clear and correct beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays a short passage of music.

The passage will be in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  or  $\frac{6}{8}$  time. Passages in  $\frac{6}{8}$  time should be conducted with a 2-beat pattern.

The test may be played twice.

Allegro

i)

*f*

This musical score is for item i) and is marked 'Allegro'. It consists of two staves, treble and bass clef, in 2/4 time. The key signature has two sharps (F# and C#). The music starts with a forte (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

Andante

ii)

*p*

This musical score is for item ii) and is marked 'Andante'. It consists of two staves, treble and bass clef, in 6/8 time. The key signature has two flats (Bb and Eb). The music starts with a piano (*p*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

Con moto

iii)

*mf* *f*

This musical score is for item iii) and is marked 'Con moto'. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats (Bb and Eb). The music starts with a mezzo-forte (*mf*) dynamic and increases to a forte (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

Grazioso

iv)

*mp* *p*

This musical score is for item iv) and is marked 'Grazioso'. It consists of two staves, treble and bass clef, in 3/4 time. The key signature has three sharps (F#, C#, G#). The music starts with a mezzo-piano (*mp*) dynamic and decreases to a piano (*p*) dynamic. The melody in the treble clef features quarter and eighth notes, while the bass clef provides a steady accompaniment of quarter notes. A 'Ped.' marking is present at the end of the piece.



Allegretto

v)

*mp*

Andante con moto

vi)

*mf*

Poco lento

vii)

*p*

Poco adagio

viii)

*p* *cresc.* *mf*

**Test 1b**

[2 marks]

Reproduce, by clapping or tapping, the rhythm of a 2-bar phrase from the above passage when played again in an unharmonised version. Tests will contain no notes shorter than a semiquaver, but may include simple dotted patterns. The test will be played twice.

## Pitch

### Test 2a

[2 marks]

Identify any major, minor or perfect interval up to and including an octave, by numerical value and type. (Two examples.)

The notes will be sounded successively, and then together.



### Test 2b

[2 marks]

The examiner will show the candidate three similar versions of a short melody. The versions will differ in pitch, but not rhythm. One of the versions will be played to the candidate twice. The candidate must state which version was played. [The examiner will tell the candidate which set is being used.] Examiners have this test printed on a separate sheet for candidates.

#### Set 1



Set 2

1  Musical notation for Set 2, part 1. It features a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a dotted quarter note Bb4, and a half note C5. The next measure contains a half note D5, a quarter note Eb5, and a dotted quarter note F5. The final measure consists of a half note G5, a quarter note Ab5, and a dotted quarter note Bb5.

2  Musical notation for Set 2, part 2. It features a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a dotted quarter note Bb4, and a half note C5. The next measure contains a half note D5, a quarter note Eb5, and a dotted quarter note F5. The final measure consists of a half note G5, a quarter note Ab5, and a dotted quarter note Bb5.

3  Musical notation for Set 2, part 3. It features a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a dotted quarter note Bb4, and a half note C5. The next measure contains a half note D5, a quarter note Eb5, and a dotted quarter note F5. The final measure consists of a half note G5, a quarter note Ab5, and a dotted quarter note Bb5.

Set 3

1  Musical notation for Set 3, part 1. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a half note F#4, followed by a quarter note G4, a dotted quarter note A4, and a half note B4. The next measure contains a half note C5, a quarter note D5, and a dotted quarter note E5. The final measure consists of a half note F#5, a quarter note G5, and a dotted quarter note A5.

2  Musical notation for Set 3, part 2. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a half note F#4, followed by a quarter note G4, a dotted quarter note A4, and a half note B4. The next measure contains a half note C5, a quarter note D5, and a dotted quarter note E5. The final measure consists of a half note F#5, a quarter note G5, and a dotted quarter note A5.

3  Musical notation for Set 3, part 3. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a half note F#4, followed by a quarter note G4, a dotted quarter note A4, and a half note B4. The next measure contains a half note C5, a quarter note D5, and a dotted quarter note E5. The final measure consists of a half note F#5, a quarter note G5, and a dotted quarter note A5.

Set 4

1  Musical notation for Set 4, part 1. It features a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a dotted quarter note Bb4, and a half note C5. The next measure contains a half note D5, a quarter note Eb5, and a dotted quarter note F5. The final measure consists of a half note G5, a quarter note Ab5, and a dotted quarter note Bb5.

2  Musical notation for Set 4, part 2. It features a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a dotted quarter note Bb4, and a half note C5. The next measure contains a half note D5, a quarter note Eb5, and a dotted quarter note F5. The final measure consists of a half note G5, a quarter note Ab5, and a dotted quarter note Bb5.

3  Musical notation for Set 4, part 3. It features a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a dotted quarter note Bb4, and a half note C5. The next measure contains a half note D5, a quarter note Eb5, and a dotted quarter note F5. The final measure consists of a half note G5, a quarter note Ab5, and a dotted quarter note Bb5.

# Candidate Copy: Grade Four

## Test 2b


### Set 1

1  Musical notation for Set 1, Part 1. It is written on a single staff in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The piece begins with a whole chord of F#4, C#5, and G5. The melody starts on G5, moves to F#5, then to E5, and continues with a descending eighth-note scale: D5, C#5, B4, A4, G4, F#4, E4, D4. The piece ends with a whole rest.


2  Musical notation for Set 1, Part 2. It is written on a single staff in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The piece begins with a whole chord of F#4, C#5, and G5. The melody starts on G5, moves to F#5, then to E5, and continues with a descending eighth-note scale: D5, C#5, B4, A4, G4, F#4, E4, D4. The piece ends with a whole rest.

3  Musical notation for Set 1, Part 3. It is written on a single staff in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The piece begins with a whole chord of F#4, C#5, and G5. The melody starts on G5, moves to F#5, then to E5, and continues with a descending eighth-note scale: D5, C#5, B4, A4, G4, F#4, E4, D4. The piece ends with a whole rest.

### Set 2

1  Musical notation for Set 2, Part 1. It is written on a single staff in treble clef, key signature of two flats (Bb and Eb), and 3/4 time signature. The piece begins with a whole chord of Bb3, Eb4, and Gb4. The melody starts on Gb4, moves to Fb4, then to Eb4, and continues with a descending eighth-note scale: Db4, Cb4, Bb3, Ab3, Gb3, Fb3, Eb3, Db3. The piece ends with a whole rest.

2  Musical notation for Set 2, Part 2. It is written on a single staff in treble clef, key signature of two flats (Bb and Eb), and 3/4 time signature. The piece begins with a whole chord of Bb3, Eb4, and Gb4. The melody starts on Gb4, moves to Fb4, then to Eb4, and continues with a descending eighth-note scale: Db4, Cb4, Bb3, Ab3, Gb3, Fb3, Eb3, Db3. The piece ends with a whole rest.

3  Musical notation for Set 2, Part 3. It is written on a single staff in treble clef, key signature of two flats (Bb and Eb), and 3/4 time signature. The piece begins with a whole chord of Bb3, Eb4, and Gb4. The melody starts on Gb4, moves to Fb4, then to Eb4, and continues with a descending eighth-note scale: Db4, Cb4, Bb3, Ab3, Gb3, Fb3, Eb3, Db3. The piece ends with a whole rest.

Set 3

1  Musical notation for Set 3, part 1. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5. The piece concludes with a half note on G4.

2  Musical notation for Set 3, part 2. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5. The piece concludes with a half note on G4.

3  Musical notation for Set 3, part 3. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5. The piece concludes with a half note on G4.

Set 4

1  Musical notation for Set 4, part 1. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piece concludes with a half note on G4.

2  Musical notation for Set 4, part 2. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piece concludes with a half note on G4.

3  Musical notation for Set 4, part 3. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piece concludes with a half note on G4.

# Grade Five

## Rhythm

### Test 1a

[2 marks]

Beat (conduct) time, with a clear and correct beat shape (conducting pattern), according to the time signature of the music, in time with the examiner's playing, as the examiner plays a short passage of music.

The passage will be in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$  or  $\frac{6}{4}$  time. Passages in  $\frac{6}{8}$  or  $\frac{6}{4}$  time should be conducted with a 2-beat or 6-beat pattern as appropriate.

The test may be played twice.

Moderato

i)

*mf*

This musical score is for a Moderato piece in 6/8 time, marked *mf*. It consists of two systems of music. The first system has a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a simple accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

*p* *mf*

This is the continuation of the Moderato piece from the previous block. It features a treble clef with chords and a bass clef with a melodic line. The dynamics are marked *p* and *mf*. The piece concludes with a double bar line.

Allegro non troppo

ii)

*mp*

This musical score is for an Allegro non troppo piece in 3/4 time, marked *mp*. It consists of two systems of music. The first system has a treble clef with a melody of quarter and eighth notes, and a bass clef with a simple accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

This is the continuation of the Allegro non troppo piece from the previous block. It features a treble clef with chords and a bass clef with a melodic line. The piece concludes with a double bar line.

Andante

iii)

*mp*

Final chord in the right hand and sustained bass line in the left hand.

Scherzando

iv)

*p* *mf*

Sostenuto

v)

*p*

*mf*

Moderato con espress.

vi)

mp

mf

p

Moderato con moto

vii)

mp

Poco lento

viii)

p

**Test 1b**

[2 marks]

Identify and describe the note values (rhythmic values of the notes) in a two-bar phrase taken from the above test (crotchet, quaver, etc.). The phrase will be played twice, in an unharmonised version.



# Pitch

## Test 2a: Intervals

[2 marks]

Identify any major, minor or perfect interval within an octave, including the augmented 4th / diminished 5th, by numerical value and type. The interval will be played twice with the pitches sounded together. (2 examples.)

A single musical staff in treble clef with a key signature of one flat (Bb). It contains eight measures of music, each showing a pair of notes. The intervals are: 1. D4 and E4 (major 2nd), 2. F4 and A4 (major 3rd), 3. G4 and Bb4 (minor 3rd), 4. C5 and E4 (perfect 4th), 5. D5 and F4 (diminished 5th), 6. E4 and G4 (major 3rd), 7. F4 and A4 (major 3rd), 8. G4 and Bb4 (minor 3rd). The word "etc." is written at the end of the staff.

## Test 2b: Cadences

[2 marks]

These will be played as two chords at the end of a short unaccompanied melody of approximately 2 bars in length. They may be identified as **'finished'** (perfect and plagal) or **'unfinished'** (imperfect or interrupted) or by their conventional names. (Two examples.)

The key-chord will be sounded before each example.

<p>Plagal / Finished</p> <p>A short melody in Bb major, 4/4 time. The melody starts with a key-chord (Bb major) in the first bar. The second bar contains a plagal cadence (F4, Bb4, D5, F5).</p>	<p>Perfect / Finished</p> <p>A short melody in Bb major, 4/4 time. The melody starts with a key-chord (Bb major) in the first bar. The second bar contains a perfect cadence (F4, Bb4, D5, F5).</p>
<p>Interrupted / Unfinished</p> <p>A short melody in A major, 2/4 time. The melody starts with a key-chord (A major) in the first bar. The second bar contains an interrupted cadence (E4, G4, A4).</p>	<p>Imperfect / Unfinished</p> <p>A short melody in A major, 2/4 time. The melody starts with a key-chord (A major) in the first bar. The second bar contains an imperfect cadence (E4, G4, A4).</p>
<p>Plagal / Finished</p> <p>A short melody in Bb major, 3/4 time. The melody starts with a key-chord (Bb major) in the first bar. The second bar contains a plagal cadence (F4, Bb4, D5, F5).</p>	<p>Perfect / Finished</p> <p>A short melody in Bb major, 3/4 time. The melody starts with a key-chord (Bb major) in the first bar. The second bar contains a perfect cadence (F4, Bb4, D5, F5).</p>
<p>Interrupted / Unfinished</p> <p>A short melody in A major, 4/4 time. The melody starts with a key-chord (A major) in the first bar. The second bar contains an interrupted cadence (E4, G4, A4).</p>	<p>Imperfect / Unfinished</p> <p>A short melody in A major, 4/4 time. The melody starts with a key-chord (A major) in the first bar. The second bar contains an imperfect cadence (E4, G4, A4).</p>

# Grade Six

## Rhythm and Pitch

### Test 1

[6 marks]

A harmonised passage in simple time of not more than six bars, containing some syncopated patterns, will be played, twice.

Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Allegretto

i)

Andante con moto

ii)

26

Con anima

iii) *mf*

Musical score for section iii) in 4/4 time, key of D major. The tempo is 'Con anima'. The piece starts with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a harmonic accompaniment with chords and moving lines. The section concludes with a fermata over the final chord.

Sostenuto

iv) *p*

Musical score for section iv) in 4/4 time, key of D major. The tempo is 'Sostenuto'. The piece starts with a piano (*p*) dynamic. The right hand has a melodic line with some chromaticism. The left hand features a steady accompaniment of chords. The section ends with a fermata.

Allegro

v) *mf*

*sim.*

Musical score for section v) in 4/4 time, key of D major. The tempo is 'Allegro'. The piece starts with a mezzo-forte (*mf*) dynamic and includes a *sim.* (sforzando) marking. The right hand has a more active melodic line with eighth notes. The left hand has a rhythmic accompaniment. The section concludes with a fermata.

# Pitch

## Test 2a

[1 mark]

Identify a perfect, imperfect or interrupted cadence by name. This will be in a major key and in the form of two block chords at the end of a short melody. (The key chord will be sounded before the test.)

Perfect                      Imperfect                      Interrupted

i)

ii)

iii)

iv)

v)

vi)

Perfect Imperfect Interrupted

vii)

viii)

**Test 2b**

[1 mark]

Identify the key into which a passage has modulated, either by name or by relationship to the home key. Modulations will be restricted to subdominant, dominant and relative minor from a major key opening.

The key chord will be sounded and named before the test.

i)

Subdominant / G Major

Relative Minor / E Minor

ii)

Dominant / G Major

iii)

Subdominant / B♭ Major

iv)

Relative Minor / E Minor

v)

Dominant / A Major

vi)

# Grade Seven

## Rhythm

### Test 1a

[2 marks]

A harmonised passage of approximately 12 to 16 bars, in either simple or compound time, will be played, once.

Candidates will be asked a selection of the following:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to describe the overall form (this will be limited to AB, ABA, AAB, ABAB, AABA)
- to describe the overall dynamics

i) Andante con espress. ♩ = 96

The musical score is written for piano in 4/4 time, minor key, with a tempo of Andante con espress. (♩ = 96). It consists of three systems of two staves each. The first system starts with a mezzo-piano (*mp*) dynamic and includes the instruction *Con Ped ad lib*. The second system features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, with a *poco rit.* marking. The third system begins *a tempo* and ends with a decrescendo (*dim. e rall.*) and a dynamic shift from piano (*p*) to pianissimo (*pp*).

[Form: ABA (or ABA')]

ii) Allegro ♩ = 120

First system of musical notation for piece ii). It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 120 beats. The dynamic marking is *mf*. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation for piece ii). It continues the grand staff from the first system. The dynamic marking is *cresc.* (crescendo), indicated by a wedge-shaped line. The tempo marking *poco rit.* (poco ritardando) is present. The dynamic marking *f* (forte) is also present. The right hand continues its melodic development, and the left hand accompaniment features some chromatic movement.

Third system of musical notation for piece ii). It continues the grand staff. The tempo marking *a tempo* is present. The dynamic marking *ff* (fortissimo) is present. The piece concludes with a final chord in the right hand and a few notes in the left hand.

[Form: ABA]

iii) Moderato

First system of musical notation for piece iii). It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Moderato'. The dynamic marking is *mf*. The right hand plays a melodic line with eighth notes, and the left hand provides a harmonic accompaniment with chords.

*Con Ped ad lib*

Second system of musical notation for piece iii). It continues the grand staff. The dynamic marking *f* (forte) is present. The right hand continues its melodic line, and the left hand accompaniment features some chromatic movement.

Third system of musical notation for piece iii). It continues the grand staff. The tempo marking *rit.* (ritardando) is present, followed by *a tempo*. The dynamic marking *p* (piano) is present. The piece concludes with a final chord in the right hand and a few notes in the left hand. The dynamic marking *pp* (pianissimo) is also present.

[Form: AABA]



iv) Rubato con espr. ♩ = 108

*p*  
*Con Ped ad lib*

*poco rit.* . . . . . *a tempo*

*p*

*mf*

*rit.* . . . . .

*mf* *p* *mp* *p*

[Form: AAB]

### Test 1b

[4 marks]

The candidate will be given a copy of the score, without phrasing, tempo, articulation or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

- to suggest an appropriate tempo marking
- to describe changes in tempo
- to name the key
- to describe phrasing patterns
- to describe dynamics
- to describe articulation
- to identify modulations
- to identify ornaments
- to confirm their description of the form.

Test 2

[2 marks]

The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal or interrupted) in the home key. Candidates will be asked to identify the cadence by its conventional name. (2 examples.)

Perfect                      Imperfect                      Interrupted                      Plagal

i) ii) iii) iv) v)

Perfect                  Imperfect                  Interrupted                  Plagal

vi)

vii)

viii)

# Candidate Copy: Grade Seven

## Test 1b

i)

First system of musical notation for exercise i). It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The first measure is marked with a forte (f) dynamic.

Second system of musical notation for exercise i). The treble clef continues with quarter notes D5, E5, and F5, followed by a half note G5. The bass clef accompaniment continues with quarter notes D4, E4, and F4, followed by a half note G4. The second measure in the bass clef has a first ending bracket and a first ending sharp symbol (#).

Third system of musical notation for exercise i). The treble clef continues with quarter notes A5, B5, and C6, followed by a half note D6. The bass clef accompaniment continues with quarter notes A4, B4, and C5, followed by a half note D5. The third measure in the bass clef has a first ending bracket and a first ending sharp symbol (#).

ii)

Second exercise of musical notation, labeled ii). It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The melody in the treble clef starts with quarter notes G4, A4, B4, and C5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The first measure in the bass clef has a forte (f) dynamic.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble with eighth and sixteenth notes, and a harmonic accompaniment in the bass with chords and moving lines.

The second system continues the piece with similar notation. It features a melodic line in the treble and a harmonic accompaniment in the bass. The piece concludes with a double bar line and a final note in the bass staff.

iii)

The third system is marked 'iii)' and is in a 3/4 time signature. The key signature has two sharps (F# and C#). The music features a melodic line in the treble with eighth notes and chords, and a harmonic accompaniment in the bass with chords and moving lines.

The fourth system continues the piece with similar notation. It features a melodic line in the treble and a harmonic accompaniment in the bass. The piece concludes with a double bar line and a final note in the bass staff.

The fifth system continues the piece with similar notation. It features a melodic line in the treble and a harmonic accompaniment in the bass. The piece concludes with a double bar line and a final note in the bass staff.

iv)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a dotted quarter note followed by an eighth-note triplet, then continues with a series of eighth-note triplets. The lower staff is in bass clef and features a steady accompaniment of eighth-note chords.

The second system continues the piece. The upper staff shows a melodic line with a dotted quarter note, eighth-note triplets, and a half note. The lower staff maintains the eighth-note chordal accompaniment, with some chords containing sharps.

The third system features a melodic line in the upper staff with a dotted quarter note, eighth-note triplets, and a half note. The lower staff continues with the eighth-note chordal accompaniment, including chords with sharps.

The fourth system concludes the piece. The upper staff has a melodic line with a dotted quarter note, eighth-note triplets, and a half note. The lower staff features a more active accompaniment with eighth-note chords and a final half note. The system ends with a double bar line and repeat dots.

# Grade Eight

## Test 1

[4 marks]

A harmonised passage of approximately 12 to 16 bars, in either simple or compound time, will be played, once.

Candidates will be asked a selection of the following:

- to identify the time signature;
- to identify whether the passage is in a major or minor key;
- to suggest an appropriate tempo marking;
- to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
- to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
- to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
- to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
- to identify a cadence, taken from the passage, played again by the examiner.

## Test 2

[4 marks]

The candidate will be given a copy of the score, without phrasing, tempo, articulation or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics.

Candidates will be asked a selection of the following:

- to name the key
- to identify modulations
- to identify ornaments
- to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms. or forms based on imitative or fugal structures);
- to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation/diminution, motivic development, etc.
- to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner.

Example 1: Renaissance

Moderato Byrd (adapted)

*mf* *p* *mf*

*f* *p* *mf*

*f* *ff*

[Form: AA'BC or AB]

Example 2: Baroque

Allegretto Handel (adapted)

*f*

*mf*



First system of a musical score in G minor. The right hand features a melodic line with a trill (tr) and a fermata. The left hand provides harmonic support with chords and moving lines. The system concludes with a dynamic marking of *f* and a repeat sign.

Second system of the musical score. The right hand continues the melodic theme with trills and fermatas. The left hand features a piano (*p*) dynamic and includes a tremolo marking (*tr*) over a chord. The system ends with a dynamic marking of *f* and a repeat sign.

Third system of the musical score. The right hand has a mezzo-piano (*mp*) dynamic and includes a tremolo marking (*tr*) over a chord. The left hand continues with a steady bass line. The system concludes with a dynamic marking of *f* and a repeat sign.

Fourth system of the musical score. The right hand has a mezzo-forte (*mf*) dynamic and includes a tremolo marking (*tr*) over a chord. The left hand continues with a steady bass line. The system concludes with a dynamic marking of *f* and a repeat sign.

[Form: AB (Sarabande)]

Example 3: Classical

Clementi (adapted)

Con spirito

[Form: ABAB]

Example 4: Romantic

Liszt (adapted)

Moderato allegro non troppo

*p*

*f* *dim.* *poco rit. . . . .*

*a tempo*  
*mp* *ben marcato ed espressivo il canto* *poco cresc.*

*sub. p* *smorzando*

[Form: AB]

Example 5: 20th Century

Alla danza

Anon

*mf*

*p*

*f* *p* *pp*

*mp* *ff*

*dim.* *p* *poco rit. . . . .*

[Form: AA'BA]

# Candidate Copy: Grade Eight

## Test 2

### Example 1

Musical score for Example 1, a piano piece in 4/4 time with a key signature of one sharp (F#). The score consists of three systems of two staves each (treble and bass clef). The first system contains three measures. The second system contains three measures. The third system contains two measures and ends with a double bar line. The music features a mix of eighth and sixteenth notes in the right hand, often beamed together, and chords and single notes in the left hand.

### Example 2

Musical score for Example 2, a piano piece in 3/4 time with a key signature of two flats (Bb, Eb). The score consists of two staves (treble and bass clef) and contains four measures. The music features a mix of quarter and eighth notes in the right hand, and chords and single notes in the left hand.

First system of musical notation. The treble clef staff contains a sequence of chords and a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass clef staff contains a sequence of chords and a melodic line starting with a quarter note G3, followed by eighth notes A3 and B3, and a quarter note C4. The key signature has two flats (Bb and Eb).

Second system of musical notation. The treble clef staff contains a sequence of chords and a melodic line starting with a quarter note D5, followed by eighth notes E5 and F5, and a quarter note G5. The bass clef staff contains a sequence of chords and a melodic line starting with a quarter note D4, followed by eighth notes E4 and F4, and a quarter note G4. The key signature has two flats (Bb and Eb).

Third system of musical notation. The treble clef staff contains a sequence of chords and a melodic line starting with a quarter note A4, followed by eighth notes B4 and C5, and a quarter note D5. The bass clef staff contains a sequence of chords and a melodic line starting with a quarter note E4, followed by eighth notes F4 and G4, and a quarter note A4. The key signature has two flats (Bb and Eb).

Fourth system of musical notation. The treble clef staff contains a sequence of chords and a melodic line starting with a quarter note B4, followed by eighth notes C5 and D5, and a quarter note E5. The bass clef staff contains a sequence of chords and a melodic line starting with a quarter note B3, followed by eighth notes C4 and D4, and a quarter note E4. The key signature has two flats (Bb and Eb).

Fifth system of musical notation. The treble clef staff contains a sequence of chords and a melodic line starting with a quarter note F5, followed by eighth notes G5 and A5, and a quarter note B5. The bass clef staff contains a sequence of chords and a melodic line starting with a quarter note F4, followed by eighth notes G4 and A4, and a quarter note B4. The key signature has two flats (Bb and Eb).

Example 3

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The lower staff is in bass clef with the same key signature and time signature, starting with a half note G2, followed by a quarter note A2, a quarter note Bb2, and a half note C3. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, starting with a dotted half note C5, followed by eighth notes Bb4, A4, and G4. The lower staff continues the bass line with a dotted half note G2, followed by eighth notes A2, Bb2, and C3. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The lower staff continues the bass line with a half note G2, followed by a quarter note A2, a quarter note Bb2, and a half note C3. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff continues the melody from the first system, starting with a dotted half note C5, followed by eighth notes Bb4, A4, and G4. The lower staff continues the bass line with a dotted half note G2, followed by eighth notes A2, Bb2, and C3. The system concludes with a double bar line.

Example 4

The first system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in the key of A major (indicated by three sharps: F#, C#, G#) and 4/4 time. The upper staff begins with a quarter note A4, followed by a half note chord of D5 and F#5, and then a quarter note G#5. The lower staff begins with a quarter rest, followed by a half note chord of D4 and F#4, and then a quarter note G#4.

The second system of musical notation consists of two staves. The upper staff begins with a quarter rest, followed by a half note chord of D5 and F#5, and then a quarter note G#5. The lower staff begins with a quarter rest, followed by a half note chord of D4 and F#4, and then a quarter note G#4.

The third system of musical notation consists of two staves. The upper staff begins with a quarter rest, followed by a half note chord of D5 and F#5, and then a quarter note G#5. The lower staff begins with a quarter rest, followed by a half note chord of D4 and F#4, and then a quarter note G#4.

The fourth system of musical notation consists of two staves. The upper staff begins with a quarter rest, followed by a half note chord of D5 and F#5, and then a quarter note G#5. The lower staff begins with a quarter rest, followed by a half note chord of D4 and F#4, and then a quarter note G#4.



Example 5

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff shows a melodic line with a key signature change to two sharps (F# and C#) and a 3/8 time signature. The lower staff continues the accompaniment with chords and moving lines.

The third system features a more complex texture. The upper staff has a key signature of two sharps and a 3/8 time signature, with a melodic line that includes rests and slurs. The lower staff has a key signature of two sharps and a 3/8 time signature, with a rhythmic accompaniment of chords and eighth notes.

The fourth system continues with a key signature of two sharps and a 3/8 time signature. The upper staff has a melodic line with slurs and rests, while the lower staff provides a steady accompaniment with chords and eighth notes.

The fifth system concludes the piece. The upper staff has a key signature of one flat and a 3/8 time signature, with a melodic line ending with a double bar line. The lower staff has a key signature of one flat and a 3/8 time signature, with an accompaniment that ends with a final chord.

# ALCM

## Test 1: Cadences

[2 marks]

The key-chord of a major or minor key will be played, followed by a continuous harmonised passage in the same key, of approximately 8-12 bars in length, containing four cadences. The examiner will then indicate which two of the four cadences the candidate will be required to name. The examiner will play the key-chord and the passage again, and pause at the first of the two cadences indicated. The candidate will be asked to:

1(a) name the cadence (1 mark).

The examiner will continue the passage, pausing at the second of the indicated cadences. The candidate will be asked to:

1(b) name the cadence (1 mark).

Set 1: G major

The musical score is written for piano in G major (one sharp) and 3/2 time. It consists of three systems of two staves each (treble and bass clef). The first system ends with a 'Perfect' cadence. The second system ends with an 'Imperfect' cadence. The third system contains two cadences: an 'Interrupted' cadence followed by a 'Plagal' cadence. The score concludes with a double bar line.

Set 2: B minor

Plagal

Imperfect

Interrupted

Perfect

Set 3: G major

Imperfect

Interrupted

Perfect

Plagal

Set 4 G minor

**Test 2: Modulations**

[2 marks]

The key-chord of a major or minor key will be sounded, and the key named. A short harmonised passage starting in the same key, of approximately 4-8 bars in length, will be played. The passage will contain one modulation to a related key, and will finish in this key.

The modulation will be to one of the following:

Major key:

- dominant
- subdominant
- relative minor
- relative minor of the dominant (mediant)
- relative minor of the subdominant (supertonic)

Minor key:

- dominant minor
- subdominant minor
- relative major
- relative major of the dominant (subtonic or flattened leading note)
- relative major of the subdominant ((flattened) submediant)

Candidates will be asked to:

- 2(a) name EITHER the key, OR the relationship to the home key (candidate's choice), in which the passage ends (1 mark).
- 2(b) The test will be repeated, using a different example (1 mark).

Subdominant / C Major

i)

Dominant (minor) / E Minor

ii) A Minor

Relative Minor / C Minor

iii) Eb Major

Relative Major of the Dominant / C Major

iv) D Minor

Relative Minor of the Dominant / F# Minor

v) D Major

Subdominant / Ab Major

vi) Eb Major

Relative Major / A $\flat$  Major

vii) F Minor

viii) C Major

Dominant / G Major

Ped. -----

Relative Minor of the Dominant / B Minor

ix) G Major

Relative Major of the Subdominant / E $\flat$  Major

x) G Minor

### Test 3: Rhythm, Tempo, Phrasing and Dynamics

[4 marks]

A harmonised passage, of approximately 12-16 bars in length, will be played, twice. Candidates will be asked to:

3(a) name the time signature (1 mark).

A two-bar phrase from the passage will be played again, in an unharmonised version. Candidates will be asked to:

3(b) identify and describe the note values (rhythmic values) in the phrase (1 mark).

The candidate will be given a copy of the score, without dynamics, phrasing articulation or tempo markings. The examiner will play a four-bar section of the passage again, first in its original version, then in a slightly modified version. Candidates will be asked to:

3(c) identify differences in dynamics, phrasing, articulation and/or tempo (2 marks).

#### Example 1

Moderato ♩ = 80

The musical score consists of four systems of two staves each. The first system starts with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 80. The first system has a dynamic marking of *mp* and a crescendo hairpin. The second system has a dynamic marking of *mp* and a *cresc.* marking. The third system has a *cresc.* marking. The fourth system has a *Molto allargando* marking, a *ff* dynamic, and a *dim.* marking. The piece concludes with a *rit.* marking, a repeat sign, and a fermata. A 'Red.' marking is present at the bottom of the fourth system.

## Example 2

Rubato con espress. ♩ = 40

mp

Con Ped ad lib

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a repeat sign in the third measure. The lower staff is in bass clef and contains a bass line with chords and a few melodic fragments. The dynamic marking *mp* is placed in the upper left of the system, and the instruction *Con Ped ad lib* is centered below the lower staff.

mf

The second system continues the piece. The upper staff has a slur over the first two measures. The lower staff has a slur over the first two measures. The dynamic marking *mf* is placed in the middle of the system.

cresc.

rall. e dim.

a tempo

p

Reo. Reo.

The third system features a *cresc.* marking in the lower staff. The upper staff has a slur over the first two measures. The lower staff has a slur over the first two measures. The dynamic marking *p* is placed in the upper right. The instruction *rall. e dim.* is placed above the third measure, and *a tempo* is placed above the fourth measure. The word *Reo.* appears twice below the lower staff, with lines connecting them to the first and second measures of the lower staff.

p dim.

The fourth system concludes the piece. The upper staff has a slur over the first two measures. The lower staff has a slur over the first two measures. The dynamic marking *p dim.* is placed in the upper right.



### Example 3

Molto lento con espr. ♩ = c.76

The musical score for Example 3 is presented in three systems, each with a piano (p) and bass (b) staff. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The tempo is marked "Molto lento con espr." with a quarter note equal to approximately 76 beats per minute.

**System 1:** The piano staff begins with a dynamic marking of *p*. The tempo marking *più rall.* is placed above the first measure, and *a tempo* is placed above the second measure. The word *cant.* is written below the piano staff in the second measure.

**System 2:** The piano staff has a dynamic marking of *mf* in the second measure, *f* in the third measure, and *dim.* in the fourth measure. The bass staff continues with a steady eighth-note accompaniment.

**System 3:** The piano staff has a dynamic marking of *p* in the first measure. The tempo marking *rall.* is placed above the first measure. The system concludes with a double bar line.

# Example 4

Rubato ♩ = 100

The first system of musical notation consists of a grand staff with a treble and bass clef. The time signature is 3/4. The music begins with a forte (*f*) dynamic and a *cantabile* marking. The right hand features a melodic line with a long slur over the first four measures. The left hand provides harmonic support with chords and moving lines. A *Con ped.* marking is placed below the first measure of the bass line.

The second system continues the musical piece. The right hand has a melodic line with a slur. The left hand continues with chords and moving lines. A crescendo hairpin is visible in the right hand.

The third system of musical notation shows the continuation of the piece. The right hand has a melodic line with a slur. The left hand continues with chords and moving lines. A mezzo-piano (*mp*) dynamic marking is present in the right hand.

The fourth system of musical notation is the final system on the page. The right hand has a melodic line with a slur. The left hand continues with chords and moving lines. The dynamic marking is *pp* (pianissimo). The system concludes with a double bar line. Below the bass line, there are markings: *ped.*, an asterisk (\*), *ped.*, an asterisk (\*), *ped.*, and a dashed line with a vertical bar at the end.

# Candidate Copy: ALCM

## Test 3c

### Example 1

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a series of chords in the bass staff, followed by a melodic line in the treble staff that moves from a quarter note to an eighth note and then to a sixteenth note.

The second system continues the piece. The bass staff features a sequence of chords, while the treble staff has a melodic line with some slurs and ties, indicating a continuous flow of notes across the measures.

The third system shows further development of the musical ideas. The bass staff has a more active line with eighth notes, while the treble staff continues with a melodic line that includes some grace notes and slurs.

The fourth system concludes the piece. The bass staff has a series of chords, and the treble staff has a melodic line that ends with a final chord. The piece concludes with a double bar line.

Example 2

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes, including a sharp sign (F#) in the second measure. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and eighth notes.

The second system continues the piece. The upper staff shows a melodic line with a half note and a quarter note in the first measure, followed by eighth notes. The lower staff features a bass line with eighth notes and chords, including a double flat (Bbb) in the second measure.

The third system shows a change in the upper staff's melodic line, with a half note and a quarter note in the first measure. The lower staff continues with a bass line of eighth notes and chords, including a double flat (Bbb) in the second measure.

The fourth system concludes the piece. The upper staff features a melodic line with eighth notes and a half note. The lower staff provides harmonic support with eighth notes and chords, including a sharp sign (F#) in the second measure. The system ends with a double bar line.

Example 3

The first system of musical notation consists of two staves, treble and bass clef, in a 6/8 time signature with a key signature of one flat (B-flat). The treble staff begins with a quarter rest, followed by a dotted quarter note G4, and then a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5. The bass staff starts with a quarter rest, followed by a dotted quarter note G3, and then a series of eighth notes: A3, Bb3, C4, D4, E4, F4, G4. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble staff features a dotted quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5. The bass staff continues with eighth notes A3, Bb3, C4, D4, E4, F4, G4. The system concludes with a double bar line.

The third system of musical notation shows the final part of the piece. The treble staff has a dotted quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5. The bass staff continues with eighth notes A3, Bb3, C4, D4, E4, F4, G4. The system concludes with a double bar line.

Example 4

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a quarter note G4, followed by a dotted quarter note A4, an eighth note B4, and a quarter note C5. The second measure contains a dotted quarter note B4, an eighth note A4, and a quarter note G4. The third measure contains a dotted quarter note F4, an eighth note E4, and a quarter note D4. The fourth measure contains a dotted quarter note E4, an eighth note F4, and a quarter note G4. The lower staff is in bass clef. The first measure has a whole rest. The second measure has a quarter note G2 and a quarter note A2. The third measure has a quarter note B2 and a quarter note C3. The fourth measure has a quarter note D3 and a quarter note E3.

The second system of musical notation consists of two staves. The upper staff is in treble clef. The first measure has a quarter note G4. The second measure has a quarter note A4, a quarter note B4, and a quarter note C5. The third measure has a dotted quarter note B4, an eighth note A4, and a quarter note G4. The fourth measure has a dotted quarter note F4, an eighth note E4, and a quarter note D4. The lower staff is in bass clef. The first measure has a quarter note G2 and a quarter note A2. The second measure has a quarter note B2 and a quarter note C3. The third measure has a quarter note D3 and a quarter note E3. The fourth measure has a quarter note F3 and a quarter note G3.

The third system of musical notation consists of two staves. The upper staff is in treble clef. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a dotted quarter note G4 and a half note F4. The fourth measure has a dotted quarter note E4, an eighth note D4, and a quarter note C4. The lower staff is in bass clef. The first measure has a quarter note G2 and a quarter note A2. The second measure has a quarter note B2 and a quarter note C3. The third measure has a quarter note D3 and a quarter note E3. The fourth measure has a quarter note F3 and a quarter note G3.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef. The first measure has a quarter note G4. The second measure has a dotted half note F4. The third measure has a dotted half note E4. The fourth measure has a whole note D4. The lower staff is in bass clef. The first measure has a quarter note G2 and a quarter note A2. The second measure has a quarter note B2 and a quarter note C3. The third measure has a quarter note D3 and a quarter note E3. The fourth measure has a quarter note F3 and a quarter note G3.