

# LCM Exams

## Specimen Aural Tests: 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.

i) *Allegro*



ii) *Andante*



iii) *Con moto*



iv) *Grazioso*



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. Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The piece begins with a whole chord of Bb3, Eb3, and Gb3. The melody starts on a quarter note Gb4, followed by a half note Fb4, a quarter note Eb4, and a quarter note D4. The next measure contains a half note C4 and a quarter note Bb3. The final measure has a quarter note Ab3, a quarter note Gb3, and a quarter note Fb3.

2  Musical notation for Set 2, part 2. Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The piece begins with a whole chord of Bb3, Eb3, and Gb3. The melody starts on a quarter note Gb4, followed by a half note Fb4, a quarter note Eb4, and a quarter note D4. The next measure contains a half note C4 and a quarter note Bb3. The final measure has a quarter note Ab3, a quarter note Gb3, and a quarter note Fb3.

3  Musical notation for Set 2, part 3. Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The piece begins with a whole chord of Bb3, Eb3, and Gb3. The melody starts on a quarter note Gb4, followed by a half note Fb4, a quarter note Eb4, and a quarter note D4. The next measure contains a half note C4 and a quarter note Bb3. The final measure has a quarter note Ab3, a quarter note Gb3, and a quarter note Fb3.

Set 3

1  Musical notation for Set 3, part 1. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a whole chord of F#3, A3, and C#4. The melody starts with an eighth-note triplet of F#4, G4, and A4, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The next measure contains a half note F#4 and a quarter note E4. The final measure has a quarter note D4, a quarter note C#4, and a quarter note B4.

2  Musical notation for Set 3, part 2. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a whole chord of F#3, A3, and C#4. The melody starts with an eighth-note triplet of F#4, G4, and A4, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The next measure contains a half note F#4 and a quarter note E4. The final measure has a quarter note D4, a quarter note C#4, and a quarter note B4.

3  Musical notation for Set 3, part 3. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a whole chord of F#3, A3, and C#4. The melody starts with an eighth-note triplet of F#4, G4, and A4, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The next measure contains a half note F#4 and a quarter note E4. The final measure has a quarter note D4, a quarter note C#4, and a quarter note B4.

Set 4

1  Musical notation for Set 4, part 1. Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The piece begins with a whole chord of Bb3, Eb3, and Gb3. The melody starts with a quarter note Gb4, a quarter note Fb4, a quarter note Eb4, and a quarter note D4. The next measure contains a half note C4 and a quarter note Bb3. The final measure has a quarter note Ab3, a quarter note Gb3, and a quarter note Fb3.

2  Musical notation for Set 4, part 2. Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The piece begins with a whole chord of Bb3, Eb3, and Gb3. The melody starts with a quarter note Gb4, a quarter note Fb4, a quarter note Eb4, and a quarter note D4. The next measure contains a half note C4 and a quarter note Bb3. The final measure has a quarter note Ab3, a quarter note Gb3, and a quarter note Fb3.

3  Musical notation for Set 4, part 3. Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The piece begins with a whole chord of Bb3, Eb3, and Gb3. The melody starts with a quarter note Gb4, a quarter note Fb4, a quarter note Eb4, and a quarter note D4. The next measure contains a half note C4 and a quarter note Bb3. The final measure has a quarter note Ab3, a quarter note Gb3, and a quarter note Fb3.

# Candidate Copy: Grade Four

## Test 2b

### Set 1

1 

2 

3 

### Set 2

1 

2 

3 

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 G4, followed by eighth notes A4, B4, C5, and D5. The next measure contains a quarter note E5, a quarter note D5, and a dotted quarter note C5. The third measure has a dotted half note B4. The fourth measure has a dotted half note A4. The fifth measure contains a quarter rest, followed by eighth notes G4, F#4, E4, and D4. The final measure has a dotted quarter note C4.

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 G4, followed by eighth notes A4, B4, C5, and D5. The next measure contains a quarter note E5, a quarter note D5, and a dotted quarter note C5. The third measure has a dotted half note B4. The fourth measure has a dotted half note A4. The fifth measure contains a quarter rest, followed by eighth notes G4, F#4, E4, and D4. The final measure has a dotted quarter note C4.

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 G4, followed by eighth notes A4, B4, C5, and D5. The next measure contains a quarter note E5, a quarter note D5, and a dotted quarter note C5. The third measure has a dotted half note B4. The fourth measure has a dotted half note A4. The fifth measure contains a quarter rest, followed by eighth notes G4, F#4, E4, and D4. The final measure has a dotted quarter note C4.

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 G4, followed by eighth notes A4, Bb4, and C5. The next measure contains a quarter note D5, a quarter note C5, and a dotted quarter note B4. The third measure has a dotted half note A4. The fourth measure contains a quarter rest, followed by eighth notes G4, F#4, E4, and D4. The final measure has a dotted quarter note C4.

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 G4, followed by eighth notes A4, Bb4, and C5. The next measure contains a quarter note D5, a quarter note C5, and a dotted quarter note B4. The third measure has a dotted half note A4. The fourth measure contains a quarter rest, followed by eighth notes G4, F#4, E4, and D4. The final measure has a dotted quarter note C4.

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 G4, followed by eighth notes A4, Bb4, and C5. The next measure contains a quarter note D5, a quarter note C5, and a dotted quarter note B4. The third measure has a dotted half note A4. The fourth measure contains a quarter rest, followed by eighth notes G4, F#4, E4, and D4. The final measure has a dotted quarter note C4.

# 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.