

LCM Exams

Specimen Aural Tests: 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).

i)

Allegretto

mp

This musical score is for Test 1(i). It is in 4/4 time and the key of D major. The tempo is marked 'Allegretto'. The dynamics are marked 'mp'. The score consists of two systems. The first system has three measures. The second system has two measures. The melody is in the treble clef, and the bass line is in the bass clef.

This block shows a short phrase from the passage, unharmonised. It consists of two measures in the treble clef. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The phrase is marked with a '7' above the notes, indicating a specific rhythmic pattern.

ii)

Andante con moto

mf

This musical score is for Test 1(ii). It is in 4/4 time and the key of B minor. The tempo is marked 'Andante con moto'. The dynamics are marked 'mf'. The score consists of two systems. The first system has three measures. The second system has two measures. The melody is in the treble clef, and the bass line is in the bass clef. There are triplets in both the melody and the bass line.

This block shows a short phrase from the passage, unharmonised. It consists of two measures in the treble clef. The first measure contains a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The second measure contains a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The phrase is marked with a '3' above the notes, indicating a triplet.

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. The right hand has a more active melodic line. 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)

Detailed description of the musical exercises: Exercise i) is in G major, 6/8 time, with a key chord (G major) in the first measure. The melody consists of G4, A4, B4, A4, G4. The bass line has a whole rest in the first measure, followed by G3, B3, D4 in the second, third, and fourth measures. Brackets above the final two measures are labeled 'Perfect', 'Imperfect', and 'Interrupted'. Exercise ii) is in B-flat major, 3/4 time, with a key chord (B-flat major) in the first measure. The melody consists of Bb4, C5, D5, C5, Bb4. The bass line has whole rests in the first two measures, followed by Bb3, C4, D4 in the third, fourth, and fifth measures. Brackets above the final two measures are labeled 'Perfect', 'Imperfect', and 'Interrupted'. Exercise iii) is in B-flat major, 4/4 time, with a key chord (B-flat major) in the first measure. The melody consists of Bb4, C5, D5, C5, Bb4. The bass line has whole rests in the first two measures, followed by Bb3, C4, D4 in the third, fourth, and fifth measures. Brackets above the final two measures are labeled 'Perfect', 'Imperfect', and 'Interrupted'. Exercise iv) is in G major, 2/4 time, with a key chord (G major) in the first measure. The melody consists of G4, A4, B4, A4, G4. The bass line has whole rests in the first two measures, followed by G3, B3, D4 in the third, fourth, and fifth measures. Brackets above the final two measures are labeled 'Perfect', 'Imperfect', and 'Interrupted'. Exercise v) is in G major, 6/8 time, with a key chord (G major) in the first measure. The melody consists of G4, A4, B4, A4, G4. The bass line has a whole rest in the first measure, followed by G3, B3, D4 in the second, third, and fourth measures. Brackets above the final two measures are labeled 'Perfect', 'Imperfect', and 'Interrupted'.

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)

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.