

LCM Exams

Specimen Aural Tests: 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 begins 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 and ends with "poco rit.". The third system is marked "a tempo" and includes "dim. e rall." and a dynamic change from piano (p) to pianissimo (pp).

[Form: ABA (or ABA')]

ii) Allegro ♩ = 120

mf

cresc.

f

poco rit.

a tempo

ff

[Form: ABA]

iii) Moderato

mf

Con Ped ad lib

f

p

pp

rit.

a tempo

rit.

[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)

vi) Perfect Imperfect Interrupted Plagal

Exercise vi) is in 3/4 time and the key of D major. It consists of four measures, each illustrating a different type of cadence. The first measure shows a 'Perfect' cadence with a D major triad in the treble and a D major triad in the bass. The second measure shows an 'Imperfect' cadence with a D major triad in the treble and a D major triad in the bass. The third measure shows an 'Interrupted' cadence with a D major triad in the treble and a D major triad in the bass. The fourth measure shows a 'Plagal' cadence with a D major triad in the treble and a D major triad in the bass.

vii)

Exercise vii) is in 4/4 time and the key of D major. It consists of four measures, each illustrating a different type of cadence. The first measure shows a 'Perfect' cadence with a D major triad in the treble and a D major triad in the bass. The second measure shows an 'Imperfect' cadence with a D major triad in the treble and a D major triad in the bass. The third measure shows an 'Interrupted' cadence with a D major triad in the treble and a D major triad in the bass. The fourth measure shows a 'Plagal' cadence with a D major triad in the treble and a D major triad in the bass.

viii)

Exercise viii) is in 3/4 time and the key of D major. It consists of four measures, each illustrating a different type of cadence. The first measure shows a 'Perfect' cadence with a D major triad in the treble and a D major triad in the bass. The second measure shows an 'Imperfect' cadence with a D major triad in the treble and a D major triad in the bass. The third measure shows an 'Interrupted' cadence with a D major triad in the treble and a D major triad in the bass. The fourth measure shows a 'Plagal' cadence with a D major triad in the treble and a D major triad in the bass.

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 piano (p) 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 second ending bracket, both marked with a piano (p) dynamic.

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 second ending bracket, both marked with a piano (p) dynamic.

ii)

Second exercise (ii) musical notation. 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 is marked with a piano (p) dynamic.

First system of musical notation, consisting of a treble and bass clef staff. The key signature has two flats (B-flat and E-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including some accidentals. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with a clear cadence at the end of the system.

iii)

Third system of musical notation, marked with a 'iii)' above the staff. The key signature changes to one sharp (F#) and the time signature is 3/4. The treble staff has a more active melodic line with eighth notes, while the bass staff continues with a steady accompaniment.

Fourth system of musical notation, continuing the 3/4 piece. The melodic line in the treble staff shows some chromatic movement, and the bass staff maintains the accompaniment.

Fifth system of musical notation, the final system on the page. It concludes the piece with a final cadence in the treble staff and a sustained bass line.

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 eighth-note runs in the first two measures, and then a quarter note with a grace note in the third measure. The lower staff is in bass clef and features a steady accompaniment of chords and eighth notes.

The second system continues the piece. The upper staff shows a melodic line with a half note in the first measure, followed by eighth-note runs in the second and fourth measures. The lower staff maintains the accompaniment pattern, with some chordal changes.

The third system features a melodic line in the upper staff with a quarter note and a half note in the first measure, followed by eighth-note runs in the second and fourth measures. The lower staff continues the accompaniment.

The fourth system concludes the piece. The upper staff has a quarter note with a grace note in the first measure, followed by eighth-note runs in the second and fourth measures. The lower staff features a more active accompaniment with eighth-note runs in the first two measures. The system ends with a double bar line and a repeat sign.

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.