LCM Exams
Specimen Aural Tests: Grade Seven

Rhythm

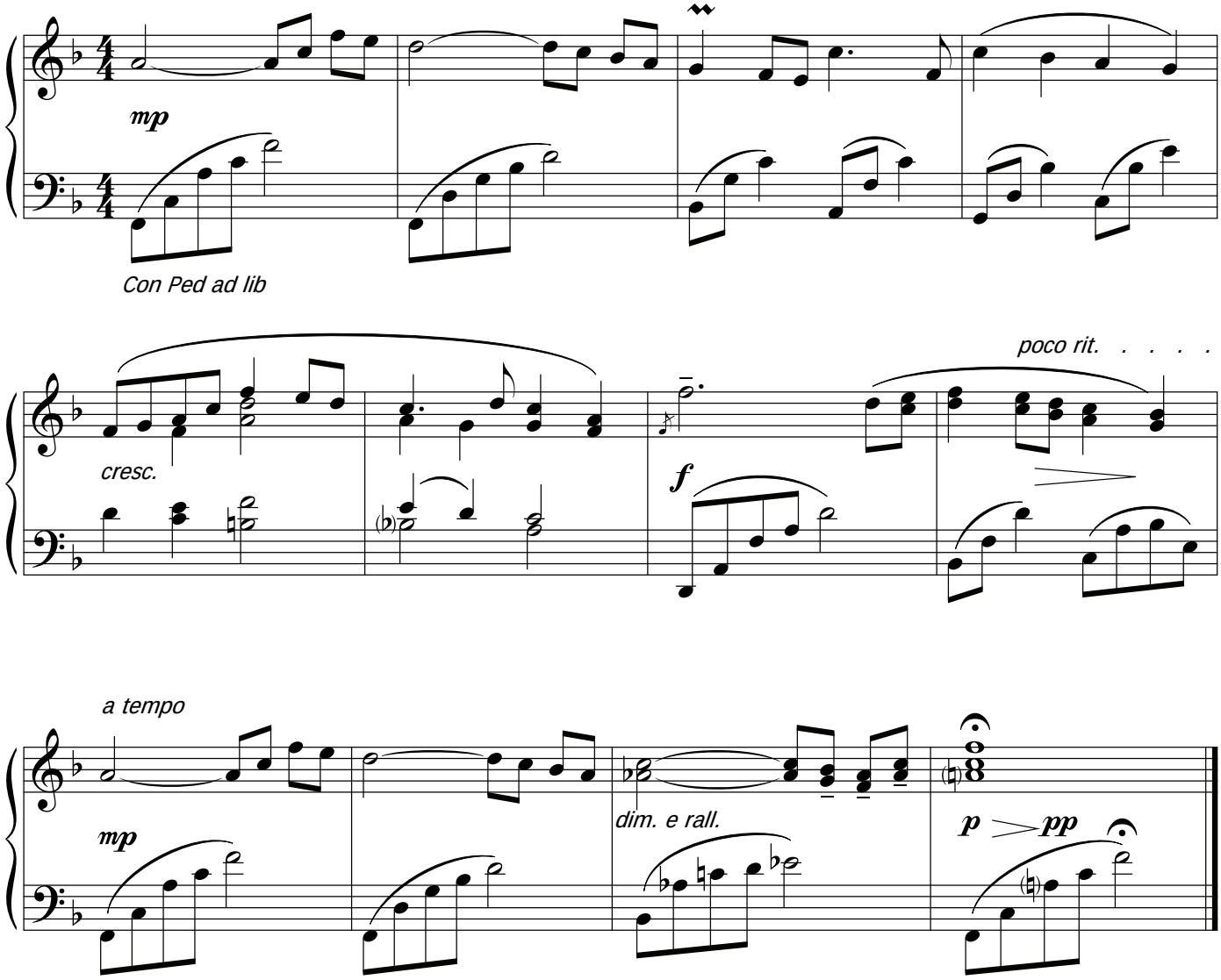
Test 1a [2 marks]

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



[Form: ABA (or ABA')]

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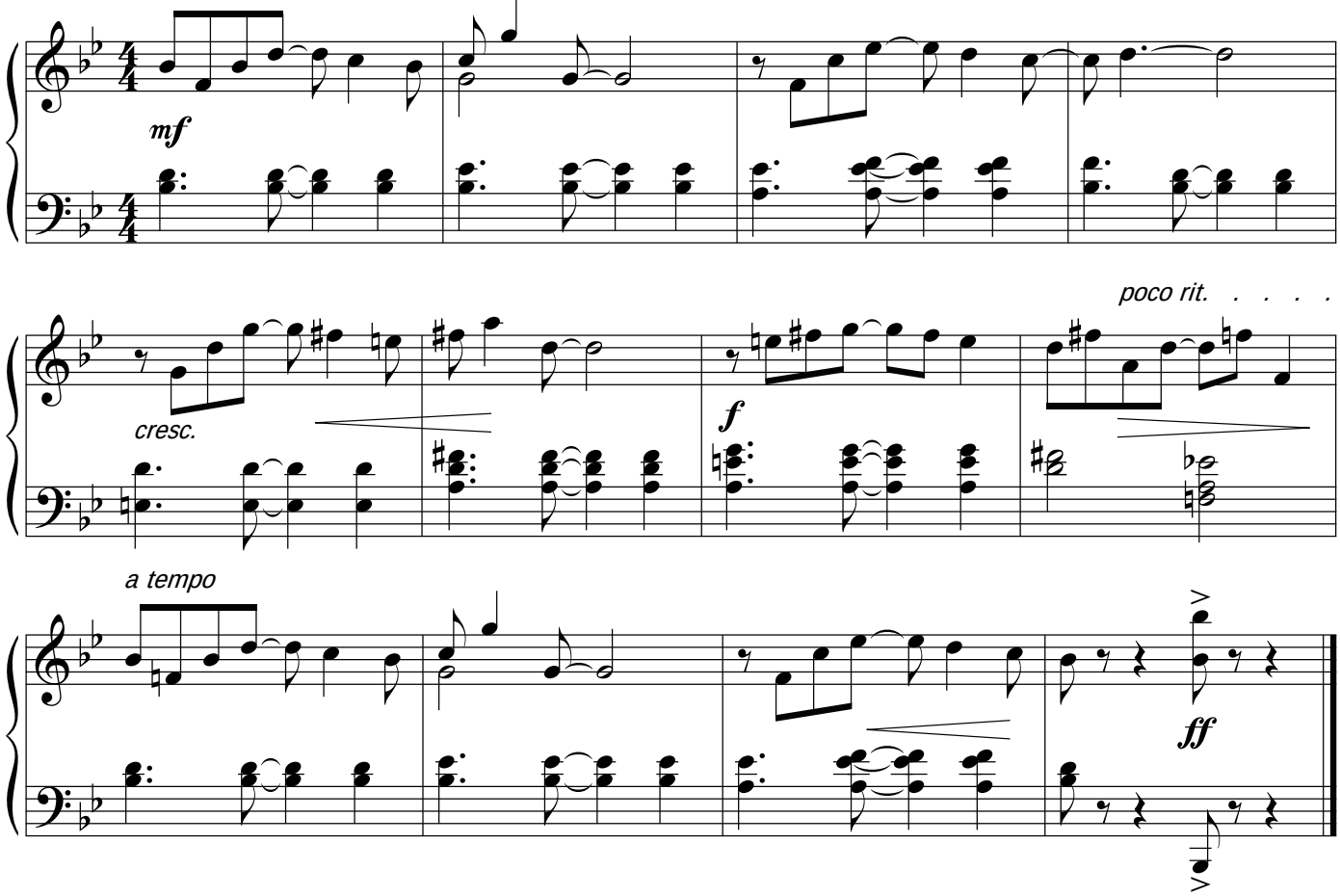
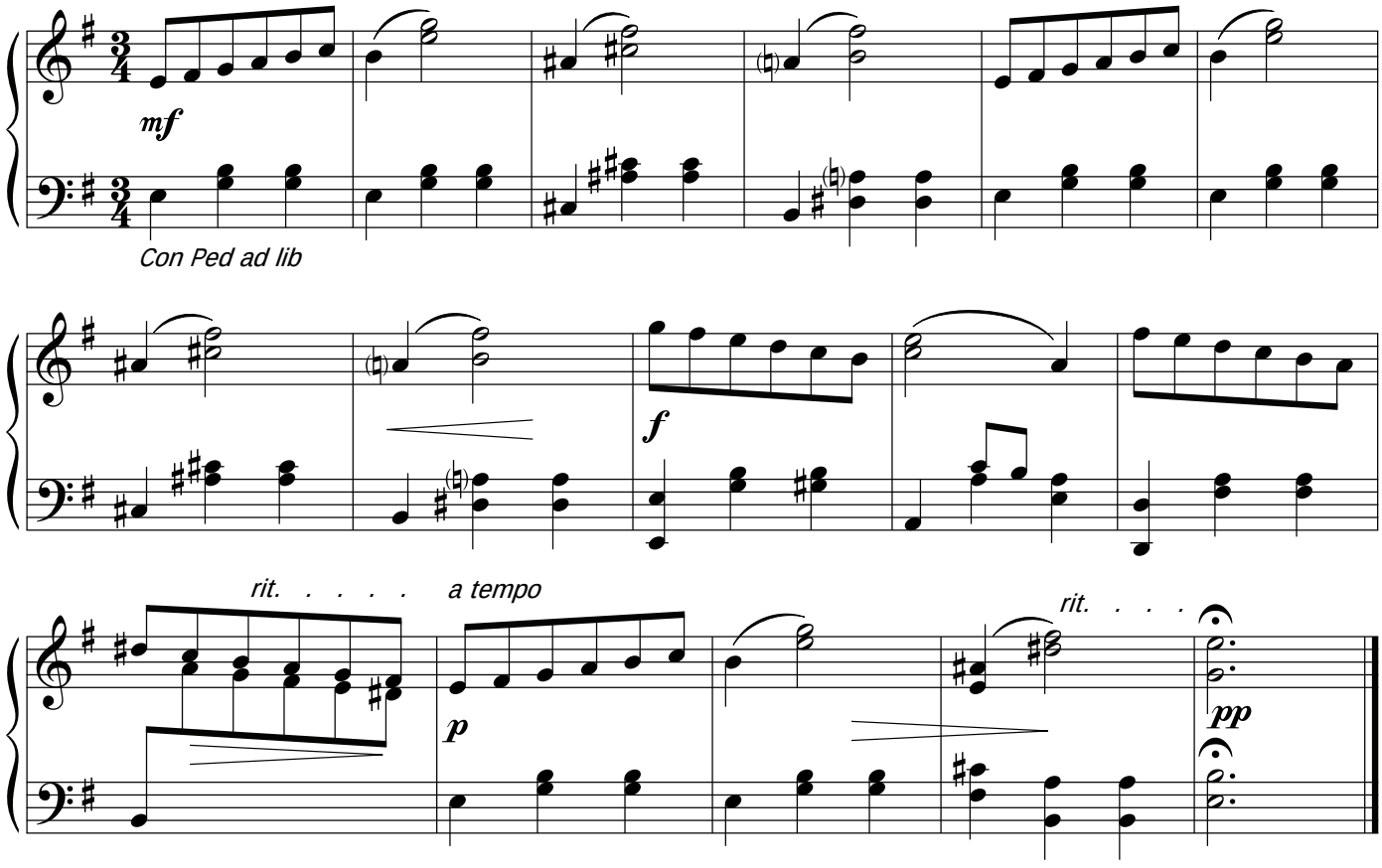
ii) Allegro ♩ = 120



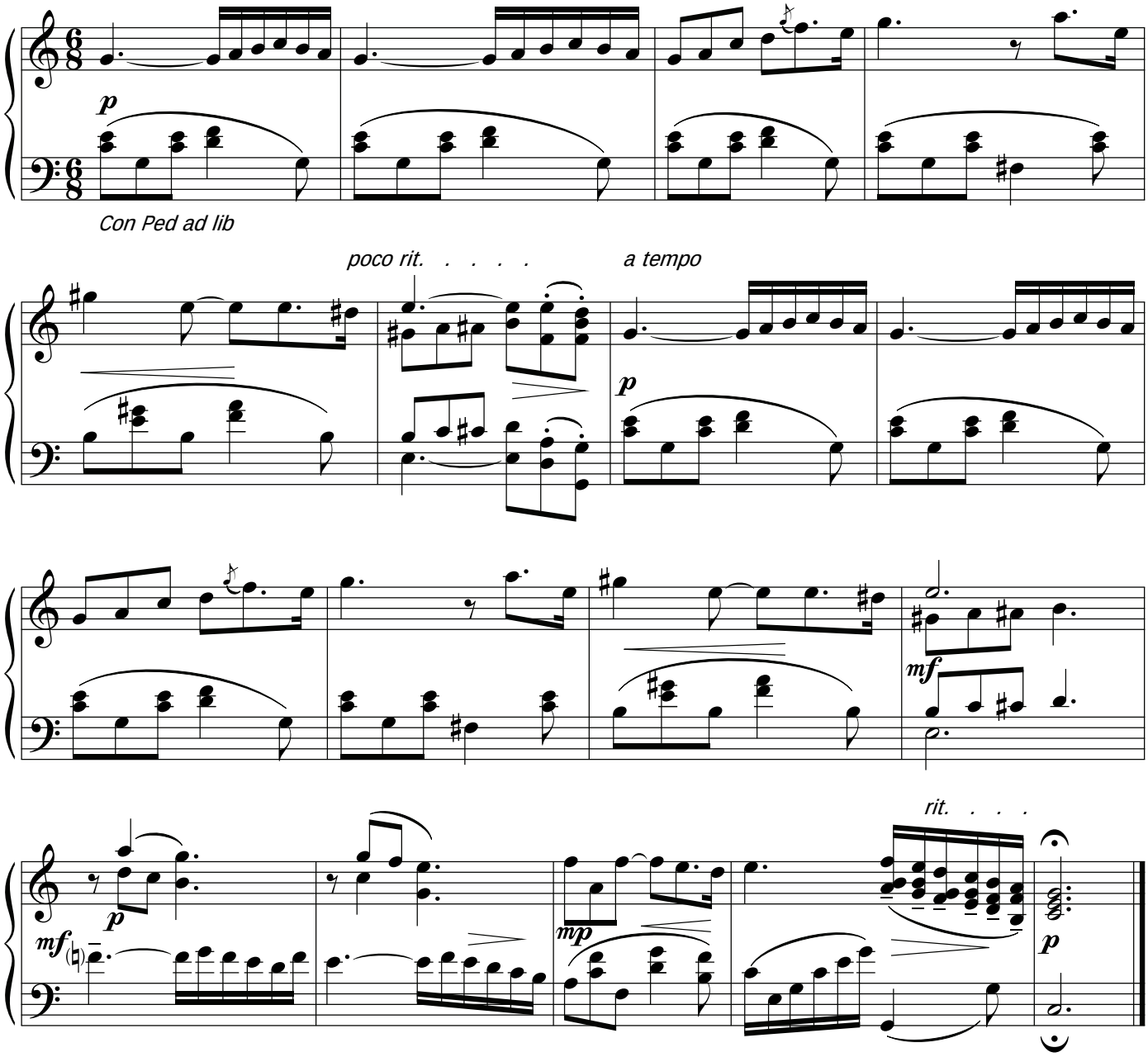
[Form: ABA]

iii) Moderato



[Form: AABA]

iv) Rubato con espr. ♪ = 108



[Form: AAB]

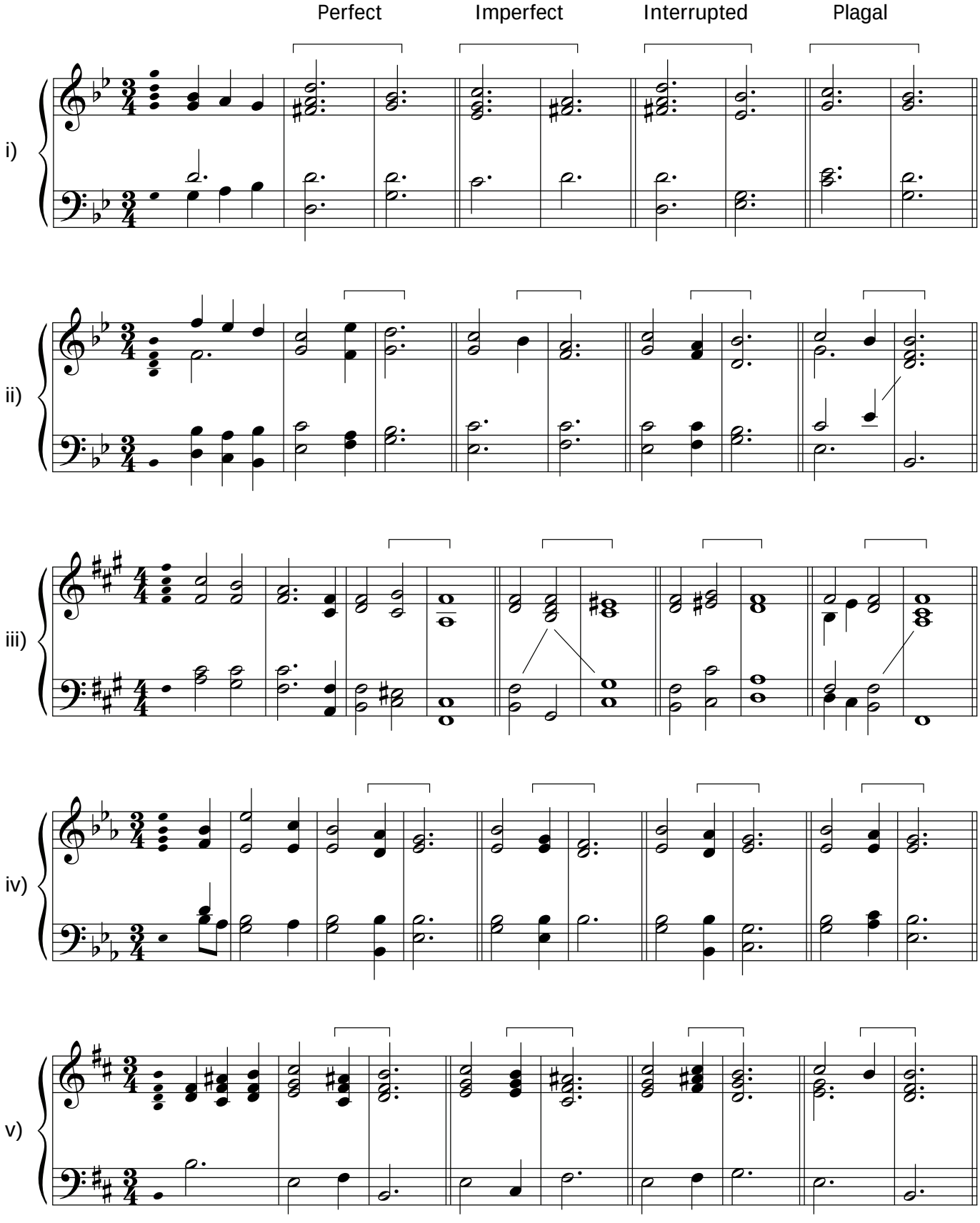
Test 1b [4 marks]

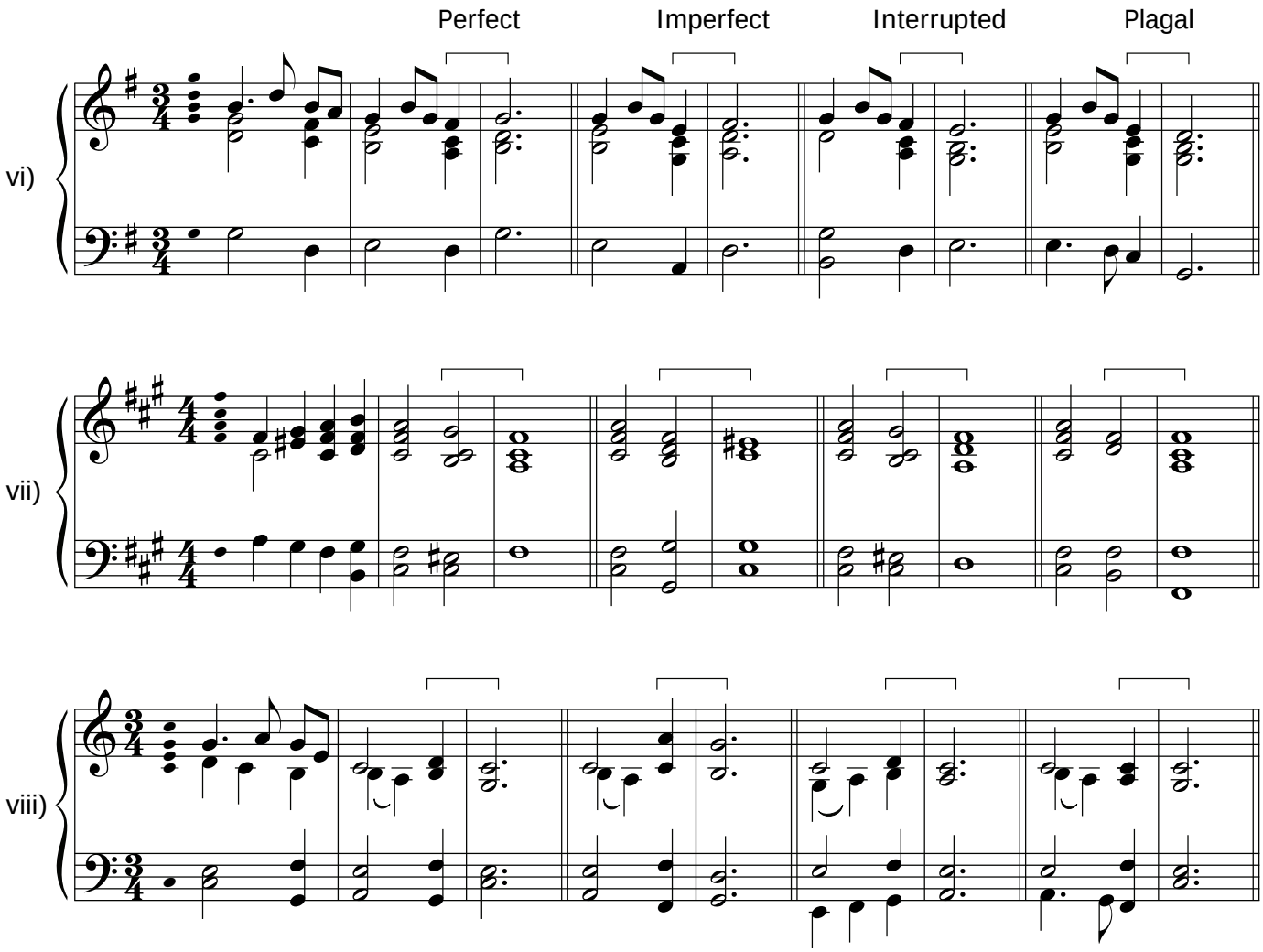
The candidate will be given a copy of the score, without phrasing, tempo, articulation or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

- 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.)

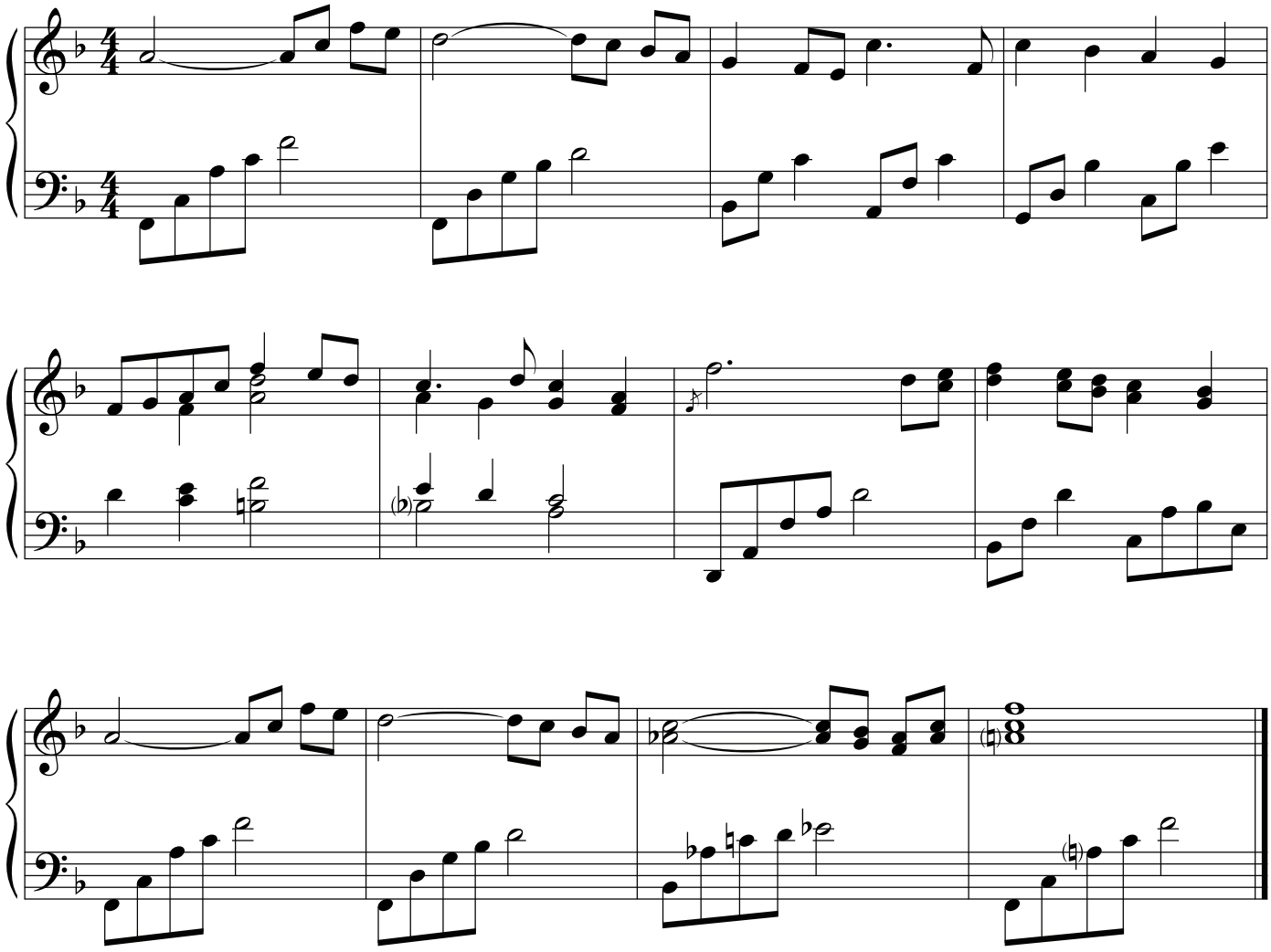



Perfect
Imperfect
Interrupted
Plagal
vi)
vii)
viii)

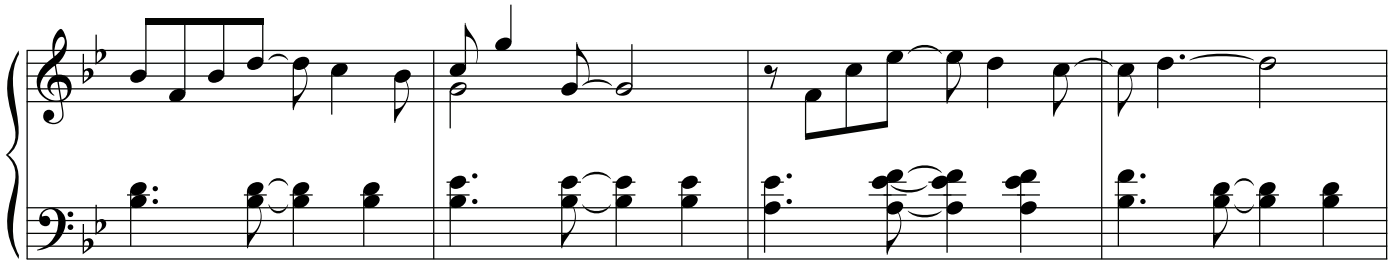
Candidate Copy: Grade Seven

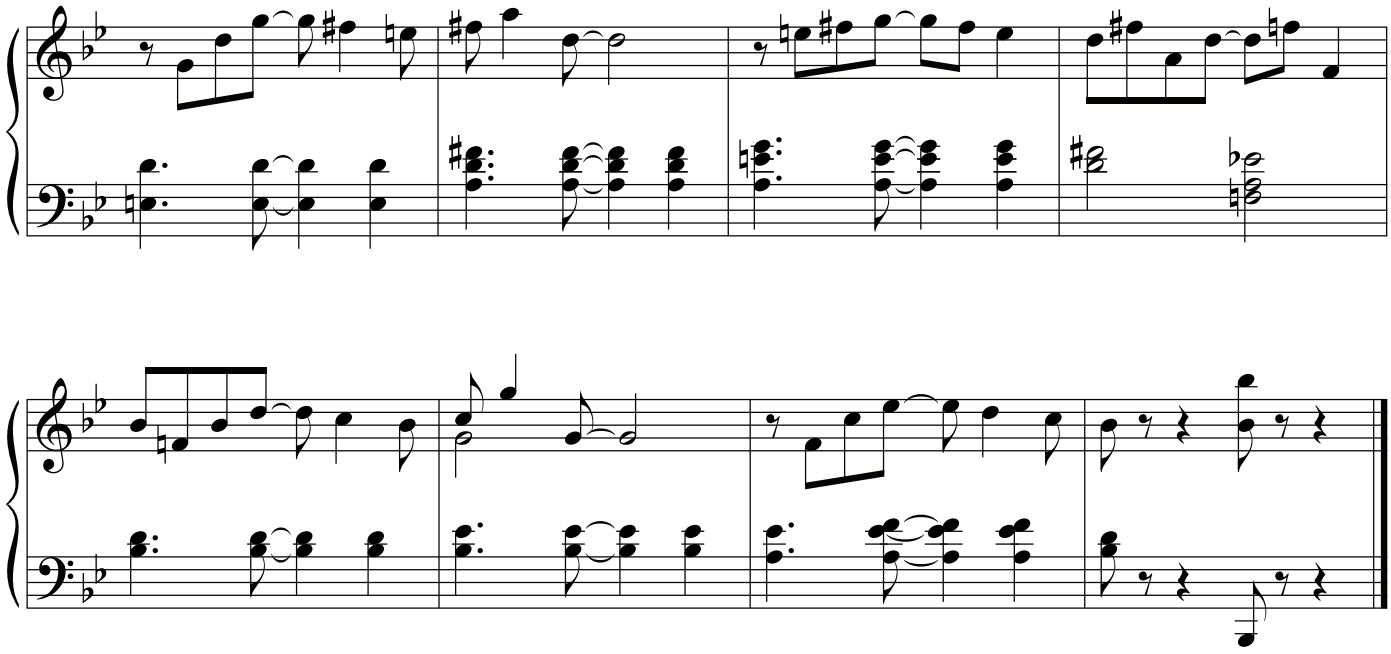
Test 1b

i)

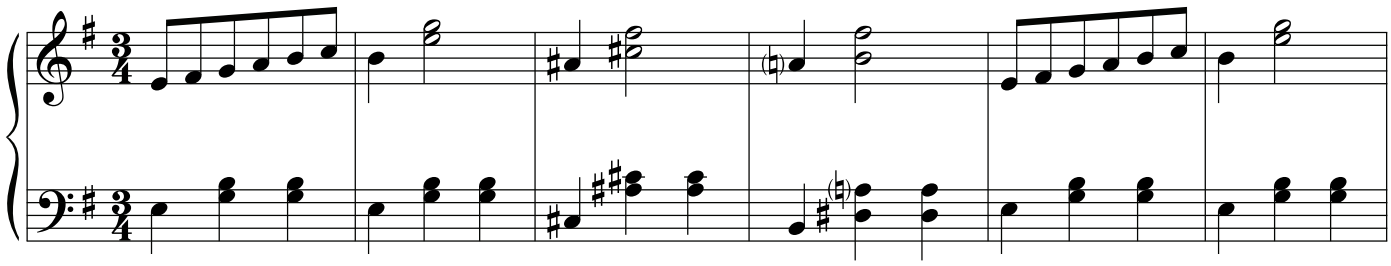


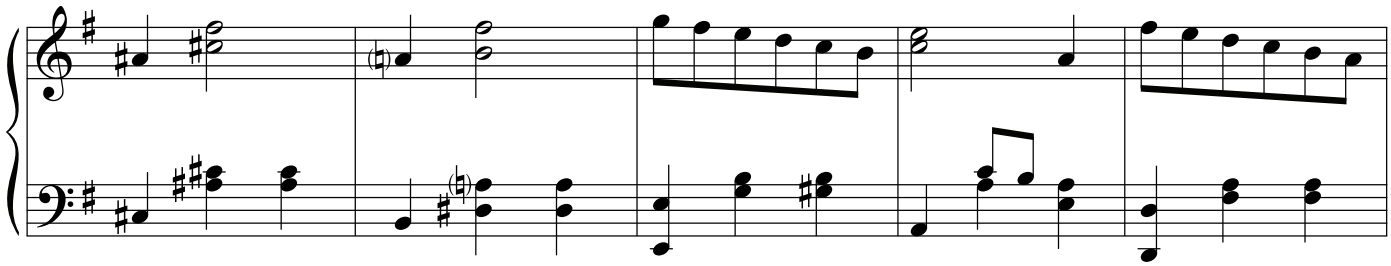
ii)

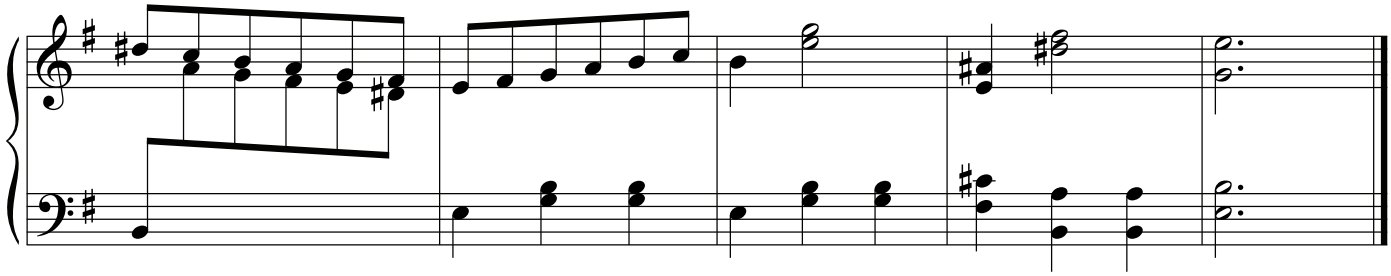




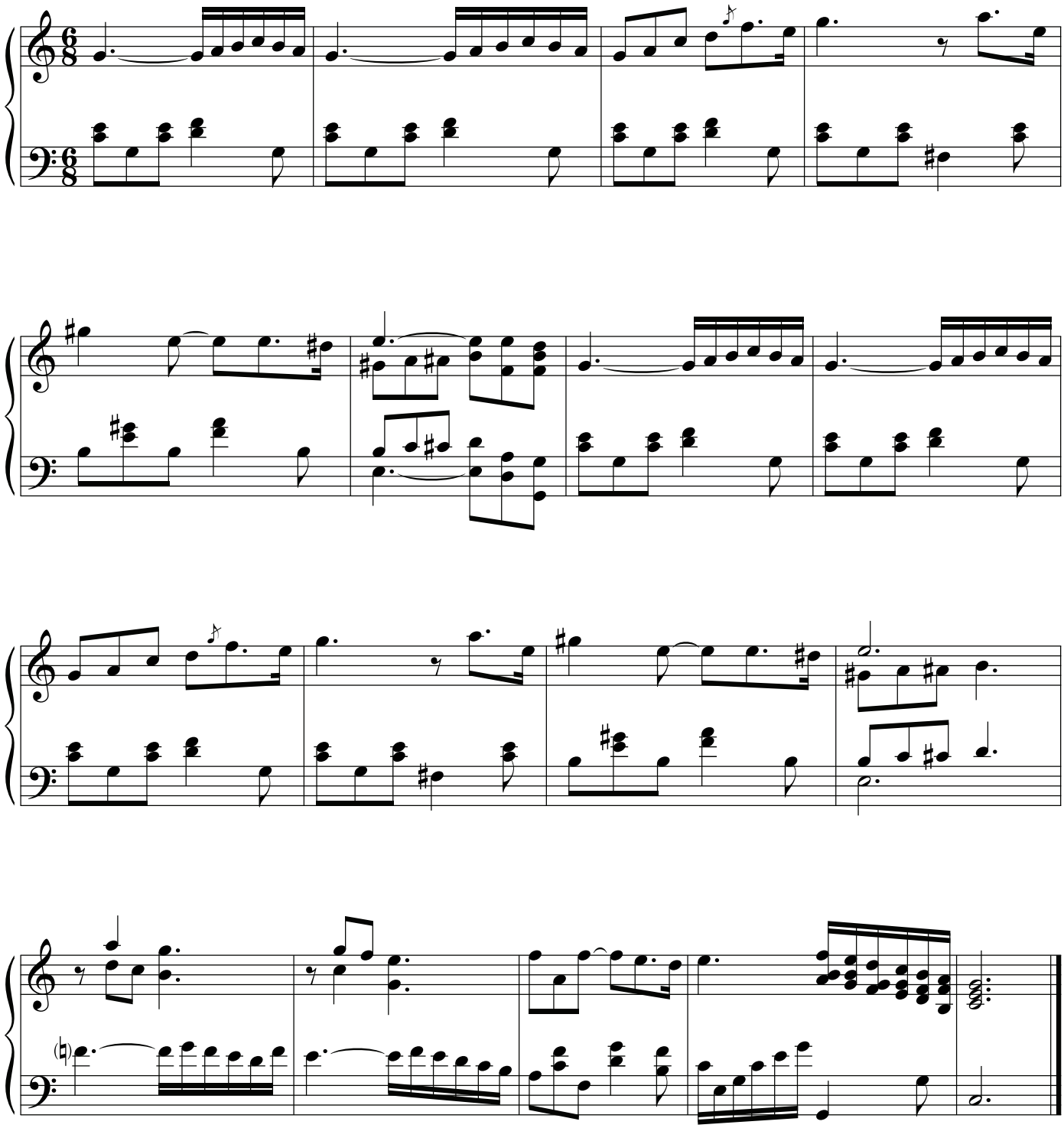
iii)







iv)



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.