

# LCM Exams

## Specimen Aural Tests: 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)

Allegro non troppo

ii)

Andante

iii)

*mp*

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 G4 (major 2nd), 3. A4 and C5 (minor 3rd), 4. Bb4 and D5 (tritone/augmented 4th), 5. C5 and E5 (major 3rd), 6. F4 and A4 (major 3rd), 7. G4 and Bb4 (minor 3rd), 8. A4 and C5 (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>Perfect / Finished</p>
<p>Interrupted / Unfinished</p>	<p>Imperfect / Unfinished</p>
<p>Plagal / Finished</p>	<p>Perfect / Finished</p>
<p>Interrupted / Unfinished</p>	<p>Imperfect / Unfinished</p>

# 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.