

## AURAL TRAINING IN PRACTICE (Grades 6-8)

<b>Grade 6</b>	
<p>Test A: Melodic Repetition (echoes)            ‘I’d like you to repeat the upper part of a two-part phrase; would you prefer to sing it or play it?... I’ll play it twice. Here is the key chord [play]. [Count two bars, then play the phrase once]. Here it is again. [Repeat the phrase without counting in.] ...Thank you.</p>	<p>Sing or play from memory <b>the upper part of a two-part phrase</b> heard twice.</p> <p>will begin on a note from the tonic triad            will be in duple (including <math>\frac{3}{8}</math> time), triple or quadruple time            will be major or minor up to three sharps and flats            will be in the range of an octave            will not include any chromatic notes            will be no longer than four bars</p>
<p>Test B: Sight-singing            ‘[When appropriate: <b>Would you prefer to sing notes in treble or bass clef?</b>] Here is a melody for you to sing while I play the accompaniment – number...on this page. First I’ll give you the key-chord , your starting note and the speed; then you can have a few moments to look through and try it out loud. Here is the key chord [name and play], your starting note [name and play] and the speed [indicate]. [After about 15 seconds] Here is the key-chord again [play] and your starting note [play]; now I’ll count in two bars [count in]...Thank you</p>	<p>Sing a melody from score, <b>while the examiner plays an accompaniment.</b></p> <p>will be from treble or bass clef (student preference)            will be in the range of <b>an octave</b> in a major <b>or minor</b> key up to <b>three</b> sharps of flats.            will begin <b>on a note from the tonic triad</b>            will not include any chromatic notes,  <b>accidentals in minor keys</b>  <b>pitch and rhythm assessed in a given tempo</b></p>
<p>Tests C: <b>Cadences</b>            ‘Next tell me whether the cadence at the end of this phrase is perfect or imperfect. I’ll play it twice. Here is the key-chord [play]. [Play the phrase once.] Here it is again. [Repeat the phrase]. What is the cadence?...Thank you.</p>	<p>Identify the cadence at the end of a phrase as perfect or imperfect.</p> <p>the phrase will be in a major or minor key            the chords in the cadence will be in root position</p>
<p>Test D:</p> <p>(i) Musical Features            ‘Listen to this piece, then I’ll ask you about [choose either texture or structure] and about... [choose one other listed feature]. [After playing ask one question at a time].</p> <p>(ii) Rhythmic Repetition            ‘Now clap the rhythm of the notes in this phrase, after I’ve played it twice more. [Play the extract once]. Here it is again. [Repeat the extract]... is it in two time, three time or four time?... Thank you.</p>	<p>(i) Listen to a piece and answer questions about either <b>texture or structure</b>, and about <b>one other feature</b> (dynamics, articulation, tempo, tonality, character, style and period, <b>texture or structure</b>)</p> <p>(ii) Clap the rhythm of a short six-bar extract heard twice, and then identify the metre.</p>

<b>Grade 7</b>	
<p>Test A: Melodic Repetition (echoes)  ‘I’d like you to repeat the <b>lower part</b> of a two-part phrase; would you prefer to sing it or play it?... I’ll play it twice. Here is the key chord [play]. [Count two bars, then play the phrase once]. Here it is again. [Repeat the phrase without counting in.] ...Thank you.</p>	<p>Sing or play from memory <b>the lower part</b> of a two-part phrase heard twice.</p> <p>will begin on a note from the tonic triad  will be in duple (including <math>\frac{3}{8}</math> time), triple or quadruple time  will be major or minor up to three sharps and flats  will be in the range of an octave  will not include any chromatic notes  will be no longer than four bars</p>
<p>Test B: Sight-singing  ‘[When appropriate: Would you prefer to sing notes in treble or bass clef?] Here is a <b>two-part phrase</b>; I’d like you sing the upper part while I play the lower part – number...on this page. First I’ll give you the key-chord , your starting note and the speed; then you can have a few moments to look through and try it out loud. Here is the key chord [name and play], your starting note [name and play] and the speed [indicate]. [After about 15 seconds] Here is the key-chord again [play] and your starting note [play]; now I’ll count in two bars [count in]...Thank you</p>	<p>Sing <b>the upper part of a two-part phrase</b> from score, while the examiner plays <b>the lower part</b>.</p> <p>will be from treble or bass clef (student preference)  will be in the range of an octave in a major or minor key up to <b>four</b> sharps of flats.  will begin on a note from the tonic triad  will not include any chromatic notes,  accidentals in minor keys  pitch and rhythm assessed in a given tempo</p>
<p>Tests C: Cadences, <b>chords &amp; modulations</b>  ‘Is the cadence at the end of this phrase, perfect, imperfect or <b>interrupted</b>? I’ll play it twice. Here is the key-chord [play]. [Play the phrase once]. Here it is again. [Repeat the phrase]. What is the cadence?  ‘Next tell me what <b>the two chords in that cadence are</b>. Here is the key-chord again [name and play] and now the two chords [play them slowly as a pair]. What are they?  ‘Now a <b>modulation</b>. Tell me where the music modulates to at the end of this passage – you will hear it only once. It begins in ...major and this is the key chord [play]. [Play the passage]. Where does it modulate to?...Thank you.</p>	<p>(i) Identify the cadence at the end of a phrase as perfect, imperfect, <b>or interrupted</b>.  the phrase will be in a major or minor key  the chords in the cadence will be in root position</p> <p>(ii) <b>Identify two chords forming the above cadence</b>.  Chords will be limited to I, IV, V, V7, VI in root position</p> <p>(iii) <b>Identify the modulation at the end of a passage beginning in a major key</b>.  will be played only once  will be in a major key</p>
<p>Test D:  (iii) Musical Features  ‘Listen to this piece, then I’ll ask you about... and about... [choose <b>any two features</b> listed below] After playing ask one question at a time].  (iv) Rhythmic Repetition  ‘Now clap the rhythm of the notes in this phrase, after I’ve played it twice more. [Play the extract once]. Here it is again. [Repeat the extract]... is it in two time, three time or four time <math>\frac{3}{8}</math> time?... Thank you.</p>	<p>(i) Listen to a piece and answer questions about <b>two of the following features</b>: dynamics, articulation, tempo, tonality, character, style and period, texture, structure</p> <p>(ii) Clap the rhythm of a short six-bar extract heard twice, and then identify the metre as two time, three time, four time, <b>or <math>\frac{3}{8}</math> time</b>.</p>

	<b>Grade 8</b>
<p>Test A: Melodic Repetition (echoes), <b>cadences, &amp; chords</b>  ‘I’d like you to repeat the <b>lowest</b> part of a <b>three-part</b> phrase; would you prefer to sing it or play it?... I’ll play it twice. Here is the key chord [play]. [Count two bars, then play the phrase once]. Here it is again. [Repeat the phrase without counting in.] ...Thank you.</p> <p>‘Now tell me what cadence is at the end of this next phrase. I’ll play it twice. Here is the key-chord [play]. [Play the continuing phrase once]. Here it is again [repeat the phrase]. What is the cadence?</p> <p>‘Now tell me what the last three chords are. First I’ll give you the key-chord, then I’ll play through the three chords you need to name. Here is the key-chord [name and play] and the three chords [play the chords slowly in sequence]. Now I’ll stop on each chord for you to name it. Here is the key-chord again [play]. First this chord...now this...and the last...Thank you.</p>	<p>(i) Sing or play from memory <b>the lowest part</b> of a <b>three-part</b> phrase heard twice.  will begin on a note from the tonic triad  will be in duple (including <math>\frac{3}{8}</math> time), triple or quadruple time  will be major or minor up to three sharps and flats  will be in the range of an octave  will not include any chromatic notes  will be no longer than four bars</p> <p>(ii) Identify the cadence at the end of continuing phrase as perfect, imperfect interrupted or <b>plagal</b>.</p> <p>(iii) Identify the <b>three</b> chords (<b>including their positions</b>) forming the above cadential progressions.  will be in a major or minor key  the chords will be limited to I (any position), II (root or first), IV (root), V (any position), V7 (root), VI (root).</p>
<p>Test B: Sight-singing  ‘[When appropriate: Would you prefer to sing notes in treble or bass clef?] Here is a two-part phrase; I’d like you sing the <b>lower</b> part while I play the <b>upper</b> part – number...on this page. First I’ll give you the key-chord, your starting note and the speed; then you can have a few moments to look through and try it out loud. Here is the key chord [name and play], your starting note [name and play] and the speed [indicate]. [After about 15 seconds] Here is the key-chord again [play] and your starting note [play]; now I’ll count in two bars [count in]...Thank you</p>	<p>Sing <b>the lower part</b> of a two-part phrase from score, while the examiner plays <b>the upper part</b>.</p> <p>will be from treble or bass clef (student preference)  will be in the range of an octave in a major or minor key up to four sharps of flats.  will begin on a note from the tonic triad  will not include any chromatic notes,  accidentals in minor keys  pitch and rhythm assessed in a given tempo</p>
<p>Tests C: Modulations  ‘Now <b>two modulations</b>. Tell me where the music modulates to at the end of each passage – you will hear each of them only once. The first one begins in ...major and this is the key chord [play]. [Play the passage]. Where does it modulate to?... The second one begins in... minor and this is the key-chord [play] [play the passage]. Thank you.</p>	<p>Identify <b>two modulations</b>. The first at the end of a passage beginning in a major key, the second at the end of a passage beginning in a <b>minor key</b>.</p> <p>will be played only once  in minor keys that modulate to the V the student doesn’t need to specify tonality.</p>
<p>Test D: Musical Features  ‘Listen to this piece, then the features that you notice. You might describe the texture, structure, character or style and period, but mention any feature that you think is relevant... Thank you .</p>	<p>Describe the characteristic features of a piece played by the examiner (<b>without prompting from questions</b>).</p> <p>The onus is on the candidate to be as detailed and accurate as possible drawing on all information from previous grades.</p>

### In the exam

- Conducted by examiner at the piano, so student faces the keyboard and can't see the keys.
- Student can request to take them at any stage of the exam
- Examiner will always follow the rubric (fixed set of words or instructions)
- Pitch, not vocal quality, is examined, and can be sung to any vowel, consonant followed by a vowel, or humming/whistling. Students can request a different to register to sing.
- You're encouraged to use Italian terms, but you don't have to.
- You can have a second attempt only at the examiner's discretion – but this will be taken into account in assessment.

### Marking Scheme

Distinction	18	Quick accurate and perceptive responses
Merit	15-17	Good responses Minor errors or hesitation
Pass	12-14	Approximately half the tests correctly answered, Evidence of awareness, despite hesitation and error
Below Pass	0-11	(9-11) Slow and uncertain responses, Inaccuracy in all parts of test, (6-8) Very slow and mostly incorrect responses, All tests entirely inaccurate (0) No work presented