

TRINITY GUILDHALL

Trinity Guildhall Aural Tests from 2007

NB Tests for Initial and Grade 1 are all in major keys; Grades 2 - 5 and 8 may be in major or minor. Grade 6 tests are major and Grade 7 are minor.

Initial

1. To sing, hum or whistle the final note of a 4 bar melody in $\frac{2}{4}$ time, played with the final note omitted. The note should be sung in strict time. The key chord will be sounded before the melody is played. In all circumstances this note will be the tonic.
2. To clap back the rhythm of the melody after hearing it played twice again.
3. To identify, after another hearing, whether the melody was played mainly *legato* or *staccato*.
4. To identify, after hearing again three consecutive notes from the melody, which of the three was the highest or lowest.

Grade 1

1. i) To clap back the rhythm of a four bar melody in $\frac{2}{4}$ or $\frac{3}{4}$ time, played twice; ii) to state the time signature.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To state whether the melody was played mainly *legato* or *staccato*.
4. To listen to the melody played twice more, first as originally heard and then with a change to the pitch at one point, and indicate where the change occurs. Candidates will not be required to describe the change.

Grade 2

1. To listen once to a short melody in $\frac{2}{4}$ or $\frac{3}{4}$ and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by conducting clearly, using a simple, conventional, beat-shape. The pulse may alternatively be shown by other methods, provided the strong beats are indicated distinctly. The examiner will bring the candidate in at the start of the second playing.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To listen to the complete melody again and to state,
 - i) whether it was in a major or minor key;
 - ii) the dynamic level at the start and how it changed during the piece.
Crescendo and *diminuendo* may be included.

4. To listen to the melody played twice more, first as originally heard and then with a change in the rhythm or melody, and to identify the type of change made.

Grade 3

1. To listen once to a short melody in $\frac{3}{4}$ or $\frac{4}{4}$ and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by conducting clearly, using a simple, conventional, beat-shape. The pulse may alternatively be shown by other methods, provided the strong beats are indicated distinctly. The candidate may begin right at the start, or can join in once the melody is under way.
2. To identify the interval formed by the first two notes of the melody, played consecutively from low to high, as a major second, minor third, major third, perfect fourth or perfect fifth. (All diatonic, from within the key.) Candidates may sing (or hum) the notes before answering.
3. To identify a triad played by the examiner as being either major or minor. The notes will be sounded together.
4. A printed copy of the melody will be handed to the candidate. The examiner will then play the original followed by a version containing one change of pitch or rhythm. The candidate will be invited to indicate the bar in which the change occurred.

Grade 4

1. To listen once to a short melody in $\frac{4}{4}$ or $\frac{6}{8}$ with a simple accompaniment and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by conducting clearly, using a simple, conventional, beat-shape. The pulse may alternatively be shown by other methods, provided the strong beats are indicated distinctly.
2. To identify the interval formed by the first two notes of the melody, played consecutively, as:

| | |
|----------------|------------------|
| a unison | a perfect fourth |
| a minor second | a perfect fifth |
| a major second | a minor sixth |
| a minor third | a major sixth |
| a major third | |

Candidates may sing or hum the notes before answering.
3. To listen to the piece again and to identify the cadence at the end as being either perfect or imperfect.
4. A printed copy of the melody line only will be handed to the candidate. The examiner will then play this, followed by a version containing two changes, one of pitch and one of rhythm. The candidate will be invited to indicate the bars in which the changes occurred and to describe them.

Grade 5

1. To listen twice to a short piece of music in $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{6}{8}$ played twice, and state:
i) if it began in the major or minor;

- ii) if the tonality changed as the piece progressed, and if so, how;
 - iii) after a further playing of the closing section of the piece, whether the cadence at the end was perfect, imperfect or interrupted.
2. To identify the interval formed by two notes selected by the examiner from the melody line, played consecutively, as:
- | | |
|------------------|-----------------|
| a unison | a perfect fifth |
| a minor second | a minor sixth |
| a major second | a major sixth |
| a minor third | a minor seventh |
| a major third | a major seventh |
| a perfect fourth | an octave |

Candidates may sing or hum the notes before answering.

- 3. To listen to the piece twice more and comment on the articulation and the dynamics.
- 4. A printed copy of the complete piece will be handed to the candidate. The piece will be played twice more, the first time as originally heard and the second time with two changes to the 'top' line; one to the rhythm and one to the melody. The candidate will be asked to locate and describe the changes.

Grade 6

- 1. To listen to a short piece in a major key in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ played twice, and state the time signature. Candidates will be invited to comment on the main features of the piece such as phrasing, articulation and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
- 2. To listen to the closing phrase of the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
- 3. To listen again to a part of the piece which modulates and state into which key the music has modulated. Keys used will be confined to dominant, subdominant and relative minor. The opening key will be stated and the tonic chord played before the start. Answers may be given as either key or technical names (e.g. in C major: 'To G' or 'To the dominant').
- 4. A printed copy of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing two changes. These will be in the melody line only and may be to the rhythm, the pitch or the articulation. The candidate should identify the location and nature of the changes.

Grade 7

1. To listen twice to a short piece in a minor key and comment on the main features of the piece such as style, phrasing, articulation and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
2. To listen to a phrase from the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. A printed copy of the first section of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing three changes. These may be in the pitch (of the melody line only) or the rhythm. The candidate should identify and explain the changes.
4. To listen to the piece played with a modified ending and identify the key to which the music has modulated. The starting key will be stated and the key-chord played. Keys used will be limited to the sub-dominant minor, the relative major and the relative major of the dominant (e.g. G major in A minor). Answers may be given as key names or technical names. Part of the piece may be omitted by the examiner for clarity if appropriate.

Grade 8

1. A short piece will be played twice. The candidate will be invited to describe the main features of the piece, such as style, rhythm, texture, dynamics, phrasing and articulation. Candidates are encouraged to make observations after the first playing and to supplement these after the second. The question will take the form of a short discussion with the examiner, in which credit will be given for the depth of perception in the candidate's answers.
2. A printed copy of the entire piece will be handed to the candidate; the examiner will then play twice a version containing three changes which may be in the rhythm, melody, harmony, articulation, dynamics or pulse. The candidate will be invited to identify and explain the changes. Changes may occur in the treble or bass clef lines, or both. The original version, as supplied to the candidate, will be played again, before the version with the changes.